

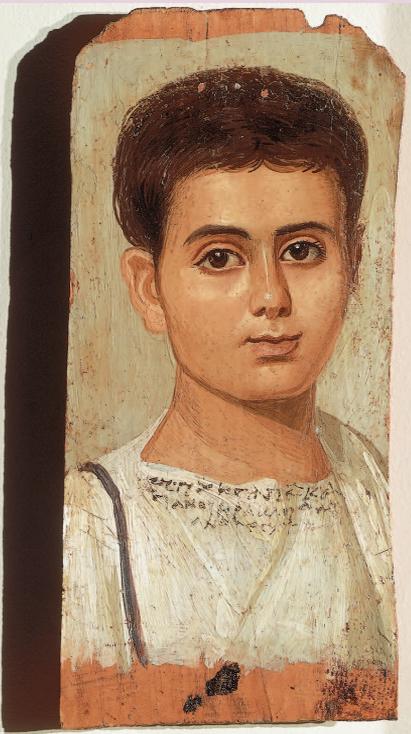
# FIDELIO

Journal of Poetry, Science, and Statecraft



Summer 1999

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'Portrait of a Boy,' Faiyûm, probably Second century A.D.



'Faiyûmic Portrait of a Man,' c. Third century A.D.



'Sarcophagus Portrait of Aline from Hawara,' A.D. 24.

## PORTRAITS FROM THE FAIYÛM A Gaze From The Beyond

At the end of the 1880's, grave robbers brought to light some remarkable portraits in the Faiyûm, a region of Egypt situated to the west of the Nile. It was determined that they dated back to the period of the Roman occupation of Egypt, i.e., the first centuries A.D.

About one thousand of these Faiyûm portraits have been discovered. The warm sands of Egypt have also protected thousands of very precious papyri. These documents, in Greek and Demotic as well as Latin and Hebrew, demonstrate that the

population of that period had a high level of literacy. Furthermore, they reveal an extraordinary convergence with the tradition of Plato, Homer, and the Greek dramatic authors.

The first thing that strikes us when we look at these portraits, is their familiarity: the realism of the features combined with the depth of expression erases the many years that separate us. The portraits stress the unique character of each human being. The portrait artist makes no effort to idealize forms, or to

even out physical flaws, as is clearly the case with certain Greek or Roman statues. What the artist wishes to make apparent is the internal beauty of the individual, that which can never be affected by corporal imperfections.

It is this concern for the particularity of individuals, which makes these portraits universal. They belong entirely to the school of Classical painting, as it will be found in Brueghel or Rembrandt, for example. For Classical art is the science which, utilizing a sensual experience, allows the awakening of ideas, sentiments, and principles which are at the same time universal and incorporeal. Hence, Classical art expresses that which is common to all men but specific to humanity: in other words, *man's creativity*.

[SEE 'A Gaze From The Beyond']



# FIDELIO

"It is through beauty that one proceeds to freedom."  
—Friedrich Schiller

Vol. VIII, No. 2 Summer 1999

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*Fidelio* is dedicated to the promotion of a new Golden Renaissance based upon the concept of *agapē* or charity, as that is reflected in the creation of artistic beauty, the scientific mastery of the laws of the physical universe, and the practice of republican statecraft for the benefit of our fellow men.

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#### On the Cover

Raphael Sanzio, 'Moses and St. Stephen,' detail, *The Dispute on the Blessed Sacrament* (1508-1511). 'Love thy neighbor as thyself. This is the text of the Law.' (Scala/Art Resource, NY)

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# Needed: A New Marshall Plan For Balkan Peace and World Development

As this issue of *Fidelio* goes to press, a peace agreement in the Balkans has been approved by the United Nations Security Council. This is a promising step in the direction of bringing the world back from the brink of World War III. However, unless this agreement is immediately followed by a new Marshall Plan, which addresses the underlying global financial-economic crisis that gave rise to this war, and potential others in such locations as the Middle East and the Korean peninsula, the world will not long escape looming, catastrophic financial-economic collapse, nor will it escape the “logic of war” initiated by the current British-instigated adventure.

The Schiller Institute has therefore launched an international campaign on behalf of a new Marshall Plan, to rebuild the entire Balkan region, as the seed-crystal of a global reconstruction program, based upon the theme enunciated by Pope Paul VI in his encyclical *Populorum Progressio*: “Development is the new name for peace.” Accordingly, the Institute has initiated a call, which urges reconstruction of the Balkans as leading to the creation of a New Bretton Woods financial system and the development of the Eurasian Land-Bridge [SEE Resolution, page 4].

The choice between war and peace involves choosing between, on the one hand, a unipolar world dominated by the new NATO strategic doctrine unleashed in the current Balkan conflict—in which a British-dominated NATO is deployed as global policeman for the genocidal policies of the I.M.F. and World Bank—and, on the other, a community of principle among sovereign nation-states, based upon the mutually beneficial economic development of their respective peoples, as an expression of the fact that all

men and women, endowed with immortal souls, are created equally in the living image of God.

Either we have a financial collapse and likely tactical nuclear war, as a result of the geopolitical attempt to destroy Russia and China in a “clash of civilizations”; or, we have a strategic alliance among the U.S., one or several nations of continental Europe, such as Italy or Germany, and the strategic triangle of Russia-China-India, to develop a just, new world economic order.

In the Balkans, as Lyndon LaRouche has proposed, it is urgent that we bypass the I.M.F. and World Bank. For every \$1

## EDITORIAL

in damage caused by the war, \$10 will be required for reconstruction. Given estimated damage in the range of \$100 billion, we can expect that reconstruction will cost \$1 trillion, over a 20-year period. We will need a crash program, using military engineering methods. The immediate tasks are: Clear away as many as a million land-mines, clean up the Danube River, restore rail and truck connections, restore adequate power generation and distribution, and establish hospitals and related facilities.

To accomplish this will require three principal agencies: (1) a multi-national military-engineering authority; (2) a special financial facility, operating with independence from presently existing monetary and related institutions, and modelled upon the success of the postwar facility in Germany, the Kreditanstalt für Wiederaufbau, which fuelled the German “economic miracle”; and (3) a Private Contractors Authority.

The fight for such a perspective is, at the same time, a fight for a renaissance in mankind’s commitment to justice and truth based upon agapic reason.

For this reason, this issue of *Fidelio* features a package of articles which highlight the role played by the Eighteenth-century German Jewish philosopher Moses Mendelssohn, in fostering the renaissance of the German Classical period, which was contemporaneous with the founding of the American Republic. As Helga Zepp LaRouche writes in “What It Takes To Be a World-Historical Leader Today”: “Moses Mendelssohn is a very good example of a world-historical individual. By breaking out of the containment of the Jewish ghetto, taking the best of humanist culture from Plato to Leibniz to Bach to everybody else, he is a model of what every oppressed minority can do today.” In so doing, Mendelssohn helped to create “a culture which had a proud, marvelous image of man, capable of limitless perfectibility.” This article is accompanied by two additional studies: “Moses Mendelssohn and the Bach Tradition,” by Steven P. Meyer, and “Philosophical Vignettes from the Political Life of Moses Mendelssohn,” by David Shavin.

In a certain sense, the crucial idea which allowed Mendelssohn to become a world-historical individual, was his passionate commitment to the immortality of the human soul. This concept, which he defended in his Platonic dialogue *Phaedon*, modelled on Plato’s *Phaedo*, is decisive. With this concept, there is no alternative, but to rebuild the Balkans, and the entire world, out of respect for the implicit Godliness of all human beings. Without this concept, we are left with a Hobbesian universe of each against all—the universe deliberately fostered by the British oligarchy, not only in the Balkans, but in Africa and elsewhere, as poignantly documented in Linda de Hoyos’s article, “Can the Destruction of Africa Be Stopped?”

Tony Papert’s commentary, “We Need To Free Ourselves from British Archaeological Frauds,” provides readers with an insight into the lengths to which British academics have gone, on behalf of their oligarchical masters, to deny mankind a true understanding of its own history.

Finally, we include four items which reflect the beauty the immortal human soul is capable of creating for the benefit of its fellow man:

- “A Gaze from the Beyond,” by Karel Vereycken and Philippe Messer;
- “God Is Revealed in the Smallest Work of His Creation,” by Bonnie James;
- “Music will help the children become whole,” an interview with pianist Elizabeth Borowsky;

## The Mission of Moses

The founding of the Jewish nation by Moses is one of the most notable events preserved by history, important for the strength of understanding whereby it was accomplished, more important still for its consequences upon the world, which last up to this moment. Two religions which rule the largest part of the inhabitants of the earth, Christianity and Islam, both depend upon the religion of the Hebrews, and without the latter there would never have been either a Christianity or a Koran.

Indeed, in a certain sense it is irrefutably true, that we owe to Mosaic religion a large part of the enlightenment, which we enjoy today. For through it, a precious truth, the which Reason, left unto itself, had only found after a long development—the teaching of the one God—was temporarily spread among the people, and sustained among them as the object of blind faith, until it had finally matured in brighter minds into a concept of Reason. Thus was a large part of humanity spared the sad and errant ways toward which belief in pantheism must ultimately lead, and the Hebrew constitution obtained the exclusive advantage, that the religion of the wise men did not stand in direct contradiction to the popular religion, as still was the case among the enlightened heathens. Considered from this point of view, the nation of the Hebrews must appear to us as an important, universal historical people, and everything evil, which one is accustomed to impute to this people, all the efforts of facetious minds to belittle this achievement, shall not prevent us from doing it justice. The disgrace and depravity of a nation cannot efface the sublime merits of its legislators, and just as little annul the great influence to which this nation makes just claim in world history.

—Friedrich Schiller,  
from ‘The Mission of Moses’

- And—on the bicentennial celebration of the birth of the great Russian poet Alexander Sergeevich Pushkin—we publish three of his poems on the subject of freedom, translated into English by Rachel Douglas.

In a world often dominated by profound pessimism and despair, by hatred, moral hypocrisy and prejudice, let us, like Moses Mendelssohn, demonstrate the immortality of the human soul—i.e., the power of agapic reason—by becoming world-historical individuals, in pursuit of our mission of Balkan and global reconstruction in the immediate weeks ahead.

# Peace Through Development

*The following resolution is being circulated for endorsement worldwide by the Schiller Institute.*

The obvious fallacy in current NATO policy respecting the Balkans is, that the mere fact, that one professes to be acting on behalf of a moral concern, does not mean that the action may not produce results directly contrary to that professed motive.

Such were the considerations in definitions of justified and unjustified warfare. War is not morally justified, no matter what the professed moral pretext, unless that war is necessary as the only alternative, and unless the means applied are likely to succeed in removing the cause for which a war is fought.

The present situation in the Balkans affirms the wisdom of the aforementioned considerations, because so far the military campaign has not been successful, but rather has caused a deterioration of the global security situation, and led the Kosovar Albanians into catastrophe.

## **We, the signers, state that:**

1. There is no durable or permanent and just solution of the crisis without reaching a strategic consensus among leading NATO states and leading nations such as Russia and China;

2. Not a single regional crisis can be observed or treated separately from the global financial crisis and its consequences;

3. Only by reaffirmation of the concept based on the development of the real economy, can we have a solution for Kosovo, the Balkan region, and Southeastern Europe;

4. We greet and support the initiative for the regional development plan presented by U.S. President Clinton.

## **Therefore, we demand:**

1. To reach an urgent diplomatic solution for Kosovo, using U.N. Secretary General Kofi Annan's plan as a basis, to be conducted through the U.N. Security Council, and with the full consent of Russia, China, India, and other key nations;

2. To work out a "Marshall Plan" for the region, using the already existing materials on postwar reconstruction plans for Bosnia-Herzegovina and the region as an integral part of the overall Eurasian development program\*;

3. An approach to reform of the world monetary and financial system by creating an architecture of the "New Bretton Woods" with no delay (i.e., fixed exchange rates, protection of national economies, and sovereign credit generation for economic development);

4. An urgent and sharp break with the I.M.F. and World Bank practice of imposing austerity measures and unacceptable financial conditionalities on sovereign nations;

5. Debt moratoria for the economies of the region,

*The following is a selection of prominent signers as of June 4, 1999. Titles for identification purposes only. \* signifies former*

## **UNITED STATES**

### **U.S. CONGRESS**

Rep. John Lesinski, Dearborn, MI\*

Rep. Clair Callan, Fairbury, NE\*

### **STATE REPRESENTATIVES**

Rep. Thomas Jackson, Thomasville, AL

Del. Michael Dobson, Baltimore, MD

Rep. Ben Swan, Chair, Mass. Legislative Black Caucus, Springfield, MA

Rep. Ed Vaughn, Chair, Mich.

Legislative Black Caucus, Detroit, MI

Rep. Leonard Henderson, Clarksdale,

William L. Clay, Jr., St. Louis, MO

Sen. Don Eret, Dorchester, NE\*

Rep. Barbara Conner French, Henniker, NH

Rep. Barbara Hull Richardson, Richmond, NH

Rep. Harold James, Philadelphia; Special Assistant to the President, National Black Caucus of State Legislators

Rep. Thaddeus Kirkland, Chester; Vice Chair, Penn. Legislative Black Caucus, PA

Sen. Theo Mitchell, Greenville, SC\*

Sen. Gerald F. Lange, Madison, SD

Rep. Joe Towns, Memphis, TN

## **RELIGIOUS LEADERS**

Bishop Thomas J. Gumbleton, Roman Catholic Diocese of Detroit, MI

Chor-Bishop Elias El-Hayek, Collegial Judge, Montreal Regional Tribunal, Canada

Most Rev. Juergen W. Bless, Bishop, Old Catholic Church, Huntington, CA

Rev. Antanas V. Bitinas, M.S., Th.D., Pontifical Lithuanian University of Rome, CT

Dr. Abdul Alim Muhammad, Minister of Health, Nation of Islam, Washington, D.C.

Rev. Roman Schaefer, National Chaplain, Veterans of Foreign Wars, Ft. Lauderdale, FL\*

# for the Balkans

which have been ruined by war and enforced shock therapy;

6. Use of the model of the Kreditanstalt für Wiederaufbau (Credit Institution for Reconstruction) during the post-World War II period reconstruction of Germany;

7. Joining the initiative for launching the project of the Eurasian Land-Bridge as a spine of Eurasian development in cooperation with all interested nations;

8. Inclusion of all Balkan and Southeastern European states into the Land-Bridge project.



*Balkan Countries: Existing and Proposed Waterways*

## Initial Signers:

**Faris Nanic**, Secretary General of Bosnia's Party of Democratic Action in Croatia; former Chief of Staff of President Alija Izetbegovic of Bosnia-Herzegovina in 1996.

**Helga Zepp LaRouche**, founder of the Schiller Institute internationally.

## \* This would include exemplary projects such as:

Full rehabilitation of the Danube water connection as the most important European waterway. Development and expansion of the line Munich-Vienna-Budapest-Nis-Sofia-Plowdiw-Istanbul as the southern corridor of the new Eurasian Continental Land-Bridge. Expansion of water systems (canals, etc.) of rivers such as Drava and Sava; linkage of the Danube to the rivers Morava and Vardar, thereby establishing navigable waterways through Serbia, Macedonia, and Greece to the Aegean Sea. These waterways also serve as infrastructure corridors for the development of industry.

Development of four main regional corridors of rail/road and water connections, such as:

Salzburg-Villach-Ljubljana-Zagreb-Belgrad-Nis-Skopje-Thessaloniki-Athens; Linz-Graz-Maribor-Zagreb-Karlovac-Split-Ploce-Dubrovnik-Durres-Athens; Budapest-Pecs-Osijek-Tuzla-Sarajevo-Mostar-Ploce; Vienna-Gyr-Szombathely-Nagykanizsa-Maribor-Ljubljana-Monfalcone-Mestre-Milan.

The development of modern agriculture in the whole region as another major priority.

Rev. Carl Washington, Pres., Baltimore Baptist Ministerial Alliance

## EUROPE

Dr. Hans Koechler, President, International Progress Organization, Vienna, Austria

Prof. Dragoljup Stojanov, University of Sarajevo; Member of the Bosnian Government\*

Vakthang Gogvadze, Member of Parliament of Georgia; Speaker of Parliament of Georgia\*; Leader of Patriotic Union of Georgia, Tbilisi

Shalva Nathelashvili, Member of Parliament of Georgia; Leader of Labour Party of Georgia, Tbilisi

Fritz Loscher-Fruehwald, Member, Bavarian State Parliament, Germany

Dr. Giczy Gyoergy, President, Presidium of the KDNP (Christian Democratic) Party, Hungary

Angelo Sandri, General Secretary, Christian Democracy in Friuli-Venezia-Giulia, Italy

Prof. Aleksander Krzyminski, Former Vice-Minister of Foreign Affairs, Poland

Dr. Jerzy Oledzki, Former Vice-Minister of Education, Poland

Jozef Fraczek, Senator of Polish Republic

Jozef Gruszka, Deputy of Polish Sejm (Parliament)

Prof. Nodari A. Simonia, Deputy Director, Institute of World Economy and Int'l. Relations (IMEMO); Member, Russian Academy of Sciences

RNDr. Jozef Miklosko, DrSc, Vice-Prime Minister of former Czechoslovakia, Bratislava\*

Prof. Dr. Vassyl Soljarov, Economist, Institute for Finances, Kiev, Ukraine

Prof. Dr. Tomislav Popovic, Institute of Economic Sciences, Belgrade, Yugoslavia

# Can the Destruction

by Linda de Hoyos

**If we do not establish an outcry against the genocide that is today taking place in Africa, we cannot move the United States into a New Bretton Woods system, because we have no standard of morality, we have no measurement of morality from which to judge anything.**

**W**hat I am going to discuss today is how it is possible for American foreign policy toward Africa to be hijacked to such an extent, that any American patriot who understood what this policy was doing to Africa, would be terribly ashamed.

First, I would like to discuss President Clinton's historic trip to Africa in late February and early March of 1998, in which he called for an American Partnership with Africa. Other than Jimmy Carter, Bill Clinton is the only President who has travelled to Africa while in office. Many of President Clinton's speeches during this trip harkened back to the ideas of President John F. Kennedy: that one of the missions of the United States must be to develop Africa, and to reverse the devastation

wrought on that continent by colonialism and its legacy.

But this is not what is happening. Although the President of the United States enunciated a policy for a trade and growth partnership with Africa, and called for the fostering of democratic institutions in Africa, *this is not what the United States is doing*. The United States is doing exactly the opposite.

As we have documented in *Executive Intelligence Review*, we have caught the Assistant Secretary of State for African Affairs, Susan Rice—a 34-year-old woman whose major credentials for this post are, that she went to Oxford University, and was given awards by the Royal Institute of International Affairs—in illegal and

unconstitutional gun-running to the Sudanese Peoples Liberation Army (S.P.L.A.) of John Garang, which is fighting a *no-win* war in southern Sudan, as well as to the so-called Congolese rebels in the Democratic Republic of Congo, who are being armed through Uganda and Rwanda. The United States has put itself forward as the major ally and backer of the Ugandan dictator Yoweri Museveni, who was sponsored in the late 1980's by the British, and Baroness Lynda Chalker in particular, as a

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*Linda de Hoyos delivered this address to a joint conference of the Schiller Institute and the African Civil Rights Movement, held in New York City on Dec. 19, 1998.*



EIRNS/Lawrence Freeman

**Above:** *Refugee camp, Sudan, 1997.*  
**Right:** *President Clinton with students, Uganda, March 1998.*

# of Africa Be Stopped?

marcher-lord force against all the nation-states of Africa.

This is the policy that is in operation. It has been enunciated very clearly by Susan Rice's mentor, Roger Winter of the U.S. Committee of Refugees, who in September 1997 called for a total war against Sudan, to "bring down the Khartoum government"—even though, he said, "I know this will cause a humanitarian catastrophe." By November 1997, this became the policy that was carried out through the State Department and the National Security Council of the United States. Which is not to say that this policy originates with the United States government—Roger Winter is not an official of the administration. But it is the policy that the United States has adopted.

We can survey the result of this policy: war in Uganda, Rwanda, Burundi, Sudan; destabilization of Kenya; destabilization of Tanzania; a widening war in the Congo which involves Angola, Zimbabwe, Namibia, Congo-Brazzaville, and Chad.

We have a policy of *war* emanating from the United States for Africa, no matter what the people in the administration want to call it. The proof of that is, that within the last two weeks, I had an opportunity to speak to one of the administration officials involved in Africa, who put forward a whole plan of how the United States wants peace in the Great Lakes region. And I asked him, "You know that Uganda has just received a huge bulk shipment of military equipment, according to *The New York Times*. Do you know where this is going to be used, and what pressure are you bringing to bear on Uganda to cease its expansionist militarism against its neighbors?"

On the second question, the official answered, "We are telling Uganda they should get out of the Congo, and we are telling them *this*, and we are telling them *that*." And I said, "Could you please answer the first question—where is this military equipment destined?" And the official answered, "Why don't you ask the Ugandans?" And I answered, "Don't you think *you* should?"

*That is the status of American foreign policy toward Africa today; it is a policy of war—it is an unconscionable policy of war.*

Where does this policy come from? The answer was just given in the



White House/Bob McNealey

**It is our mission to give people the opportunity that they deserve, and the rights that are inalienably theirs to develop themselves to their fullest capacity to contribute to all of humanity, based upon the sacred dignity of each human being.**

clearest possible terms on December 10, when the Paris Club of “donor” governments and the International Monetary Fund all met together—this time not in Paris, but in Kampala, Uganda—and decided to give Uganda, a relatively small country of 19 million people, \$2.2 billion over the next two years. That amount of money for an African country of any size is basically unheard of. It is a huge sum of money. It effectively erases the Ugandan debt, and it permits the Ugandan government to use all its money to carry out war—which is what it is going to do.

The decision to pump this money into Uganda took place precisely at the point that the news of the huge shipments of military equipment coming into Uganda was on the front pages of the local Kampala newspapers. It also came at the point that President Yoweri Museveni’s brother, Salim Saleh, was dismissed from his post as Senior Military Adviser to the President, because it had been discovered, as many had long suspected, that Salim Saleh was the secret buyer of the Ugandan Commercial Bank, which had just been privatized for a song by the Ugandan government. The President’s brother had just bought the national bank—this is how privatization has been carried out in Uganda.

This \$2.2 billion was also awarded at the point that the World Bank itself had just issued a report saying that the Ugandan government is one of the “most corrupt governments in the world.” It cited twelve major cases of “embezzlement of public funds” that were given by the “donor community” for the “alleviation of poverty.” This money, *including enough money to build an entire dam*, had been pilfered by Museveni’s ministry officials.

I can guarantee you that if this were any other country, any country that *was not* operating as the key warlord for British financial interests in Africa, this scandalous news would have been in the *Washington Post* and *The New York Times*, with cries that this terrible and corrupt dictator Yoweri Museveni must be brought down. If this had been President Moi of Kenya, or any other African head of state, he would have been gone within a week—not awarded \$2.2 billion!

But, the Paris Club, the banks, the I.M.F., the World Bank, the British Commonwealth companies, the New York banks, are bankrolling the destruction of Africa through war. That is what is happening to Africa today.

## Africa and America: A Natural Alliance

This means, of course, that *it is impossible to carry out President Clinton’s policy*. Even though the idea of an American partnership for the development of the African continent is a completely natural idea that flows from the heritage of this country.

First of all, it means that we would be exporting

capital goods to Africa, which means skilled jobs for American workers, who today, instead of working in factories producing for the world, are flipping hamburgers, working three menial jobs for a minimum wage that doesn’t pay the rent.

It also means fostering democratic institutions in Africa, which is not an insignificant mission. It is necessary to strengthen democratic institutions and the rule of law in African countries, so as to put an end to the zero-sum game of internal politics, which is born out of economic desperation, in which the winner takes all, and the loser loses everything, even up to the point of extermination. That zero-sum game cannot be ended unless support is given to those people who understand that the rule of violence in Africa must end.

There are, for instance, many people in Uganda today who understand that, who are speaking out, who are working for to bring about a peaceful and prosperous Uganda, but through political civil action, not violent insurgency. Given that their country is in effect a military dictatorship, they do this at great risk to their lives. Do you think that they have the support of the United States government? Do you think that they get one penny of the money that the Agency for International Development dishes out to organizations all over the world? I can assure you that they get absolutely nothing, under the current Rice-Winter war policy.

An American partnership with Africa is also a natural idea because there are many African-Americans who live here in the United States, whose forebears were brought here from Africa as slaves, and who would like nothing better than to be given the opportunity as Americans to contribute to the development of that continent and to bring it into the Twenty-first century as an industrialized power. Many would like nothing better than that opportunity—not an opportunity to go back to Africa, because, as Martin Luther King said, “This is our country, we built it, we are not going anywhere.” But, African-Americans are a natural bridge for the transmission of



EIRNS/Stuart Lewis

technology, of knowledge, of capital exports to Africa.

Lastly, there are many Africans in the United States who have come to this country to seek refuge from the destruction of their nations. These people *do* want to go home, and want to build their nations, and the United States can help them do that.

So President Clinton's policy is the most natural policy for the American republic to carry out. But that is not what is being done. Why not?

The problem is that, today, there can be no co-existence between the world of the International Monetary Fund, the World Bank, the Paris Club, and any form of development. The mountain of speculative paper has crushed the physical economy, in every country in the world today, in order to pay with blood the value of that speculative paper.

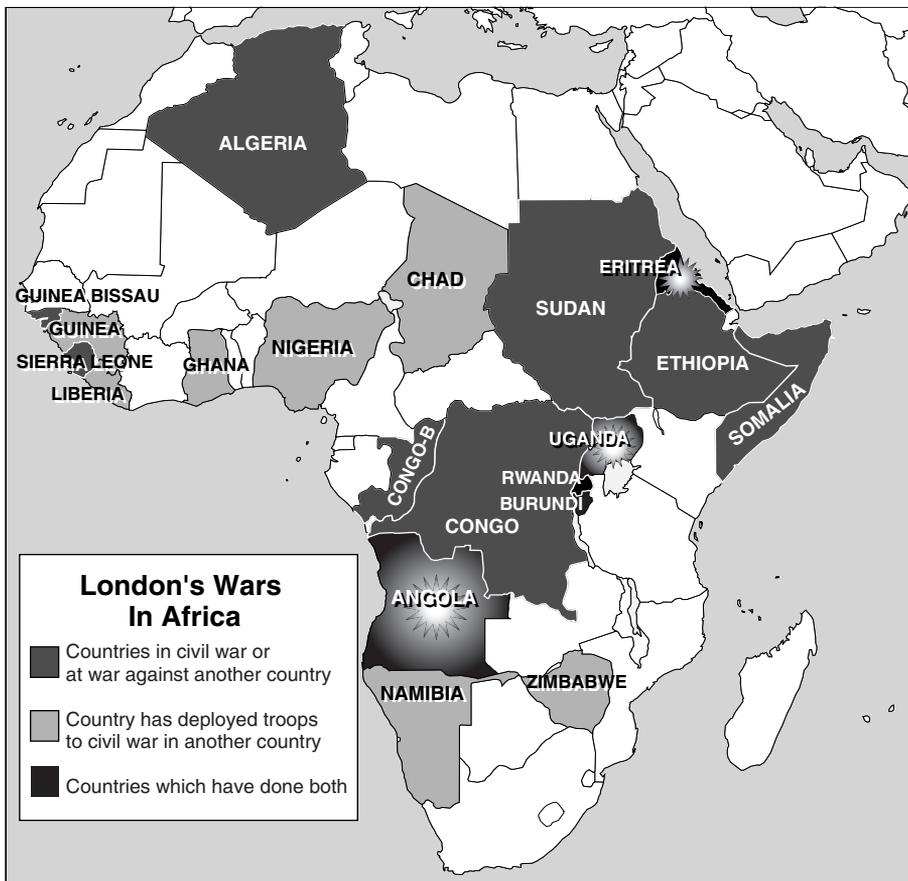
In Africa, which has gone the farthest down the road in the crushing austerity of its own productive economy and population, this has led to a condition which Zambian President Frederick Chiluba recently called "debt slavery." He has charged that the debt slavery imposed by the I.M.F. and the World Bank on Africa is nearly as bad as the slavery that Africa endured in the latter half of this millennium. I am saddened to say that the price of copper has been driven so low, that President Chiluba, who has resisted for

five years selling off the Zambian copper mines for pennies, is now in London negotiating that deal, because Zambia has been brought to its knees economically.

Thus, President Clinton's call for a trade and development partnership with Africa runs right up against the boundary conditions set by the International Monetary Fund and the bankruptcy of the world financial system. There can be no such partnership under the current world monetary system. President Clinton's failure to take up the proposal for a New Bretton Woods System, as proposed by the American statesman Lyndon LaRouche, is a result of his and America's moral paralysis. And into the vacuum of policy caused by this moral paralysis, the forces of evil have rushed in to carry out their own policy of destruction in Africa.

In the pages of the London press today, we can hear calls for a "new colonialism" for Africa. They say, "Look, these countries just can't hack it. They don't know what they are doing; there is just violence; they are incompetent. They need us. Remember the good old days of colonialism?"

If you go back to a 1958 speech by then-Senator John F. Kennedy, it was known at that time, that life expectancy in Africa under colonialist rule was only 29 years. Life expectancy in Africa made a gigantic leap as soon as the



**Architects of Britain's "New Colonialism":** *Baroness Lynda Chalker of Britain's Ministry for International Development (top left); Roger Winter, Executive Director, U.S. Committee on Refugees (bottom left); Uganda dictator Yoweri Museveni (above).*

**Map:** *Britain's New Colonialism has swept the African continent into continuous, genocidal warfare.*

British and French colonial administrations left, from a level of 29 years, to a range of 50-plus and 60-plus years, within the decade of the 1960's. There should not be any nostalgia for colonialism.

There is also a new book recently published on the Belgian rule of the Congo, which documents that when the Congo was the private possession of King Leopold, ten million Congolese died as a result of this rule—one-half the population! There should not be any nostalgia for colonialism.

If you read the history of Kenya, you will discover that the British, in order to clear the most fertile land and seize it as their own, put thousands of Kenyans into concentration camps, where they were starved to death, their families destroyed. This is one of the holocausts that the British cover up, which the great Leakey family was part of, and fought to keep. There should not be any nostalgia for colonialism.

What is happening in Africa today? There are detention camps where people are starving to death in northern Uganda, where half a million people are starving in camps; in Burundi, where another half-million are dying in camps; and now in Rwanda, where 650,000 are dying of disease and hunger, in camps into which they have been herded in the last three months. There are concentration camps in the Great Lakes region; there is mass death in the Great Lakes, mass death produced by soldiers whose weapons are being paid for by the Paris Club and the International Monetary Fund.

Behind the mercenary armies, come the mining com-

panies of the British Commonwealth and their African subsidiaries—Barrick Gold, Banro Resources, Anglo-American, DeBeers, Lonrho, and so forth.

*This is the new colonialism;* it is a new destruction of all institutions in Africa, a levelling of Africa, a clearing of the land of Africa. This so-called new breed of leaders, led by Yoweri Museveni, is bringing back the old colonialism. But this time, the British will not pay the costs of colonial administration; they are just going to let it go. "We have mines here; we have private security guards; we get our money here; we have our shoeshine boys; we tromp around in our reserve game parks whenever we get bored, and that is that."

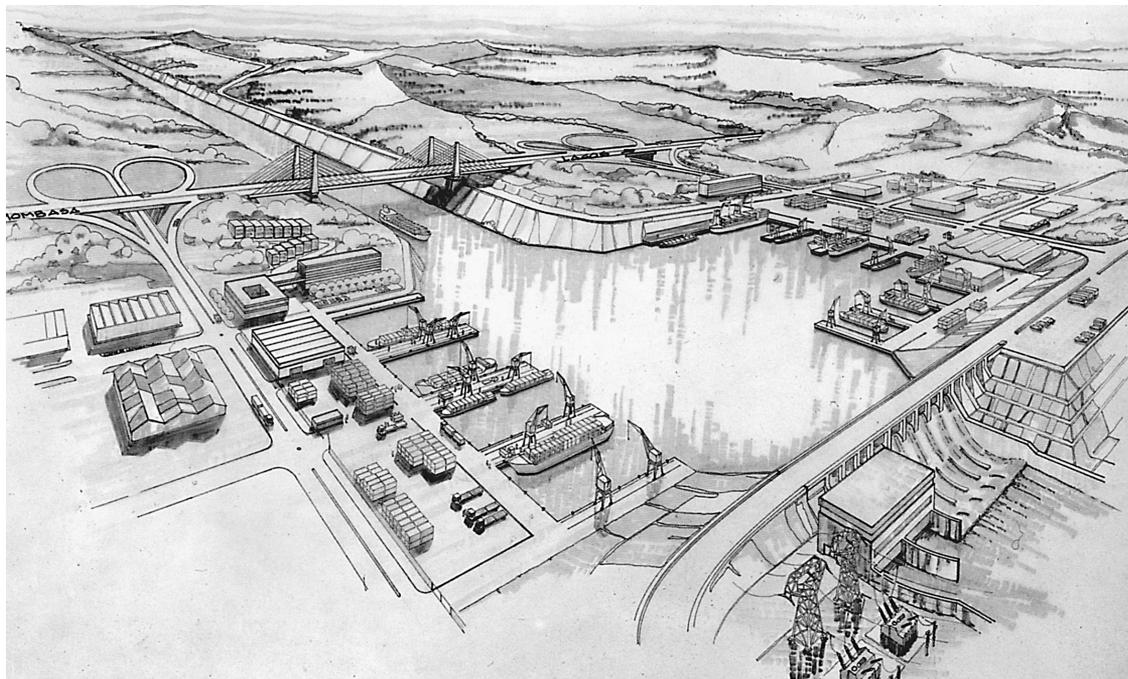
That is what they are doing; *but, that is not why they are doing it.*

## Malthusian Genocide

At the root of this policy is a Malthusian concept that says there are too many people in the world, particularly in the developing countries. This is the content of the famous National Security Study Memorandum (NSSM) 200 of Sir Henry Kissinger, which said that the biggest strategic threat to the NATO countries, was the fact that in the developing countries, there were too many people. These people live in nation-states that have governments, that have sovereignty, and these people are sitting on our strategic resources, asserts NSSM 200. Therefore, these people have to go; there are too many of them. What this becomes translated into, is: "The white man's burden is *you*, the

FIGURE 1. *The Transaqua project is a blueprint for greening the Sahel, by diverting the catchment waters of the Congo River north of Lake Chad.*

*Shown is an artist's rendition of a transport link, to be constructed in a new city in the Central African Republic, between a canal from the Congo River, and a highway to run from the port of Mombasa, Kenya, to the port of Lagos, Nigeria.*



African, and *your* burden is yourself. We want to help you eliminate that burden, by eliminating you.” These people will actually tell themselves that they are doing Africa a favor, by killing as many people as possible.

Take, for example, Roger Winter, who for the last decade has been demanding a total war against Sudan. It is U.S. policy to an extent, *but* the United States never gives the people who are running the war in southern Sudan the proper military equipment to *win the war*. So, for the last fifteen years, John Garang and the S.P.L.A. have not made one iota of military progress in southern Sudan.

The U.S. Committee for Refugees, which Roger Winter has been running for this last decade, has recently released a new report that revises its death count for southern Sudan, from 1.3 to 1.9 million people killed in the war, or through disease and starvation caused by the war. Why do they come out with such a report? Any normal person would read such a report and say, “There must be peace; we must end the war.” But that is not what they say. They say, “That is why the Khartoum government must be brought down, and we must continue this war.” The report is almost as if they were hanging scalps or trophies on the wall; *the body count is the end in itself*.

It is no exaggeration to say that, soon, the southern Sudanese people are not going to exist. This is what the relief agencies who are on the ground, who up to this point have supported this war, are now saying.

There are other examples. In 1994-97, there were proposals coming from the British Ministry of International Development under Baroness Lynda Chalker, that all the Hutu Rwandan women in the refugee camps in eastern Zaire should be sterilized.

Roger Winter heads up the Interaction Council, the coordinating body for all the relief agencies and non-governmental organizations (N.G.O.'s). It is through him that these N.G.O.'s are funded by the Agency for International Development or the State Department, working through the State Department Bureau for Population, Migration, and Refugees. What is their mentality? At these camps, relief agency people will go around and count the dead bodies. Someone once said to them, “Why are you counting all the dead people; why don't you count the living people, so you know what you have to do to keep them alive?”

Why are they counting the dead people? Because this is a war of land-clearing and depopulation in Africa, and it is born from a Malthusian concept which says that humanity is the enemy of itself. This is the ideology that has infiltrated the U.S. State Department, the evil policy that comes from the likes of Britain's Prince Philip, who wishes that after his death, he could be reincarnated as a deadly virus, in order to kill as

many people as possible. My question to these people is always, “If you think there are too many people, why don't you start with yourself?” But this never enters their mind.

This whole relief effort is a hoax. Their Malthusianism is a rationale for carrying out a policy that is deliberately murderous to human beings.

Suppose that this mentality and view of humanity were all that existed in the West. Suppose that this form of colonialism and what it has come out of were the only thing that existed. Suppose President Clinton's policy of an American partnership with Africa, had never been put forward. Suppose the United States did not exist. Then we would have nothing except a blueprint for genocide for Africa and for the rest of the developing world.

Let me pose a second question. If this evil were all that existed coming from the United States, from Britain, from the Paris Club, from the West, then how is it possible that an Italian research and development firm, which was associated with the state energy firm ENI, could draw up a blueprint for the greening of the Sahel, through a project to divert only five percent of the catchment waters of the Congo River north into Lake Chad, permitting the irrigation of large tracts of land which are today just dust? How is it possible for *that* idea to exist? How could such an idea come from any Western capital, if Western culture is solely represented by Prince Philip, Roger Winter, and Susan Rice?

The problem that we have in fighting this evil, is the perception among most people in the developing countries, that Western culture is a single culture. It's not. Just as it is wrong to say that there is such a thing as an “African culture”—because there are many cultures in Africa, and some of them are completely different one to the other.

## The Root of Culture Is Philosophy

In Western culture, what the British and the social anthropologists teach, is that there is only *one* Western culture, and they teach that this culture is based on British empiricism, British philosophy, British oligarchism—the theory that man is nothing but a composite of pain and pleasure, no better than a rat in a maze.

Whereas, the reality is that the evil philosophy that directs the policy of war and death toward Africa today is *inherently incapable* of producing an idea like the Transaqua Project; it is incapable of building the United States. It is incapable of the scientific inventions and technological development that enable man to travel to the

moon. That is what Africa needs, but that comes from someplace else. That comes from a different philosophy than what is taught today in any of the universities that one could attend either in the United States or Britain today. That comes, instead, from the philosophy that created and built the United States.

This paradox in Western culture, points to the basic unresolved dualism in Western civilization, which goes back to the philosophical confrontation between Aristotle and Plato. On the one hand you have Aristotle, who sought to destroy any concept of a true universal, and thus denied man's own capacity to think and to create. From this, it was a quick step to his apologies for slavery, based on the notion that one large section of humanity is really not good for anything but serving a minority class which considers itself a superior species. This is at the root of what we see in the policy of war toward Africa today. *That conception of a human being is incapable of producing human progress.*

Human progress comes from a different idea, the Platonic or Christian one; it comes from the idea that man is made in the living image of God. Through that consubstantiality with God we have a responsibility, and the opportunity, to create, to participate in God's creation, to contribute to the ever-greater perfection of the universe. That is our right, our opportunity, our responsibility, and that is what being a human being is all about. Every human life is thus sacred. From that standpoint, the more human beings, potentially the more perfect the universe.

What we see running amok in Africa today, is a group—such as the Tutsis—who have been inculcated through colonialism in part, in the idea that they are superior and others are beneath them. We see that it is this grouping that the British oligarchy has naturally picked up and is using as the marcher-lord force in East Africa. It's an Aristotelean ideology.

If you look at a picture of the Transaqua Project [SEE Figure 1], on the other hand, you will see a canal from the Congo River intersecting a highway, that is to be constructed from the port of Mombasa, Kenya, to the port of Lagos, Nigeria. This picture shows a new city in the middle of the Central African Republic. Today, the Central African Republic is a poor place; only sixteen percent of the population has clean drinking water.

There is no reason not to carry out this project. The money spent to carry out this project will be far less than the money that has already been spent carrying out bandaied projects, or continuing to hand out food to people starving in the Sahel today.

The Transaqua Project completely opens up Central Africa to the rest of the world. It means that the region has been urbanized, its labor force has been freed from

subsistence farming through mechanization and new technologies and can now farm for the market. It means that we have electricity in Central Africa—not only for factories, but for people's homes, which enables them to read at night. Behind this picture is a philosophy which says that it is our mission to give people the opportunity that they deserve, and the rights that are inalienably theirs to develop themselves to their fullest capacity to contribute to all of humanity—a philosophy of the sacred dignity of each human being.

So you see, the Aristotelean ideology that has been presented in most Western universities as expressing Western culture, has to be junked. This is an urgent requirement. But this isn't all, because the British didn't stop at presenting their own oligarchical way of thinking as the sole content of Western culture. They went a step further, and through their creation of such institutions as Dar es Salaam University in Tanzania in the 1960's, they actually created a controlled rebellion against their own phony "Western culture." This rebellion is centered around the "theories of violence" of such nihilists as Frantz Fanon, whose *Wretched of the Earth* instructed an entire strata of African youth in the use of violence to "change the shape of the world." A lot of the training was military, not academic—which explains why the new breed of leaders loosed against the nation-states of Africa today are nearly all graduates of this "theory of violence" at Dar es Salaam, beginning with Museveni himself.

That British-controlled rebellion of violence represents nothing positive. It lacks the idea of each individual created equally in the image of God on which the American Republic was based; it is a rebellion which is limited to destruction only, a rebellion based on and fueled by hatred. This is what Yoweri Museveni and the whole gang that were trained at Dar es Salaam University represent today.

The philosophy and history of the United States must be studied, in order to find the conceptual weaponry and ideas that have proven themselves capable of defeating such enemies of humanity as Prince Philip, himself merely a more virulent and lethal form of the disease that confronted the American colonists in their 1776-83 War of Independence against King George III's British Empire.

Whereas Fanon demanded that the rebel find his "new" and "powerful" identity in his capacity to kill, the American System calls for an identity of true independence based upon construction, upon the development of one's nation and people.

This further requires an understanding that a New Bretton Woods system, as proposed by Lyndon LaRouche, which overturns the power of the financial



*Schiller Institute demonstration at the White House, Washington, D.C., November 1996.*

oligarchy, is an absolute prerequisite to defeat the evil in Africa today. The I.M.F. and the development of Africa are mutually exclusive. They cannot co-exist.

There must also be a recognition that within the context of Africa itself, there is no pure victory for any one group which has been hurled against another. The conditions must be achieved whereby groups begin to apprehend the way in which they have been manipulated for the purposes of violence and death by British methodology, and that the result has been only destruction. There must be compromise that seeks to create conditions for reconstruction.

## 'A Knock at Midnight'

How will any of this be possible, when it seems impossible? I want to point you in the direction of an answer, by drawing your attention to one of Martin Luther King's sermons, called "A Knock at Midnight." King cites the passage in the Gospel of Luke, Chapter 11, right after the Lord's Prayer, in which Jesus tells the parable of a man who came and knocked at his neighbor's door at midnight, to say that he needed bread from the neighbor for a friend who had stopped at his house after a long journey, and he had no food for him.

The neighbor says, "Trouble me not. The door is now shut, and my children are now with me in bed. I cannot rise and give thee." The man keeps knocking, and finally,

the neighbor rises and gives him the bread, "not because he was a friend," but because of the neighbor's *importunity*, his persistence in knocking. This, says Martin Luther King, is a parable about the power of persistent prayer.

Being the great teacher that he was, Martin Luther King then places this story in our own time. He says, that the first thing we notice about the story is that it is *midnight*. Midnight means the loss of distinction, the loss of color, the loss of light. He then describes how today it is midnight in the social order; it is midnight in the moral order; it is midnight in the psychological order. This was in 1965. Now, more than thirty years later, for many people, midnight has come and

gone, and they have gone with it.

King further points out that the neighbor would not have been knocking, if he had not known that the bread was inside. King says that today, what is being asked for, is the bread of faith, hope, and charity.

It is also the case that the neighbor is not knocking for himself, but for another, for his friend, who has come from a long journey; and because of his importunity, his persistence, the door is opened.

What we, in the African Civil Rights Movement must be, is as troublesome and as irksome and as importune as that neighbor. We have to say to others, you must come out; you must give of yourself. You must find the goodness in yourself to fight this evil.

I believe that if we do not establish in the United States an outcry against the genocide that is today taking place in Africa, we cannot move the United States into a New Bretton Woods system, because we have no standard of morality, we have no measurement of morality from which to judge anything.

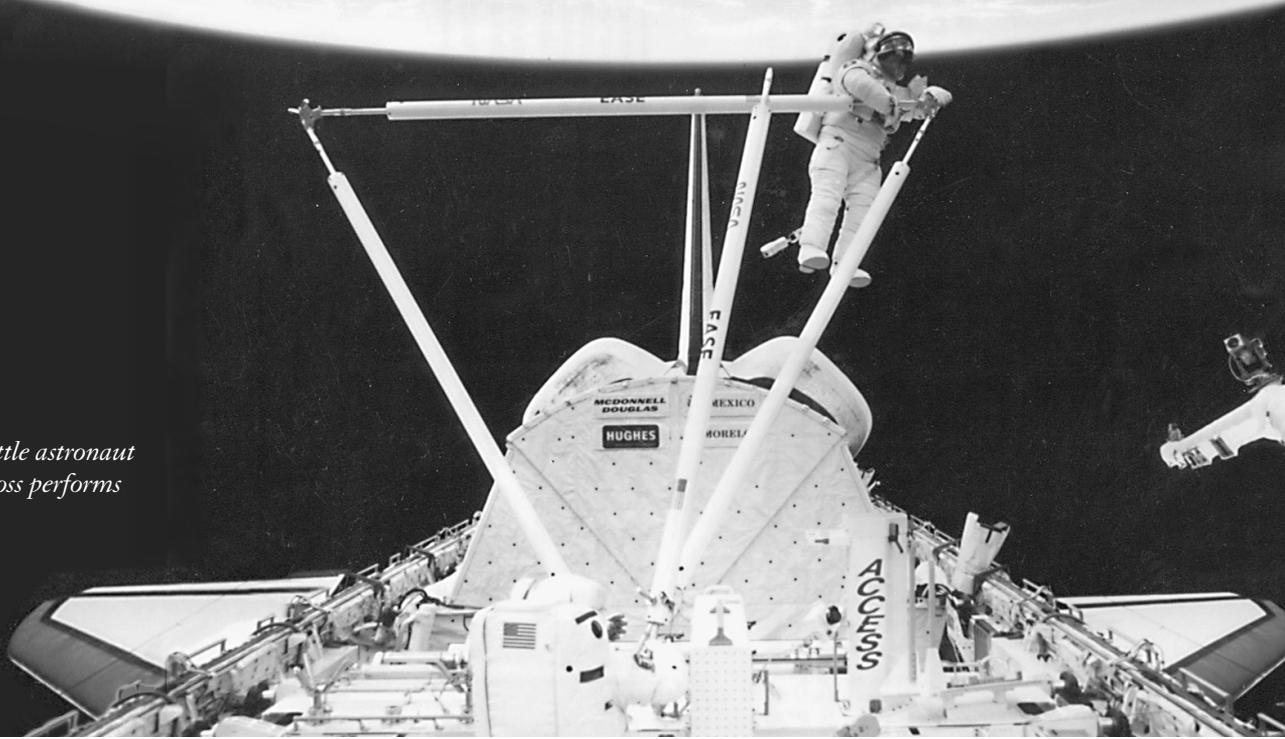
We must say to our neighbors: My friend here is on the side of the road; he needs your help. If we want to save humanity, it will only be done through the good that we bring out in ourselves and in our neighbors. You will have to rise and take responsibility for your fellow man, as the only way to save yourself. The evil is there; Africa is the case study of what it can do, and what the future will bring if we ignore that responsibility.

**O**ur existence today is the result of all the thousands of generations who lived before us, in which, again and again, there were creative individuals who developed qualitatively new ideas, crucial discoveries in science and Classical art and philosophy, which in a consecutive way led to the actual and potential richness we have today. Look at the beauty of all the cultural goods of the Classical and Renaissance periods. Listen to the dramatic power of great Classical music. Think about the glory of man's ability to conquer space and find out in a deeper and better way, how the universe is composed. All of this beauty is the result of human beings who devoted their lives to a purpose way beyond their mortal existence.

*'Cellist Eliane Magnon performs J.S. Bach 'cello suites.*



*Space Shuttle astronaut  
Jerry L. Ross performs  
an EVA.*



NASA

# On the Question of Justice in Politics What It Takes To Be a World-Historical Leader Today

by Helga Zepp LaRouche

I want to tell you, that not only all sane people in the United States, but around the globe, are happy that this horrible nightmare is over. I'm talking about the nightmare which ended this past Friday—the impeachment of President Clinton—which for over a year has put the United States through a horrible experience—something which you probably would never have dreamed would be possible in this country.

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*Schiller Institute founder Helga Zepp LaRouche delivered this address to the Washington, D.C. Presidents' Day conference of the Schiller Institute/International Caucus of Labor Committees, Feb. 14, 1999.*

I would not call the fact that this nightmare has ended, a positive thing as such. It's more like when a terrible headache stops, or a backache, or if somebody pulls a dog's tail, and the dog has a terrible pain, and then the person lets go, and the dog feels better again. So I call this "the let-the-dog's-tail-go-to-stop-the-pain" feeling.

So, it's not something positive, it's just that something horrible has stopped. Because, remember that the original reason why the Republicans and Starr started this treasonous operation in the first place, was to prevent the President of the United States from playing the necessary leadership role to reorganize a hopelessly bankrupt world financial system. And this started last January, at a point when the first round of the Asia crisis had just so-called

stopped, and Lyndon LaRouche put out the analysis that the second round would be much, much worse.

And if you look back, in this one year of impeachment insanity, how many times has the world been close to a complete meltdown of the financial system, which now is even acknowledged in *Time* magazine, and in *Newsweek*? You know, we were at a meltdown in August with the Russian bankruptcy, we were at a meltdown in September with the LTCM, the largest hedge fund bankruptcy, and actually many times over, in many situations.

If you look at the way in which the world has changed, especially in the last two months, especially since Blair, Gore, and the Principals Committee were able to lure the United States into the attack against Iraq in December, we have since then been confronted with an unprecedented strategic crisis, in which the same forces who were trying to drive the President out of office and to overthrow an election, are now behind an effort to portray China and Russia as the new enemies of the United States, and destroy the positive relationship President Clinton had tried to establish, especially with China, but also with Russia, and to try to create a new adversary kind of relationship, under which conditions an Anglo-American unilateral imperialism would dominate the world.

We have to be aware that right now and in the coming weeks, this will get much worse; that every aspect of Clinton's policy—his policy of being pro-China, his policy of ending the special relationship with Great Britain, his policy of trying to have peace in the Middle East—all of these and many other aspects, will be under attack. And, if they did not succeed in impeaching him, they will try to turn him into a completely impotent President.

But, even if people may have forgotten this over the last period of brainwashing—and that is what the Monica Lewinsky affair was!—*the United States still has to play the most important role in the present strategic situation.* And we in Europe probably understand that better than you Americans, simply because I'm most painfully aware of the miserable condition of almost all European governments at this point, and the fact that one can not expect them to take a leadership role.

Now that the impeachment is over, it is time for the President of the United States to get back to the main business of dealing with the financial crisis, and to realize the alternative which exists. This morning, I listened to CNN-TV, and they reported that the President right now has the unbelievable popularity rating of 82 percent; that, however, 71 percent of the people believe that his legacy—what he will be remembered for—will be the impeachment affair. Twenty percent, however, think—

and I'm not advertising polls, I'm just reporting this to you—20 percent think that this image still can be changed.

I think we should make a commitment to the following: That we be the catalyzing force which makes sure that this 20 percent turns into the 82 percent of people who give him their support, so that he can change the situation. *Because right now, President Clinton simply must take the foreign policy initiative and neutralize the attempts by the Republicans to destroy the China policy, to destroy all other aspects, and by building a new strategic alliance with China, Russia, and India, to build the potentially greatest recovery in the history of mankind.*

This depends absolutely on the United States having a positive relationship to China, the country with the largest population in the world. And it also requires an absolute defense of President Clinton's correct understanding, that peace for the rest of this century and especially going into the Twenty-first century, absolutely depends on the relationship between the United States and China. That the cooperation with the Eurasian Land-Bridge, is not only in the benefit of Eurasia, but, for the United States, *it represents the economic opportunity to have the largest boom in the history of mankind.*

We have to create a situation in the country in which President Clinton can take the necessary reforms in the tradition of F.D.R.; and then, you have to revive the machine-tool capability in the United States, together with a revived machine-tool capability in Western Europe. And, then, we can recapture the economic potential in Russia, which is today mainly located in the former military-industrial complex and its scientific potential. Then, together, we can supply Eurasia with the science and technology which will enable them to realize their enormous potential for growth.

Eurasia not only represents a gigantic market for the United States and Europe, but it is in the strategic interests of the United States to have a positive relationship to the majority of mankind. And you should under no circumstances be manipulated into thinking any differently. Why would you want to have a hostile relationship to a country, China—the biggest country in the world—which wants to be your friend?

This is the single most important issue which will decide whether the United States has a happy future, or a not-so-happy one.

Having said that (and I will return to this later on), I want to focus now on the issue which is of global importance, strategically for the United States but especially for the developing countries, and that is the question of justice in politics. And I will do this from a specific European historical setting.

## Plato on Justice and Injustice

If you look around the world, not only the United States—even though there are many, many things wrong in this country as well—but, if you look at the whole world, there is no question that the world right now is going to hell.

Okay, there are a couple of places where it looks better, where the governments indeed try to respond to the common good of their own people. This is for sure the Chinese government. Their attacks on the speculators, their attempts to have protectionist measures to build up their domestic market, to increase the living standard of their people—that is a model for what countries should do under these conditions of global financial crisis.

Take the courageous fight of the Prime Minister of Malaysia, Dr. Mahathir, to protect his people, and to prove that with protectionist measures, his country now is doing economically much better than those who are still sticking to the illusion of the free market.

Or take the courageous fight of the Primakov government in Russia, which, when it came into office in September, was confronted with an almost impossible fight, confronting an all-powerful mafia controlling every aspect of Russian daily life. And now, Primakov has started a life-or-death fight against Berezovsky, against the friends of Al Gore—Chernomyrdin, Chubais, and the other “reformers.”

Or, take the fight which is taking place in Brazil right now, where some of the governors around the former President of Brazil, Itamar Franco, are defending the interests of the Brazilian population against the onslaught of the I.M.F. and the international bankers.

Maybe I have forgotten one or two countries, but here I'm already basically at the end of the list. These are the exceptions. *The world at large today, is dominated by the worst injustice which has existed in the history of mankind.*

If you look at the vast majority of the human race today, billions and billions of people are deprived of their basic human rights. Billions of people go hungry most of the time. Their life expectancy is shortened by a lack of the most basic supplies. They are deprived of their full human potential by a lack of education. Forty, fifty, sixty countries, are torn apart by senseless wars. The entire African continent right now, is engaged in almost total civil war, a war where the drug-runners are supplying both sides for their own benefit and profit.

How many people are enslaved and destroyed for the single reason of the drug mafia's profits? Criminality seems to be triumphant, and the worst criminals present themselves as philanthropists, such as George Soros, one of the key individuals responsible for the destruction of

Russia, not only in terms of the speculation, but also for the brain drain of stealing the best Russian scientific minds.

And what a farce that now the number two man in George Soros's Quantum Fund, Arminio Fraga, who was responsible for triggering the Southeast Asian crisis by attacking the Thai currency, the baht, in February of 1997, has now been made the head of the Central Bank in Brazil, so that even the *Financial Times* has written, well, that means putting the fox in the chicken coop.

Look at the highest values being touted by Alan Greenspan, by *The New York Times*, and such people. Globalization—there is no alternative, they say. Free market, democracy, human rights—all the sacred cows of the present system.

It all sounds nice, but it is the oldest trick of the oligarchy to lie, and present the greatest injustices as the appearance of the greatest justice. And since LaRouche in his book, *The Road To Recovery*, established the level of leadership required to lead mankind out of this crisis from the standpoint of the principles of good government—or, as Plato defines it in his *Republic*, the identity in the common good—I now want to take a closer look at the arguments which Plato makes.

Plato treats this issue of the oligarchical lie in *The Republic*, which is not only a beautiful philosophical treatise, but a true piece of art. Like Schiller's later definition of the “pregnant moment,” which for great Classical tragedy must be present at the exposition, and which defines in germ form all the essential ideas later developed throughout the tragedy, so it happens in Book I of *The Republic*, where the questions which are dealt with throughout the dialogue are already presented in germ form, to be developed like thorough-composition in a piece of music.

The most profound discussion about justice and injustice is initiated at the beginning of Book I, when Socrates refers to the presence of the old, wise Cephalus in the house of Polemarchus, where Socrates is meeting with some of his friends, followers, and acquaintances.

Cephalus's remarks about his approaching death, immediately enable Plato to create the seriousness necessary to conduct the dialogue on the right level. So this is, already, a very poetic beginning.

In the unfolding dialogue, Thrasymachus, a famous sophist of his time, quite brutally makes the argument that “tyranny and injustice, as long as it is big and powerful, is much better than justice, for him who can impose it.” It's quite a crude argument of the typical oligarch: Injustice brings happiness and advantages to those who commit it, and who cares about those who suffer from it?

Glaucon, Plato's brother, then challenges Socrates to prove his point that justice is more beautiful, something which must be loved by everybody who wants to be happy, both for its own sake, and for all the consequences following from it. Glaucon then proceeds to list all of the prejudices people have concerning the nature of justice, such as the prejudice that people who follow justice don't really like to do it. They just do it because they regard it as necessary, but not as something good.

Furthermore, that the unjust lead a much better life than the just—at least, so they insist. They also, argues Glaucon, differentiate between *doing* injustice, which is good, and *suffering* injustice, which is bad. Since the evil following from the suffering of injustice would weigh more heavily than the good coming from doing injustice, people would eventually agree to accept laws and treaties.

So, the origin of justice would be some kind of a mediation—some compromise—and really, only come from the lack of power to do injustice. Whoever would feel like a real man, however, would be out of his mind to agree to this. And if someone were totally powerful—Plato tells the story of a man who has a ring, who, whenever he turns the ring, becomes invisible, and therefore can commit whatever crime he wants and get away with it, so there is no inhibition against this. Such a man, who, without fearing the consequences, could commit any crime he wanted—if such a man still acted justly, he might be praised publicly, but he would be regarded as stupid in private.

But, in talking about such a person, people would try to deceive each other, out of fear otherwise of suffering injustice themselves.

Glaucon then proposes to counterpose the just and the unjust person in their most extreme versions. Obviously, the key for the unjust one is, to be able to completely fool everybody concerning his evil deeds, since he who is caught doing evil, is simply a bungler. The height of injustice is, therefore, to appear just, without actually being so.

The most unjust, is he who can create the reputation for himself of being the most just—just exactly like George Soros and Henry Hyde. And, if one of his crimes is discovered, and he must resort to violence, then he should use his friends and money to get him out of the situation. Now, isn't that amazing—that Plato more than two thousand years ago, knew Henry Hyde that well? He must have had an inkling of the future, when Hyde would say, "Oh, for truth and justice, we have to do all of these things."

Plato says that the total opposite, is the person who is

completely just, but is surrounded by the greatest appearance of injustice, of slanders and the consequences thereof, until the end of his life. Now, don't we all know such people? I mean, Lyndon LaRouche is one; the *Frühmenschen* affair victims—you know, the Black elected officials who were framed up by the government—are such.

But Plato says, who is the happier of the two? Since the one who wants to be just ends up being tortured, chained, and even nailed to the cross? And the other one, who wants to appear just, soon belongs to those who govern the city. They do business, they have connections, they're doing wheeling-and-dealing, and they make a profit, because they don't have a bad conscience about their unjust behavior. If they participate in competition, they are the winners, because they cheat, so they get rich, and become benefactors to their friends; they have the money to destroy their enemies, and they even sacrifice to the gods, so that they even seem to be more loved by the gods than are the just ones. So therefore, they say the unjust person is better off than the just one.

And then Glaucon's brother Adeimantus adds, "It is not justice that counts in reaping rewards, but rather the reputation for justice." And as one can hear in speeches, from polls and otherwise, that moderation and justice might be something beautiful, but at the same time burdensome and fatiguing, while licentiousness and injustice, on the other hand, would be fun and easy to get, and shameful only according to opinion and the law. And, people generally are ready to praise scoundrels as long as they are wealthy and powerful. On the other hand, they disrespect and overlook those who are poor and have no influence, even if they admit that they are better than the former.

The most incomprehensible thing, however, would be that even the gods would give misfortune to the good people, and the opposite to the unjust ones. Can you imagine, my dear Socrates, if you hear all of this, what the attitude of human beings, and even the gods, toward this question is? What is the effect of all of this on the youth, who are able, in an instant, to grasp this, and draw their own conclusion from it? Which road should they choose to get the best out of life?

What would a smart kid say today, looking at the society? Well, I talked to some kids recently, and said, "What would you want to get out of life?" And they said, "Oh, I notice knowledge is power, so I want that. And money. But the best is both." Well, that's not one of the bad kids, but just typical of what would be the effect on the minds of our youth.

To be just, and to appear unjust, simply brings trouble.

The world today is dominated by the worst injustice which has existed in the history of mankind. If you look at the vast majority of the human race, billions and billions of people are deprived of their basic human rights. Billions of people go hungry most of the time. Their life expectancy is shortened by a lack of the most basic supplies. They are deprived of their full human potential by a lack of education. Forty, fifty, sixty countries, are torn apart by senseless wars.



Bosnische Hilfsgüter Zenica

*Food distribution  
to refugees,  
Bosnia,  
July 1995.*

But to be unjust and appear just, brings a divine life. When the appearance is victorious over the truth, then obviously one needs to stick with the appearance.

“But it is not always easy to get away with evil deeds,” one may remark. “Well, in order to protect ourselves from being discovered,” Plato says the unjust say, “we must create conspiracies and secret societies.” And there are also the teachers of persuasion, rhetoric—today we would say political consultants or public relations managers—who can influence the public and, through a mixture of persuasion and violence, enable us to pursue our business without any problems.

Since the poets describe the gods as beings who can be bribed through sacrifices and sacred vows, this then becomes an encouragement to do evil, and then, from out

of the profits, to make sacrifice to the gods. Just as, in modern times, one would say, “It’s okay if we make our money through usury, drug-running, speculation, and gun-running, as long as we give to the Red Cross.”

So, why should we prefer justice, since it seems to be that those who criticize injustice, are only those who are too unmanly, too old, or too powerless to act unjustly themselves?

After Plato has driven this argument to the point of exhaustion, Socrates develops the counter-argument, by exploring the subject of justice by enlarging it from the individual person to the state as a whole.

Maybe, he says, it is easier to determine the question of justice here in something much larger than just one single person. So, then, he beautifully develops the notion of

the state: how it developed out of the necessary division of labor; how it involves the collaboration of farmers, carpenters, tailors, and other workmen; the person who works to produce the plow for the farmer, who produces the cotton for the tailor, and so on and so forth. And he demonstrates that the adherence to the common good is beneficial for everybody in a healthy state.

And then, he contrasts this healthy state, in which everybody works for the common good and each other's mutual benefit, to what he calls "the bloated state," in which luxury and greed become the motives for transgressions against the rights of neighbors and even neighboring states.

Concerning the question of how justice and injustice come into being in the state, obviously, he says, one has to start with education. And here, it is obviously the young whose minds are most easily impressed. Do we want our children to listen to fairy tales, says Plato, just made up by somebody, so that they absorb views into their souls which are in contradiction to those values which they should have in later years as adults?

Therefore, our first duty must be to survey the fairy-tale tellers, and accept their well-conceived products, and reject the failed ones. And that means rejecting the vast majority of the presently popular fairy tales. And what is to be criticized the most, is when untruth and ugliness are combined.

Now, if you take that level enunciated by Plato, and you look at American comic books, or Hollywood movies . . . —yesterday, the *Washington Post* had an article about what the effect of the year-long impeachment-Monica Lewinsky garbage has been on teenagers. And they quoted several teenagers who said "Well, I'm really completely disillusioned about the world of adults, now I see you can't trust anybody. I can't trust my parents, because they could be doing the same thing." I mean, I think that the real crime—and these Republicans should be driven out of office for that—is what they have done to the minds of the children of America, of the teenagers of America. Because they have *poisoned* them: A whole generation has been poisoned by this. And you should drive them out of office for that.

So, Plato says, because the youthful listener is not capable of differentiating between what is analogy and what not, and because perceptions which they develop at a young age usually remain in their minds unchangeable and undeletable, therefore everything depends on the condition that the first stories they hear are of a virtuous kind.

And therefore—surprisingly—Plato even says that the stories of Homer and Hesiod, who portray the gods as in part jealous and irrational, are not suitable for chil-

dren. And even the great tragedian, Aeschylus, who says that God let human beings become evil because he had decided to destroy them and their entire families, would not be suited for children. And if, as Aeschylus says repeatedly, whatever happens, good and evil come from the gods, how can you then absolve the gods from guilt?

While it is true that Homer, Aeschylus, and Sophocles, were the necessary historical precondition for Plato, Plato represents a definite advancement. Plato was the first thinker who established *the principle of an idea*, in a rigorous and clearly reproducible form. The tragedians, like Aeschylus, did not assume a crude competition between the gods and the mortals, but in a way their jealousy against man intervenes in service of an all-dominating order.

But Plato is the first one for whom God is without fault, the essence of good, and only good. So God, with Plato, has not indulged in the sins of man. In the *Timaeus*, Plato calls him "the father of all things"—since he is free of all jealousy, he wants all things to become as similar to him as possible.

This was two-and-one-half centuries before Christ. And, therefore, it represents a real breakthrough in the development of human perception and human knowledge. God for Plato is the source of all good: of truth and justice. And this enables man himself to develop a passion for truth and justice—*agapē*.

This idea in Plato is the necessary predecessor of the idea developed by the Apostle Paul in I Corinthians:13, the idea of love without which nothing else means anything. The fact that Socratic reasoning arrived at the same result as the Christian faith, as St. Augustine and later Peter Abelard note, means that there is no contradiction between faith and reason.

How does Plato argue for why man should not be the way Thrasymachus or Glaucon or Adeimantus argue, but have passion for truth and justice, and work for the common good? Is this not the question we have to solve today, in a world seemingly completely dominated by injustice—an oligarchical system which would never have been possible to establish, if corruption—the *appearance* of being just, rather than being just—had not permeated all of society?

## The Immortality of the Soul

I want to look at this question from the standpoint of a different one of Plato's dialogues, namely, the *Phaedo*, which is a discussion between Socrates and his friends after the verdict of his death penalty had been pro-

nounced. So the dialogue takes place in the very last hours of Socrates' life. And I want to look at both Plato's *Phaedo*, as well as the work *Phaedon* by Moses Mendelssohn, which is in part a translation of Plato's dialogue, but in part a powerful elaboration on his own, written nearly two thousand years later.

Plato's *Phaedo*, in which he discusses the immortality of the soul, is perhaps the most moving, most elevating of all of his writings. Here is Socrates, the one person who is completely just, yet whom his oligarchical enemies have surrounded with the total appearance of injustice—namely, by charging him with corrupting the morals of the youth, for which they condemn him to death—and who is in his last hours of life.

And while his friends are very upset, Socrates is completely happy, calm, and peaceful—like an immortal who is certain that where he will go, he will be completely blissful. Phaedo, a young man whom Socrates saved from slavery, gives a moving account of the last hours. And he says “We experienced a strange mixture of loss and bitterness, because the pleasure was constantly interrupted by the corroding sensation: ‘Soon we will lose him forever.’”

What better poetical setting for Plato to choose to discuss the immortality of the soul, than the moment where the existential question that we are born, that we will die, is made actual in this powerful way? Socrates, the wisest, most noble man of his time—will his soul disappear with him when his body dies?

I will now discuss the arguments for the immortality of the soul, not in the exact way that Plato argues in his *Phaedo*, but I want to look at how Moses Mendelssohn—the Socrates of the Eighteenth century, as he was called—develops that argument.

You should know, first of all, that nearly one hundred years before Mendelssohn, Leibniz had already translated the better parts of this dialogue, because he admired Plato and especially the *Phaedo*, whose arguments he found in complete conformity with his own thoughts on the subject.

Moses Mendelssohn only translated the first part of Plato's *Phaedo* accurately, to then use the Socratic method to develop the arguments to convince his Eighteenth-century contemporaries of the immortality of the soul. “I may risk making my Socrates a Leibnizian,” he said. “Alone, that does not matter. I'd rather commit an anachronism, than miss a possible argument to convince them,” said Mendelssohn.

So, in the second discussion, the second part of the dialogue *Phaedon*, where Mendelssohn develops his own arguments, he emphasizes that the question of the immortality of the soul touches upon everything, and

that whoever denies it, thereby shakes everything, and that everything believed to be good and truthful, goes out the window.

So, which arguments would a Socrates of our time use to prove this to his friends?, he asks. “Is our soul mortal? Then reason is only a dream. Our virtue then looks phony. Then we are only like cattle, put here to search for food and die, and in a few days, it does not matter if I was an ornament or a shame to creation—to the human race; if I increase the number of the blissful or the miserable of my time. Then the state of free-thinking people is nothing but a herd of unreasonable animals, and I horrify myself. Then, without the hope of immortality, man is the most miserable creature on earth, since, to his misfortune, he can reflect about his condition and fear death, and become desperate.

“And whatever human beings do when they enjoy friendship, when they recognize the truth, when they honor the Creator, when they get excited about beauty and perfection, the horrible thought of destruction appears like a ghost in their souls, and throws them into despair. But fortunately, my notion of God, of virtue, of the dignity of man, and of the relationship in which he stands with God, does not leave any doubt about his determination.”

Mendelssohn then develops various proofs of the immortality of the soul, the most important being the argument that unlike matter, the soul is indivisible; and without saying so at this point, Mendelssohn makes the argument of Leibniz, that the soul is a *monad*. And therefore, every soul, being a monad, contains the entirety of the universe in its eternity in it; it holds eternity in it in germ form.

But most interesting is the argument he makes in the third discussion, where he points to the difference between animals and man. “Animals do not have a purpose, to have a continuous progress toward perfection. But their final determination is a certain degree of ability, and on their own, they never attempt to try things in a higher domain, and they are never motivated by themselves.”

Now, you will notice when you read Lyndon LaRouche's new book, *The Road To Recovery*, that he discusses there the concept of Nicolaus of Cusa, that when a person plays with his pet, the pet participates in human abilities; the *spieltrieb*—the play-instinct—is the most human part of the animal.

“But we can assume,” Mendelssohn's Socrates says, “that this drive towards perfection, this increase, this growth of inner excellence, is really the determination of beings of reason, and, therefore, the highest goal of Cre-

ation. That means,” he says, “the immeasurable, vast cosmic system has been created so that beings capable of reason could exist, who progress from step to step, so that their perfection is increasing, and so that they find their happiness in this increased.

“As simple beings in the sense of monads, they are eternal, and they continue to exist, their perfection is continuous, and has a limitless consequence. They are the final goal of Creation, and there is not another more important purpose to Creation.”

He says, which I find absolutely remarkable and worth really thinking about, that “the goal of Creation lasts as long as Creation itself.” Now, if the perfection of the human soul is the goal of Creation, and that lasts as long as the Creation—because how could the goal of Creation last less long than Creation?—I think this is a pretty compelling argument.

“Therefore, if however, the immortality of the soul is denied, for such a person, the love of the here-and-now has to be the highest good. Because, if a person denies his immortality, and only believes in the here-and-now, what consideration could be powerful enough for him to engage in the slightest risk of life? Honor? A place in history? The well-being of his children, his friends, his fatherland, and even the well-being of the entire human race?

“The most miserable enjoyment of a few moments, is everything he can console himself with, and is therefore of limitless importance. How can he give it up?

“If tyranny threatens your nation with collapse, if justice is in danger of being suppressed, if virtue is assaulted and religion and truth are persecuted, then use your life for the purpose for which you have it,” says Mendelssohn. “The merit of having furthered the good with such selflessness, gives your existence an unspeakable value, which at the same time is of eternal duration.”

But, if an individual thinks that with his short life, everything is finished, it is totally impossible to believe that he, according to his principles, would sacrifice himself for the well-being of his nation or the entire human species.

For example, if the nation is threatened, has the fatherland not a right to demand that the citizen sacrifice himself? But the citizen, if he sticks to this mentioned principle, can he not—must he not—seek the fall of his nation, just to prolong his dearest life for a few days?

And, according to this assumption, every moral being has the decisive right to cause the destruction of the whole world, if only he can keep his life, his existence, says Mendelssohn. And is this not the morality of George Soros, Camdessus, and Wolfensohn? It is for sure the

philosophy of the London and Wall Street bankers’ financial system.

And once these forces have this right, so have all their associates, all the little hangers-on to power, all the parasites who live off this immoral system. And then Mendelssohn writes, “What a general upheaval is the result! What derangement! What a confusion of the moral world!” And this is exactly the condition of the world today.

## The Prophet Moses Mendelssohn

Now, who is this Moses Mendelssohn, to be such a prophet for today’s situation?

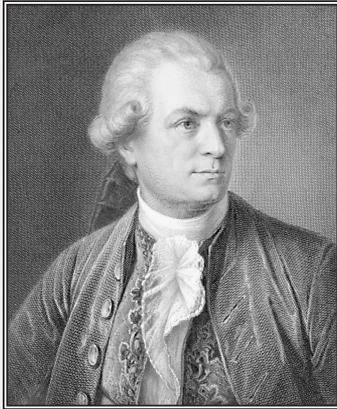
Moses Mendelssohn was born in 1729 in the Jewish ghetto of Dessau, a city about 80 miles from Berlin, the son of Mendel Dessau, who ran a little Hebrew school for Jewish boys who all came from poor families like himself. His mother’s name was Suschen.

Moses, who was the brightest among the pupils of this little school, soon started to complement the limited religious Hebrew teachings through his own studies. And he learned Hebrew, not according to a memorization of the liturgical texts, but through rigorously studying the grammar. Through the highest rabbi of Dessau, David Fraenkel, he got a copy of a book by the philosopher Moses Maimonides, *The Guide For the Perplexed*, written in A.D. 1190. This book was a groundbreaking effort to show the coherence of faith and reason.

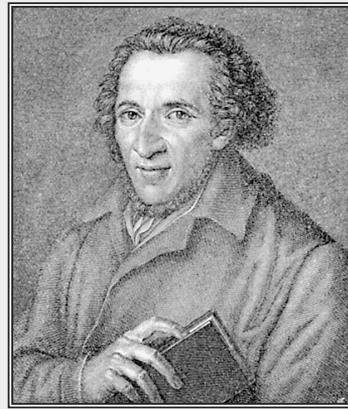
Moses Mendelssohn absorbed these ideas with total excitement, since they represented a completely different domain than what he had learned in the legalistic arguments of the Talmud exegeticists. He was able to follow his teacher Fraenkel to Berlin, and then use the opportunity to immediately take up the kinds of secular studies which he had been denied in the ghetto. And, as Lyndon LaRouche mentioned yesterday, the condition of Jews in Europe in the Eighteenth century was really quite miserable. It was totally contained, poor, no equal status, isolated, contempt, and so forth.

So Moses Mendelssohn started to investigate all fields of knowledge around him. He studied the history of Protestantism, but also of literature, philosophy, natural science, languages. He learned German, Latin, English, French. He invited a young person named Israel Samoscz, a gifted young mathematician who had been forced to leave Poland; he offered him his room—a little attic someplace—and he learned from him, both mathematical questions and engineering. And they got involved in heated debates about aesthetical theory. He read Locke and Leibniz, Locke’s *Essay on Human Understanding*.

*Gotthold Ephraim  
Lessing*



The Granger Collection



*Moses  
Mendelssohn*

The Granger Collection

**The ideas of Lessing and Mendelssohn, are the ones which Friedrich Schiller would later take up so beautifully with his notion of moral beauty and the concept of the beautiful soul. One can actually say that the two towering giants of the Weimar Classical period—Schiller and Wilhelm von Humboldt—**

**were influenced more directly by Lessing and Mendelssohn, than by anybody else. By reviving Plato, the Greek Classics, and by defending Leibniz against the swamp of the Enlightenment, Mendelssohn and Lessing laid the foundation of the German Classical period.**



*Friedrich Schiller*

Corbis/Bettmann



*Wilhelm von Humboldt*

Corbis/Bettmann

In 1750, Moses Mendelssohn was hired by Isaac Bernhard, a rich Jewish merchant, as a teacher for his four children. With his new income, he started to take music lessons. He went to concerts and theater performances. When the children were beyond school age, Moses became first an accountant in this firm of Bernhard—something which he always complained of as being a boring and horrible job, one which he hated, and many accountants probably know exactly what he meant.

But, because he later became a co-owner in Bernhard's silk business, he had a decent income for the rest of his life. He began to write about aesthetical questions in the "Letters About Perception," and probably no Jew before him had mastered the German language in such an elegant way, or developed an almost-beautiful artistic style.

He decided at that point to change his name from Moses Dessau, which was the name of his father, with which he had come to Berlin, and to call himself, in the Jewish tradition, as the son of his father—but not in the Hebrew form, Moses bin Mendel, but in German, Moses Mendelssohn, son of Mendel: Mendelssohn.

A number of independent-thinking young intellectuals, authors, and publishers who were Christians, took notice of this young Jewish accountant who wrote these passionate philosophical treatises in the Leibniz tradition, something which was completely unusual for a Jew at that time.

And one of these intellectuals was Gotthold Ephraim Lessing, the poet to whom Moses was introduced when both were twenty-five years of age. A very fruitful collaboration and friendship between the two began.

One of Mendelssohn's first writings was the *Philosophical Observations*, in which he called upon the Germans to free themselves of the French influence, and to follow their own philosophical tradition. Mendelssohn showed this manuscript to Lessing, who immediately brought it to the printer and had it published, and instantly the book became a complete sensation. Never before had a Jew published a book in German.

What was the philosophical and intellectual life in Berlin at that time? Well, King Frederick II, who regarded himself as a pupil of Voltaire, and was eventually able to attract this guy to the court, was really a passionate hater of Leibniz. And he pulled leading opponents of Leibniz to the court, to the Berlin Academy of Science, which had been created by Leibniz in 1701 under Frederick I, to stamp out all of Leibniz's influence.

And Berlin at that time was a complete swamp of liberals, pagans, atheists, British agents, and so forth. The oligarchy of that time was completely rotten and frivolous in their lifestyles, and they used the French and the English Enlightenment as a counter-offensive against Leibniz by playing up Newton, and by calling such conceptual opponents as Euler and Maupertuis to the Academy. Maupertuis later became the president of the Academy.

Lessing and Mendelssohn took up the fight, against both the French and the English Enlightenment. In the *Treatise About Evidence in the Metaphysical Sciences*, Mendelssohn defends Leibniz's concept of "the best of all possible worlds," which had just been drawn through the mud and ridiculed by Voltaire with his story "Candide."

Mendelssohn: "Out of the necessary character of God, follows the immeasurable multitude of Creation, which permits the highest degree of freedom, and out of the beauty and well-ordering of the world, one can conclude the evidence of the existence of God."

Mendelssohn also developed a new theory of aesthetics, in which he emphasized that beautiful art has a moral effect on the audience, without preaching it. In the famous letter exchange between Lessing, Mendelssohn, and Nicolai, a publisher and friend of the two, about the *trauerspiel*, which is a form of tragedy, they discussed how art must be composed to awaken passion and compassion.

Mendelssohn makes the point that the audience has experienced human destiny on stage in a perfect presentation of art, and has been moved by its command over a reservoir of experience, and that this will enable the individual, in moments of moral decision, to make those in

the right way, since they have become part of his, or her, experience.

Lessing points out that through tragedy on stage, one can exercise—train—the feeling of compassion, and that this would be good, since the best human beings would be the compassionate ones.

Mendelssohn argues that this exercise or training would be advisable for the reason, that in moments of moral decision, a very fast reflection about the problem would be necessary, which without training would be hard to accomplish. For the trained person, the moral decision would become as natural as playing the piano is for the accomplished pianist. The highest virtues would be those where there is no fight with the fulfillment of duty, because cognition and exercise would have transformed duty into passion.

Most of you have probably recognized that these ideas of Lessing and Mendelssohn, are the ones which Friedrich Schiller would later take up so beautifully with his notion of moral beauty and the concept of the beautiful soul, as well as his writings about "Theater as a Moral Institution."

But also, Wilhelm von Humboldt, who had the fortune, together with his brother Alexander, to be a frequent guest in the house of Mendelssohn, and to be part of the lectures he was giving to his children, took the idea of the moral purpose of art from Mendelssohn.

One can actually say that the two towering giants of the Weimar Classical period—Schiller and Wilhelm von Humboldt—were influenced more directly by Lessing and Mendelssohn, than by anybody else. By reviving Plato, the Greek Classics, and by defending Leibniz against the swamp of the Enlightenment, they laid the foundation of the German Classical period.

The next major move of the oligarchy was the deployment of Immanuel Kant, whom Mendelssohn called the "*Alleszermalmer*," which literally means "The Terminator." I actually was quite amused when I noticed that.

Now, Kant's *Critiques* are a vicious attack on both Leibniz and Mendelssohn. In the *Critique of Judgment*, Kant directly attacked Mendelssohn's aesthetical theory by denying the possibility of a moral purpose for art: "An arbitrary arabesque thrown onto a wall by an artist, would be more beautiful than a piece of art in which the moral intention of the artist would be recognizable." It was that *Critique* by Kant which infuriated Schiller such that he wrote his own aesthetical theory. And he said about Kant, that for Kant to have such ideas, he must have had a very unhappy childhood.

In his *Critique of Pure Reason*, in the chapter about paralogisms, Kant directly attacks Mendelssohn's proof

of the immortality of the soul and the existence of God, by insisting that these could not be proven and therefore had to be reduced to the level of postulates, that both the existence of God and the immortality of the soul would be *res fidei*, matters of faith only. By attacking the knowability and existence of the individual soul as a monad, and the knowability of God through reason, Kant probably did more than almost anyone else to cause the evil ideologies of the Twentieth century, ranging from neo-Kantianism, to existentialism, nihilism, or the Frankfurt School.

But Mendelssohn had one big advantage over Kant—and Hegel, for that matter—which Goethe notes in *Dichter und Wahrheit*, a sort of biographical work of his; namely, that Mendelssohn and Garve, another contemporary philosopher and influence on Schiller, did write in a clear and understandable, beautiful German, something which can not be said about Kant. If you have ever tried to read Kant or Hegel, you will completely agree with me: He is un-understandable. It's not your problem if you don't understand it.

While Mendelssohn was not solely responsible for the revival of the Greek Classical tradition, which had already started as a result of Leibniz and his networks, he definitely helped to explode it. Mendelssohn had studied Classical Greek, read Homer, Xenophon, and later all of Plato's works, in the original.

When Mendelssohn decided to write his own *Phaedon* in 1767, this mixture of Plato and the Leibnizian Plato of the Eighteenth century, was a total attack against the *Siècle de Lumière*, the French Enlightenment, in defense of the Platonic tradition. Mendelssohn, who already had a great reputation at that time, became absolutely famous, and his *Phaedon* was translated immediately into Dutch, Italian, French, Russian, Hungarian, Swedish, Danish, and English. And there was a fast sequence of editions, and it became the most popular book, the best-seller of its time.

It influenced and excited Herder and Winkelmann, who called it one of the best books he ever wrote, and it was extensively discussed by Goethe, the Humboldt brothers, Schiller, and Heine. Sulzer proposed that Mendelssohn be nominated as a member of the Berlin Academy, which Frederick II then refused, mainly because of the fact that Mendelssohn was a Jew. There were many other reasons; for example, it is interesting that Mendelssohn did a beautiful translation of Hamlet's soliloquy, and Frederick hated *Hamlet* and Shakespeare. He said, "The fact that the horrible Shakespeare is on the German stage, is proof that the Germans have no culture."

Now, Mendelssohn also committed the crime of writing a critique of Frederick's poetry, in which he attacked both the fact that it was written in French, and also that the philosophical standpoint which came across in these poems, namely, that Frederick denied the immortality of the soul, was bad.

Not only had Mendelssohn taken the moral high ground by arguing that the state is not allowed to pass legislation which is not sanctioned through natural law, which was an attempt to prevent the degeneration of the state into barbarism, but now a Jew from Dessau had gone to give lectures to the King about his mother tongue! I mean, that was just too much for the oligarchs at that time.

Now, a certain Mr. von Justi made a formal complaint, and Mendelssohn's literary magazine was forbidden. Mendelssohn was summoned to the Court to defend himself, which he did very eloquently. And he met Mau-pertuis, and strangely enough, his newspaper was allowed again, and his apology was accepted.

But soon, many operations were started up to make Mendelssohn's life miserable. And I suspect that there is a causal relationship.

In 1783, he wrote a major work on the question of Judaism, which was called *Jerusalem, or On Religious Power and Judaism*, in which he supported the thesis of his friend, Christian Wilhelm Dohm, who was a member of the Prussian War Council and historian, about the social equalization of the Jews, where Dohm had demanded the full civil integration of Jews and their right to do business—that the Jewish religion should be given the same rights as the Christian one, and that they should be allowed to enter the state service.

Now, Mendelssohn's *Jerusalem* did not quite receive the same spectacular reception as the *Phaedon*. But it was appreciated by all his progressive contemporaries for its noble views. Mendelssohn started with a polemic against Thomas Hobbes' notion that the crude power of the state is the only way to contain the war of each against all.

Against that, Mendelssohn posed the good state, in which education motivates the citizen to act for the common good. The strength of such a state obviously consists in the fact that it can draw and rely on the conscience of the citizen, for example, in the case of a necessary defense.

Mendelssohn advocated tolerance which treats all religions as equal. Throughout his life, he worked in collaboration with Lessing, whose famous play, *Nathan the Wise*, was really a tribute to the life of Mendelssohn, and a powerful continuation of Leibniz's work. So, together with Lessing and Winkelmann, he was the

founder of the German Classical period.

The Mendelssohn family from then on was really an absolute integral part of the humanist Classical tradition of German culture, in Classical music, with the grandson Felix Mendelssohn Bartholdy, and with almost all leading people in literature, music, and science of their time [SEE “Moses Mendelssohn and the Bach Tradition,” page 46, this issue].

So, what Moses Mendelssohn did, was to make a breakout for Jewry, and become an integral part of the German Classical culture, as did many Jews after him. His family, towards the end of the Eighteenth century and throughout the whole of the Nineteenth century, was at the center of the humanist networks, and became crucial for the legal emancipation of the Jews, and the total integration of Jews into German culture.

## The World-Historical Individual

Why do I tell you all of this today? For one, to tell you that Jewish history didn't start with the Holocaust. It is not limited to the twelve years from 1933 to 1945. One of the highest points of this history of the Jews, was when they participated in and helped to create the most recent period when mankind experienced a Classical culture, a culture which had a proud, marvelous image of man, capable of limitless perfectibility, that is, the German Classical period and its aftermath.

By eliminating the thousands of years of real Jewish history, and especially by denying the integral part Jews played in the German Classical period, by reducing the memories to the twelve years of the Nazi period, a terrible robbery is committed, not only against the Jews, but against everybody.

Moses Mendelssohn is a very good example of a world-historical individual. By breaking out of the containment of the Jewish ghetto, taking the best of humanist culture from Plato to Leibniz to Bach to everybody else, he is a model of what every oppressed minority can do today.

Take everything mankind has produced so far, add your own creative contribution, and be part of the creation of a new Renaissance, and all divisions in society will disappear. The big challenge in front of all of us is that the whole of human civilization is threatened by the onset of a new global Dark Age. If the presently escalating financial crisis is not overcome, it is quite possible that European, American, and Japanese civilization, will disappear. If the present value system which led to this crisis is not reversed, it is quite possible that, for example, the Lincoln Memorial in a future time will be kept as an archaeological artifact somewhere in Siberia, or on the

Indian subcontinent, as a memory of another civilization that did not make it, just as you go and visit the Aztec cultures in Mexico and so forth.

Do you think this is exaggerated? When the Americans landed on the moon—a fact that many youth today think to be science fiction—would the citizens of that technologically proud nation ever have thought that the United States would go down as it did in the last thirty years, that the industrial cities, like Detroit or Pittsburgh, would turn into golf courses, and that it would take two to three jobs in the so-called service sector to get a decent family income, where it took one industrial job before?

As for the case of Germany, during the time of the German economic miracle, who would ever have thought that such a bunch of lunatic ideologies, like especially the Green part of the Red-Green coalition, would ever become the government, and voluntarily implement the Morgenthau Plan—dismantle industry and turn Germany into a Green landscape?

Now, consider the undeniable evidence that the existence of the human species over hundreds of thousands of years, proves that the characteristic feature of man, which uniquely differentiates him from all other living beings, is his ability to generate scientific and technological progress through an increase of man's power over nature, reflected in increased demographic values. Over the long span of hundreds of generations, there is no question that this is the characteristic of mankind.

But this progress is not automatic. Not every step of progress leads to the necessary successor over the short term. Whether or not that occurs, is primarily a cultural question. Whenever the culture was evil and wrong, not only would there be no progress, but, when the existing technologies were not used for the common good, because some oligarchical clique was determined to defend their privileges by denying the general population access to the benefits of such technology, then the society would sooner or later collapse.

In that sense, the German government on the question of nuclear energy—and I can assure you, this is just a foretaste of what a Gore Presidency would be like—reminds me of the Aztecs, who knew the wheel, but only used it for cult purposes, and not for any kind of productive work.

We have today the technology to feed and clothe the entire world population, to have everybody have a decent living standard. And there is no reason why we can not give these technologies to Africa, to China, to Latin America, and any place which needs them.

In history, there are many examples of stagnation, of retrogression and failed cultures. Whenever the catastrophic forms of oligarchical societies persisted, such as

**Moses Mendelssohn is a very good example of a world-historical individual. By breaking out of the containment of the Jewish ghetto, taking the best of humanist culture from Plato to Leibniz to Bach to everybody else, he is a model of what every oppressed minority can do today. Take everything mankind has produced so far, add your own creative contribution, and be part of the creation of a new Renaissance, and all divisions in society will disappear.**

*Dr. Martin Luther King,  
anti-war demonstration,  
Arlington National Cemetery.*



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in Mesopotamia, the Roman Empire, Byzantium, or among the Aztecs, these societies collapsed. They were self-doomed because of their inherent lack of sufficient moral fitness to survive.

Schiller addressed one such case of a failed culture in his *Aesthetical Letters*, in which he focussed on the failures of the French Revolution, the tragic endorsement of the French Enlightenment, and he came to the conclusion that from then on, every improvement in the political arena would come only from the moral improvement of the individual.

The key question of the morality of each person, is identical with the question of his or her identity. Is your self-interest located in the petty, day-to-day issues of your personal material needs, small-minded family issues, and your well-being in the here-and-now—or do you locate your identity in terms of the outcome of the past and future existence of mankind as a totality?

We must understand that our existence today is the result of all the thousands of generations who lived before us, in which, again and again, there were creative individuals who developed qualitatively new ideas, crucial discoveries in science and Classical art and philosophy, which in a consecutive way led to the actual and potential richness we have today. Look at the beauty of all the cultural goods of the Classical and Renaissance periods. Listen to the dramatic power of great Classical music. Think about the glory of man's ability to conquer space and find out in a deeper and better way, how the universe is composed.

All of this beauty is the result of human beings who devoted their lives to a purpose way beyond their mortal existence. When you, with this in view, have a noble desire to make this common heritage of universal history your own possession by studying these ideas, by reliving the discoveries of these creative minds who have lived

before us, and if you have the passion to enrich this knowledge, to add something new, to give more to future generations than you have received from the ones before you to the benefit of the future, then you are truly human.

In this way, we give immortality to the past. We make it richer by adding something new, because we make it the predecessor of something bigger than it was before. So in this way, we can change the past, as we definitely can change the present and the future. In this way, we create something which remains after our mortal existence. If we in this way contribute to the future condition of all of mankind, then our identity is the simultaneity of eternity, and we have become true world-historical individuals.

From that standpoint, the issue of human rights is not democracy; the issue, rather, is that each newborn child must have the right to have access to that kind of education which enables him or her to become such a world-historical personality. So, from that standpoint, the Chinese government has done more for the human rights of its population, than any other government in the world, by lifting millions out of poverty. Because the Pope was absolutely correct when he was in Africa, looking at these clay and straw huts and saying that for people who don't have their daily livelihood—food and clothing—you can not even talk about human rights.

In his book *The Road To Recovery*, Lyndon LaRouche made the point that there are presently three groups running in the world. On the one hand, there is the Anglo-American banking interests, the British-American-Commonwealth oligarchy, of which the United States population has no part—you have no say in what the policies of London and Wall Street are.

Secondly, you have the “Survivors’ Club.” Three nations—China, Russia, and India—have drawn the conclusion that under these conditions, they have to work together to come together out of this horrible crisis.

Thirdly, there is what LaRouche calls the “Euroland Poor Man’s Club,” because, contrary to the propaganda of the oligarchs’ media and their mouthpieces, the Euro is a weak currency. It has been collapsing since it came into existence, and Europe right now is plunging into a deep depression.

The task in front of us, is to link the American people with the Survivors’ Club, to make sure that those of you sitting here in this hall, and others like you around the country, take into your existence and into your identity, the entirety of the interest of the human race. You have to make sure that you, in your daily thinking, make the well-being of people in Africa, in Latin America, in China, as important as what happens in

your own household and in your neighbor’s house.

You have to take the present fate of mankind into your sense of identity. Take all the children of the world, who without you have no chance, and take the entirety of human history, of every great mind which contributed to the present knowledge, make it part of your own thinking. Take the future into your heart as something for which you are responsible.

Why do you think Lyndon LaRouche is such an important influence in the world today? When I had the privilege to travel in the last months to countries like Brazil, I found that his ideas are really the dividing line between those people who want to save their country and their people, and the evil speculators and oligarchical interests. When I went to Mexico in December, my reporting about the existence of the Eurasian Land-Bridge, where I was joined at a conference by López Portillo, sparked a national debate in which the present Mexican President Zedillo got involved in a dialogue with the former President López Portillo, on what is the right course for the future of Mexico? Is it the ideas of LaRouche? Is it the ideas of the Eurasian Land-Bridge, or is it NAFTA and depression?

In Russia, in the last weeks, there has been a flood of articles in which leading magazines are interviewing LaRouche, sometimes several times a week, and are putting him on an equal footing with Russian Vice President Yuri Maslyukov, the Pope, and almost nobody else, asking him questions: What do you think the economy of Russia should be?

In China, there has been a flood of articles in the most popular papers, in which they quote LaRouche and say “Washington must decide: Will it ally with Britain, or will it ally with China?”

Now, LaRouche’s influence around the world is absolutely gigantic at this point, simply because, as Amelia Robinson put it so well yesterday, people recognize that the world needs the ideas of the world-historical Socrates of our time. But, in order to make these ideas efficient, we have to make sure that we defeat the Confederacy for good in this country. I think that the Founding Fathers have given you all you need—a beautiful tradition, beautiful ideas, a concept of how not only to have a great nation for yourself, but to be instrumental in realizing a just new world economic order around the world, based on sovereign nation-states and a community of principle.

So, the task before us is obvious, and I’m optimistic that if you join and explode and take this country back, drive the traitors out of here—if you do that, we are closer to victory than to disaster. Right now, we are equally close to both.



# Philosophical Vignettes from the Political Life of Moses Mendelssohn



by David Shavin

*To think the true, to love the good,  
to do the best.*

Moses Mendelssohn, July 6, 1776

*The happiness of the human race was  
Socrates' sole study.*

Moses Mendelssohn, 1769

How can the “temple of liberty, and beacon of hope” for the world be in mortal jeopardy of ending its days as a dumb, blind giant for the same British Empire families that we defeated? The methods by which evil has insinuated itself upon, and confounded, the good, are not unknowable. Moses Mendelssohn’s life, in thought and action, uniquely conveyed “the pursuit of happiness” in the two decades before, and one decade after, the Declaration of Independence, when that evil was defeated. The enemies whom he showed how to successfully wage war against are, today, those to whom we are in danger of succumbing. The episodes of his life encapsulate in the small what the American experiment is all about.

In an early dialogue, Moses Mendelssohn wrote:



[T]o you, immortal Leibniz, I set up an eternal memorial in my heart! Without your help I would have been lost for ever. I never met you in the flesh, yet your imperishable writings . . . have guided me to the firm path of the true philosophy, to the knowledge of myself and of my origin. They have engraved upon my soul the sacred truths on which my felicity is founded . . . [I]s there any slavery harder to bear than the one in which reason and heart are at loggerheads with one another?

The individual to whom Moses Mendelssohn gave his heartfelt gratitude for his emancipation was Gottfried Wilhelm Leibniz. Mendelssohn, a short, hunch-backed Jew, by mastering the higher unity of his heart and his mind, became the powerful, towering intellect of Western civilization during the seven decades between the figures of Leibniz and Friedrich Schiller. There is no other figure during this period who had so thoroughly delved into Leibniz’s thinking, or was so well-immunized against the deficiencies of the well-publicized British empiricism and French materialism.

MOSES MENDELSSOHN, born Sept. 6, 1729, grew up in a Dessau, Germany ghetto, in a time when Jewish communities were suffering from severe external limitations, but even more so, from the devastation that had swept across Europe during the irrationality of the Thirty Years War (1618-1648). Mysticism—specifically, cabbalism—had gripped an unhealthy percentage of the rural, peasant Jewish populations. Moses Mendelssohn found in the ancient writings of Judaism a place to fight for truth. A new edition of Maimonides' *Guide for the Perplexed* was produced in nearby Jessnitz, for the first time in almost two hundred years, in 1742, when Moses was thirteen. The next year, the *Nehmad Ve-Na' im*, an astronomical and geographical treatise by David Gans, a student of Mendelssohn's ancestor Rabbi Moses Isserles, was published. Gans also was an associate of Kepler and Tycho Brahe. Mendelssohn followed his rabbi, David Fraenkel, to Berlin in 1743, where he intensified his search for the truth of the heavens.

Mendelssohn's great-grandson, Wilhelm Hensel, the family biographer, described the situation: "The Christians of those times [1740's Berlin] considered the Jews as little their equals in mind and faculties as in our days [1869] the white inhabitants of America regard the Negroes." Jews were denied education, denied most occupations, denied citizen status, and were the first ones to be blamed for problems. However, Mendelssohn still took the sovereignty of his own mind as primary, and he found that astronomical events did not bend to backward political conditions.

He studied with Israel ben Moses Ha'Levi Samoszcz, who is described by Mendelssohn's biographer, Alexander Altmann,<sup>1</sup> as: "the last representative of the rabbinico-philosophical synthesis that had its heyday in medieval Spain. . . . [A] hostile attitude toward philosophy and secular learning had set in . . . due chiefly to the influence of Kabbala. . . . But Israel Samoszcz reincarnated the old spirit in a noble way . . . he treated mathematical and astronomical passages in the Talmud. . . . An astronomical treatise by him, entitled *Arubot Ha-Shamayim*, remains unpublished." Samoszcz wrote in his patron's house, that of Daniel Itzig, a banker for the Berlin Court. The Itzigs, like the Mendelssohns, were descendants of Rabbi Isserles of Cracow. The Itzigs and the Mendelssohns would prove to have a very fruitful partnership in years to come.

Schiller's beautiful description in *William Tell*, of snatching one's inalienable rights from the heavens, could have had no better exemplification in his day, than that of Moses Mendelssohn. Even Mendelssohn's acclaimed mastery of the "non-Jewish" languages was driven by his

pursuit of astronomy. A fellow student of Samoszcz, Aaron Gumpertz, brought the sixteen-year-old Moses with him to learn Latin, French, and English, in their quest for knowledge of the heavens in texts written in those languages.

Gumpertz was the model for the Jewish hero in *Die Juden* (1749), an early work by Mendelssohn's life-long collaborator Gotthold Ephraim Lessing. The twenty-year-old Lessing used humor to introduce a Jew, who is a man of culture and virtue. He saves a baron's life, who exclaims, "Oh, how worthy of esteem would the Jews be, if they resembled you!" The Jew, modeled upon Gumpertz, answers: "And how worthy of love would the Christians be, if they all possessed your qualities!" Mendelssohn began his collaboration with Lessing, from an introduction by Gumpertz in 1754. The story is that Mendelssohn was recommended to Lessing as a chess partner!

## Champions of Leibniz

THE PARTNERSHIP of Mendelssohn and Lessing was forged in battle, when the two twenty-five year olds found that the Berlin Academy, the last major holdout of Leibniz's influence in the academies of Europe, was being overwhelmed by ugly, thuggish operations. Leibniz had formed scientific academies as the center of nation-building in Berlin and St. Petersburg, and had made major interventions into similar institutions in Paris, Vienna, Rome, and elsewhere. The main outpost of the Venetian counter-intelligence against Leibniz, was based out of the British Royal Society, with virulent operations from the 1710's onwards. In 1740, the Berlin Academy was still accepting members with Leibnizian outlooks, e.g., Johann Suessmilch, who based upon his demographic study of the need for the state to promote population growth, explicitly upon the principle of Genesis, to be fruitful, and multiply, and have dominion over nature.

Beginning the early 1740's, the assault upon the Berlin Academy was conducted by such as Maupertuis, Euler, Voltaire, and Algarotti. In 1748, Maupertuis and Count



Gotthold Ephraim Lessing

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Dohna, in a political fix, awarded the prize essay against Leibniz's philosophy to von Justi, for (what Euler was to call) the "most complete refutation of the monadists." Most would-be defenders of Leibniz, probably including the nineteen-year-old Mendelssohn, expected Christian Wolff to defend Leibniz's monad philosophy. However, Wolff, who had sponsored Suessmilch's membership into the Academy a few years earlier, now yielded to political pressure. Euler's smug description in letters to Frederick



G.W. Leibniz

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the Great's daughter (1761) was: "[Wolff's] followers, who were then much more numerous and more formidable than at present, exclaimed in high terms against the partiality and injustice of the Academy; and their chief had well nigh proceeded to launch the thunder of a philosophical anathema against it. I do not

now recollect to whom we are indebted for the care of averting this disaster."

With this travesty established, Maupertuis felt emboldened to hijack Leibniz's development of the least action principle, and to trivialize it as an extension of Occam's razor. His 1750 work, *Cosmologie*, promoted a conception of physical action that minimized scalar values—the equivalent of "God, the Lazy Creator, as the Chief Cost Accountant." It took another two years, for the scientific community to accept this ugly butchery of the Academy.<sup>2</sup>

Mendelssohn and Lessing publicly intervened into the Academy in this increasingly insane situation. When the Academy announced in 1753 a new prize-competition for the next two years—which proposed treating Leibniz's "system of optimism" as equivalent to Alexander Pope's statement, "all is good"—Mendelssohn and Lessing collaborated on a diabolical attempt to restore sanity, satirizing the Academy in their "Pope, A Metaphysician!" Besides making clear that Leibniz's philosophy was a bit deeper than the didactic and simplistic Pope, and making fun of the attempt to compare the two, Mendelssohn also set a trap in the essay. He inserted a provably-false minor point about Leibniz, where the only way to prove it so would be to produce a suppressed letter by Leibniz, which Maupertuis' faction had taken great care not to have divulged.<sup>3</sup> Their essay was published

anonymously in 1755, undercutting Maupertuis' faction in their attempt to rub salt into the wounds of Leibniz, and making Mendelssohn and Lessing the proven leaders of science and culture, while in their mid-twenties.

## Freed from the Prison

MENDELSSOHN had worked diligently for years, and found that Leibniz had freed him from the prison where reason and heart are at constant loggerheads with each other. The essays that Mendelssohn composed in 1754, including "On the Sublime and Naive in the Sciences of Beauty," against Voltaire's influence, were the deepest studies of Leibniz since his death in 1716. It is here that Leibniz's character, Palemon, declaims the above-cited passage: ". . . to you, immortal Leibniz, I set up an eternal memorial in my heart! Without your help I would have been lost for ever. I never met you in the flesh, yet your imperishable writings . . . have guided me to the firm path of the true philosophy, to the knowledge of myself and of my origin. They have engraved upon my soul the sacred truths on which my felicity is founded. . . ."

Mendelssohn thought that the French and the English suffered from their aversion to Leibniz. He criticized the French for being "too fickle to read through a systematic treatise with due effort." In reviewing Burke's work on the sublime and the beautiful, he notes: "It would be desirable that the English study our philosophy as profoundly as we consult their observations . . . the French philosophize with wit, the English with sentiment, and the Germans alone are sufficiently sober to philosophize with the intellect."

Mendelssohn's assessment of his world's culture, was that it was suffering from a retreat from the more powerful "*analysis situs*" method of Leibniz. Even the Wolff version of Leibniz's doctrines suffered from a lack of actual scientific practice. His first contribution to Friedrich Nicolai's journal *Literaturbriefe* (March 1, 1759), warned that science was being taught and accepted in much too easy a manner. Hence, previously discovered truths themselves would be held as a



Pierre-Louis de Maupertuis

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prejudice, and the power of Leibniz’s method would be lost. As a result of this mental vacuum, cold logic and out-of-control feeling states would alternate for possession of the victim—a condition of his world that Mendelssohn would never cease waging war upon.

Between 1757 and 1765, Mendelssohn composed for the journals of his collaborator Nicolai, twenty-one articles on science and art, and over 112 letters on literature. One of these letters reviewed Frederick the Great’s *Poesies diverses* (1760), citing the king for the shallowest of metaphysical systems, including the denial of the immortality of the soul. Further, Mendelssohn, writing in a journal dedicated to uplifting the German language, chided the king for his faddish addiction to French. The implications of a hunchback Jew defending German culture with a deeper and more literate German than the king, were not lost. Nicolai’s *Literaturbriefe* was put on the proscribed index, specifically for Mendelssohn’s “disrespect” to the king. The accuser was the king’s advisor, von Justi, the same, arranged winner of the 1747, anti-Leibniz essay contest renouncing monads.

In 1759, Voltaire published his sophomoric attack on Leibniz, *Candide*. Mendelssohn’s first book-length publication, *Philosophical Writings*, in 1761, turned Voltaire’s escalation into a rout against Voltaire. His character Kallisthen is asked, “Tell me the truth, as German and metaphysically minded as you are, did you not have to laugh?” To which he responds, “Who can deny a Voltaire laughter?” Then he explains Voltaire’s operation as being based upon the Greek sophist Gorgias, who “said, ‘One must destroy the laughable by the serious, and the serious by the laughable.’ . . . Since the time of Gorgias many a sophist has known how to make successful use of this device, at least the first half of it.” Mendelssohn makes clear that it is time for the type of powerful thinking that would effect the second half of the statement. For, “a joke that survives no serious investigation is surely false wit.”

Mendelssohn develops Leibniz’s “best of all possible

worlds” at some length. His honesty and humor in diagnosing the danger to Europe’s cultural life is refreshing. At one point, his dialogue reads:

PEOPLE AT the present time must have completely forgotten to consider metaphysics from this perspective [of profoundness and grace]. God, in what disdain it languishes. . . . I am flabbergasted and cannot find the reasons why it has sunk so low in the present day.

CANNOT FIND? And hence they must lie so hidden that one has to search for them? No, my dearest friend, no. You have undoubtedly overlooked a source from which we, unfortunately, must derive several evils. I have in mind our slavish imitation of a people that appears, as it were, made to seduce us. [The French party of Voltaire, Maupertuis, and Encyclopaedists] does not have a single metaphysical mind to show for it since P. Malebranche. . . . [They] saw that rigorous and fundamental matters are not its expertise. Hence, it made the stylishness of manners its sole concern, and made a practice of heaping the most biting sarcasm on those who indulged in profound meditations and did not know how to live in the society according to a certain exaggerated tenderness of taste. . . . They wrote works “pour les Dames” [e.g., Algarotti’s *Newton for Ladies*—DS] . . . and very wittily derided the gloomy heads whose writings continued to contain something more than the beautiful sex wanted to read.

And Germans, with the king in the lead, tailed after this: “Germans who would gladly give away half their intellect if the French would only concede to them that they know how to live.”

It was at this time (1760/1) that Euler was propagandizing the court with his attacks on Leibniz’s monads in his *Letters* . . . *Addressed to a German Princess*, using the excuse of writing to a female, to present a dumbed-down version of the issues. (Contrast this with Leibniz’s instructions to his royal, female students.) Mendelssohn certainly knew of the works, activities, and methods of Algarotti, Voltaire, and Euler, and had a pretty good handle on the problems around the court.

With his 1761 publication, Mendelssohn had seized the offensive. The Academy’s next prize-essay was more respectable: “Whether metaphysical truths . . . are susceptible of the same evidence as mathematical truths?” In May 1763, Mendelssohn’s essay, insisting upon the power of the mind to analyze concepts, and the



Frederick II,  
King of Prussia

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Voltaire

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Leonhard Euler

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common origin of competent metaphysical and mathematical reasoning, won first prize, over Immanuel Kant's essay. (Kant would always play second fiddle to Mendelssohn, only gaining acceptance upon Mendelssohn's death.) Mendelssohn's included argument—that we constantly train our morality in accordance with reason, until we can fulfill the moral law without any apparent effort, having created a second, and higher, nature—was an argument that would be further developed by Friedrich Schiller a generation later.

### *Phaedon, the 'Anti-Candide'*

DURING THIS same period, Mendelssohn translated part of Plato's *Republic* and all of his *Phaedo* dialogue. He had begun the study of Greek in 1759, reading Homer and Plato over the next two years. He announced his *Phaedo* project to Lessing as early as December 1760, even though *Phaedon* was not published until 1767. Mendelssohn's decision to present a translation of Plato's work on the immortality of the soul, strengthened by a Leibnizian re-working of Plato's arguments, was a project to deepen and widen his culture, and thus to inoculate it from the sophistries of Voltaire and Frederick.

Mendelssohn's attention, in 1760, had been drawn to the cynical and banal treatment of Plato by the anti-Leibniz school. Hamann's *Socratic Memorabilia for the Boredom of the Public* speaks for itself. Another item, Wegelin's *The Last Dialogues of Socrates and His Friends*, was panned by Mendelssohn as missing any actual Socratic dialogue: "All participants . . . speak in one voice; the characters are without life, their ideas without truth, and the speech they utter is unnatural." The biographer Altmann paraphrases Mendelssohn's critique: "The multitude of flowerets [by Wegelin], which robbed [Plato's] language of all naturalness, was the opposite of the spirited tongue of a philosopher enthused by the truth, whose powerful eloquence flowed from the heart and moved the heart."

Mendelssohn heard in Plato's dialogues, a depth of truth that required a multi-voiced structure to communicate the process and power of truth to the reader [see Box]. It is perhaps a not-unrelated matter that he had initiated keyboard instruction with Bach's student Kirnberger at this time. (Of course, Mendelssohn cannot simply immerse himself in Bach; he also writes his essay on constructing a well-tempered pianoforte at this time!) Clearly, Mendelssohn was fascinated with the power of Plato's compositions: "His prose, even where it becomes poetic, flows with such tranquil majesty that a non-expert might think the phrase had cost him no effort. I never read Plato without feeling ashamed at ever having

put pen to paper, for I have written enough in my life at least to be able to see the busy hand of the artist through the veil of naturalness."

A beautiful example of Mendelssohn's grasp of the truth and eloquence that flows from the heart, can be found in his description during this period to his good friend Thomas Abbt (to whom the *Phaedon* was dedicated). Written two weeks after his first child, Sara, passed away, it speaks to Mendelssohn's profound belief in this, the best of all possible worlds, and to his passionate, overwhelming grasp on the individuality of each monad:

Death has knocked at my door and robbed me of a child, which has lived but eleven innocent months; but God be praised, her short life was happy and full of bright promise. My friend, the dear child did not live these eleven months in vain. Her mind had even in that short time made quite an astonishing progress; from a little animal that wept and slept, she grew in to the bud of a reasoning creature. As the points of the young blades press through the hard earth in spring, one could see in her the breaking out of the first passions. She showed pity, hatred, love, and admiration, she

### 'Philosophy, the most excellent music'

*In Mendelssohn's Platonic dialogue "Phaedon," Socrates argues that man should take his cue from his Creator, who "implanted a rational soul" in humans, because the Supreme Being "must deny his own being, its self-subsisting goodness, if he could associate an evil intention with his own works; what god can renounce his own nature?" Philosophy aids man in carrying out the "sacred duty" to discern how his finite, mortal existence, is part of the Eternal Being's plan:*

For this reason, dear Cebes, I have said philosophy is the most excellent music, as it learns us to direct our thoughts and actions so as to make them accord as perfectly as possible with the views of our master. If music is a science which unites the weak with the strong, the harsh with the soft, the agreeable with the disagreeable in harmony, then certainly no music can be more admirable and excellent than philosophy, which teaches us not only to bring our thoughts and actions into perfect and wonderful harmony among themselves, but also to make the conduct of a finite accord with the views of an infinite being, and the ideas of the inhabitants of earth correspond with the sentiments of omniscience.

understood the language of those who spoke, and endeavored to make known her thoughts to them. Is no trace of all this left in the whole of nature? You will laugh at my simplicity, and see in this talk the weakness of a man who, seeking comfort, finds it nowhere but in his own imagination. It may be; I cannot believe that God has set us on His earth like the foam on the wave.

Altmann notes that: “Sixteen years later [and after six living children] he still recalled this child’s memory amid tears,” in a letter to a friend.

Mendelssohn and Lessing had explicitly discussed countering Voltaire’s attack on Leibniz with an “Anti-Candide,” as later reported by Mendelssohn:

I recall that my late friend, soon after *Candide* appeared, had the passing idea of writing a counterpart to it, or rather a continuation of it, in which he meant to show by a sequel of events that all the evils that had been multiplied by Voltaire at the expense of a defamed Providence in the end turned out for the best and were found to be in accord with the most wise designs.

While Lessing never wrote this particular sequel, Mendelssohn chose, as Plato did, to focus on the immortality of the soul as the basis for uprooting the cynical disease of his society. Mendelssohn breathed new life into his world, with his Leibnizian treatment of Plato’s arguments.

A movement arose from the *Phaedon*. From its inception, May 1767, it went through multiple editions, reprints, and translations throughout Europe in Dutch, French, Italian, Danish, Russian, English, and Hebrew. Mozart was given his copy in 1781 by a friend of Mendelssohn, Fanny Itzig Arnstein. Goethe worked through his copy in 1770, distinguishing its Platonic and Mendelssohnian strains. Critics tried to dissect it as being neither Plato nor Leibniz, but it was phenomenally successful, as it made the most profound and impassioned truths respecting man and nature intimately accessible. Mendelssohn had vanquished the modern sophists, the French materialists, and cynics epitomized by Voltaire.

One particular response to the *Phaedon* was especially poignant. An eighty-two-year-old Jew named Raphael Levi opened discourse with Mendelssohn about his decision to make such deep philosophical issues available to the general reader. Levi, a mathematician and astronomer, had, as a young man, been Leibniz’s pupil and secretary, living for six years in Leibniz’s household. As Altmann describes, “He was the only mourner at Leibniz’s unceremonious funeral in 1716, and it was through him that the exact location of Leibniz’s grave could be established later.”

## The ‘Lavater Affair’

MENDELSSOHN’S success made him the central target of Venetian operations. The initial attack came, July 1767, from Duke Ludwig Eugen of Württemberg. Mendelssohn, in featuring Socrates’ love of virtue and obedience to the Creator’s laws, had written that Socrates had known the Creator “in the most vivid manner by the purest light of reason.” The Duke objected that Socrates, a pagan, could be capable of knowing God in a supreme way. Mendelssohn insisted upon the power of reason to lead men to virtue, and to a “love of the good and noble.” It was as clear to him as the eternal laws of God’s workings were from looking up at the heavens.

This argument did not get too far with Ludwig and his brother Karl. Ludwig had just failed in an attempt, with Prince Taxis and Prince von Fuerstenberg, to detour Leopold and Wolfgang Mozart to the Thurn und Taxis estate in Regensburg. Meanwhile, his brother Karl Eugen, deeply in debt to a usurer, was in Venice trying to gamble his way out. It may be poetic justice that the usurer who had Karl Eugen in his clutches was Voltaire himself. Karl would later make his name by imprisoning the pro-American Revolution activist, Christian Schubart, and also arresting Schubart’s young collaborator, Friedrich Schiller.<sup>4</sup> Karl Eugen and Ludwig Eugen retreated, however, from any further direct disputation with Mendelssohn.

But, beginning with the Swiss theologian Johann Caspar Lavater’s published challenge (August 1769) to Mendelssohn, to either refute Christianity, or convert, and continuing until his death, Mendelssohn would face hypocritical arguments of the form: “If you are right in your reasoning about universal truths, then you could not really be a Jew, or at least what we’ll have a Jew be; so, why don’t we drop the substance of your argument, and you be honest and convert.”

Lavater claimed that Socrates would have refuted Christianity or convert, and so should Mendelssohn—this despite Mendelssohn’s explicit argument that Socrates had refused to undermine the secondary aspects of another’s faith unless there was evil to be rooted out that was standing in the way of good to be accomplished. Mendelssohn held that proving there were imperfections



Johann Caspar Lavater

in others was simply a vain exercise for the ego.

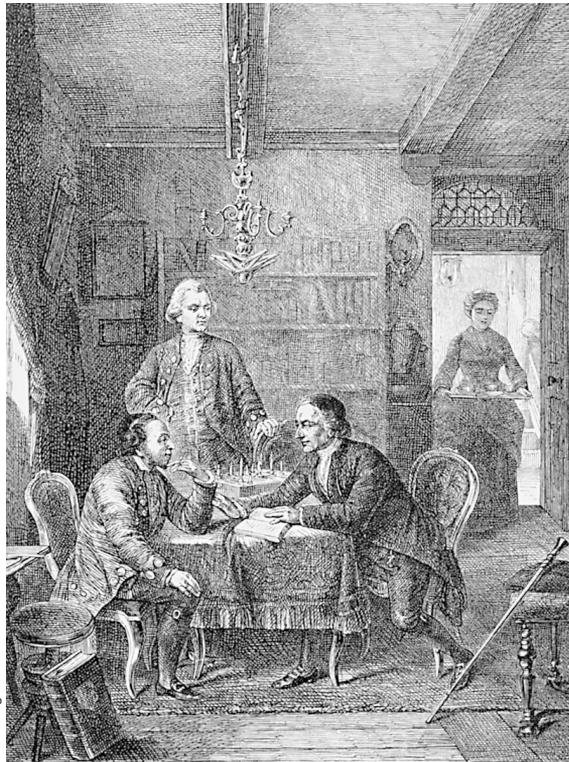
Mendelssohn wrote to Lavater, Dec. 24, 1769, that he wouldn't engage in refuting Christianity, out of "my respect for the moral character of its founder." He had deliberately argued for the immortality of a "pagan," Socrates, because there was a "poisoning breath of hypocrisy and superstition" in religions as they exist, that had to be dealt with. "I could love and admire . . . a Confucius or Solon . . . according to the principles of my religion, without hitting upon the ridiculous idea of wanting to convert" him. "To contest such [religious] doctrines publicly because we regard them to be prejudices, is the same thing as undermining, without proper safeguards, the foundation of a building, in order to ascertain whether it is firm and secure. One who cares more about the welfare of men than about his own glory, will hesitate" on such matters. Two months later, he would write: "Believe me, Sir, it does not befit either of us . . . to give a malicious kind of joy to the enemies of all that is good. . . . First, let us wait till the truths we hold in common are sufficiently spread; then only . . . debate on the points that divide us."

The Göttingen physicist/astronomer Georg Lichtenberg commented: "Nothing antagonizes me more than to see a young, importunate, injudicious babbler like Lavater upset the peace of mind of a thinker like Mendelssohn in order to gain heaven. It is better to serve the world with one's hands and head, as Mendelssohn does, than to assail it with volumes of enthusiasm." Lichtenberg had researched Franklin's electrical experiments, and had some knowledge about serving "the world with one's hands and head." His magazine was a key source of reports on developments in America; later, he would be a tutor of Alexander von Humboldt.

Lavater was the proto-typical "enthusiast" ("Schwärmer") of the period. For almost two decades he would occasionally nag Mendelssohn, and then be profuse in his apologies. Lavater seemed to have

two known controllers: his Zurich theological school, and a Berlin group of theologians around Frederick the Great. His main point of control seems to be his indoctrination that his salvation personally, and the Second Coming in general, was contingent upon converting the Jews, Mendelssohn in particular. When Lavater yielded to Mendelssohn's peace proposal, the Zurich group egged him on; and, finally, when peace had been made, they caused to be published, anonymously, the "private" 1764 report the Zurich school had on file by then-theological candidates Lavater and Felix Hess. The students had interviewed Mendelssohn, and submitted the paranoid report: "[H]e is nevertheless so much surrounded by an impregnable custody and garrison as it were of prejudices against our divine religion," that only a miracle of God will convert him. Lavater was dealing with Berlin theologians who were already on the alert about Mendelssohn's victories (against the Academy, Euler, and Voltaire). The Court Chaplains Sack and Diterich were tracking Mendelssohn; evidently, they were trying to impose a covert ostracism of Mendelssohn: they had even warned the Christian theologian Johann Eberhard that he had been seen in Mendelssohn's company!

When Lavater admitted to Mendelssohn, March 1770, that he was wrong, and that he had desired to please his Swiss friends, others stepped forward. One, Kölbele, wrote two public attacks on Mendelssohn's "deism." Kölbele had earlier prepared an unpublished work called *Antiphaedon*, because, "Herr Mendelssohn furnishes an erroneous history of Socrates. . . . I know the soul's immortality from revelation. But Herr Mendelssohn? Let him reflect." Mendelssohn's challenge to go beyond "reflection" and to deliberate, to take up the Creator's divine gift of reason to do moral work, made some lazier minds nervous. The agitated Kölbele had been elected an honorary member of the British Royal Society in 1752, whence he explicitly thanked them with his dumbed-down exposition, *Outline of Religion* (1764), presented in the form of the "letters to a young girl" fad. Dealing with immortality by actually acting in this world, as Socrates had,



The Granger Collection

"Lavater and Lessing Visit Moses Mendelssohn," engraving after the painting by Moritz Daniel Oppenheim (1856).

from the standpoint of eternity, was not in Kölbele's book.

At this time, 1770/1, Mendelssohn was heavily reworking his essay "On the Sublime and Naive" for a republication of his 1761 *Philosophical Writings*: "Grace, or the high degree of beauty in motion, is likewise allied to the naive . . . [T]he springs of the soul and the stirrings of the heart . . . operate in the same unforced manner, harmonize with each other in the same gentle way, and develop in the same unartificial fashion. Hence the ideas of innocence and moral naturalness are always allied to noble grace." It would be left to Friedrich Schiller to further develop these concepts; for Mendelssohn, the hunchback, the model of noble grace, did break under the massive pressures. In the early spring of 1771, Mendelssohn suffered a temporary paralysis, diagnosed then as a congestion of blood in his brain, for which he endured five years of treatments, and had to restrain himself from sustained intellectual concentration.

Two months before Mendelssohn's paralysis, he had been proposed for membership in the Berlin Academy by Johann Sulzer, who was himself a student of Wolff and Baumgartner on aesthetics, and collaborator of J.S. Bach's student Kirnberger. Mendelssohn had carried on his cultural warfare for two decades, in the hours after managing a silk factory. A sane society would provide such a thinker a position that would allow him to carry on his society's work full-time. Frederick the Great delayed any action on Sulzer's proposal. After seven months of silence from Frederick, Sulzer's resolution was voted up a second time by the Academy. At that point, the Saxon cabinet minister, Baron von Fritsche, insisted on meeting with Mendelssohn at Frederick the Great's Potsdam palace, where Mendelssohn had never been allowed—thereby, forcing the issue. However, Frederick refused to accompany his guest for the meeting with Mendelssohn, and never did meet the greatest mind in his realm. The Academy took the hint, and never implemented their vote to re-submit Mendelssohn's name for the second time. Mendelssohn recovered from the episode; Frederick never did.

### The *Phaedon* Movement

THE PHAEDON had created a movement throughout Europe. The "German Socrates" was the living embodiment of several intersecting principles: the Creator's light of reason shone on every man, like the stars above; the path for any oppressed soul to gain freedom is through the best of culture; and, the "least action" pathway for the dominant culture to progress, is to search for its problem areas, its remaining unsolved problems, and come to a Socratic "self-

knowledge" of its previous limitations. Whether it be the Athenian stone-carver, Socrates, re-examining the received wisdom of the time, or Martin Luther King, declaiming "profound and impassioned ideas respecting man and nature," the unique capability to permanently alter history for the better is unmistakable.

Mendelssohn's first published work, four years after his 1771 medical attack, was occasioned by an admirer of his *Phaedon*. The former Danish royal governor of Oldenburg, Rochus Friedrich, requested Mendelssohn's thoughts on A. Crusius's explanation of the workings of a spiritualist named Schoepfer. Crusius's claim to fame was an early, 1745 attack on Leibniz on behalf of the Berlin Academy. In unpacking Crusius's straightforward reliance upon an eyewitness to Schoepfer's apparitions, Mendelssohn distinguished between the errors of eyewitnesses, the workings and failures of the human mind, and the optical illusions of "magic lanterns" and the like. (Both Schiller and Edgar Allan Poe would also have occasion to use popular delusions to make profound points about gaining control over one's mental and emotional processes.) The resulting essay, "Enthusiast, Visionary, Fanatic," distinguished among three different diseases the mind and heart are prey to; and it examined systematically the interaction between the overall geometry of our mental development, and the incidental particularities and moods we experience. His apposition of a healthy enthusiasm ("*Begeisterun*"), to a fanaticism ("*Schwärmerei*"), is developed here. His comment on Crusius's essay refers to "mysterious practices and rituals. Their entire soul is excited, as it were, to a high pitch of expectancy . . . the more amiable and benevolent. . . , the more chimerical the hopes by which they allow themselves to be deceived."

How much of Mendelssohn's work was studied directly by Friedrich Schiller is not known by this author. It would seem to have been quite extensive. Of note here, however, is that just prior to Schiller's novella *The Ghost-Seeer*, a friend and former schoolmate of Schiller's, C.P. Conz, produced one of the earliest biographies of Mendelssohn, a "lyric-didactic poem in four cantos." Also, during Schiller's studies as a medical student, Mendelssohn had published (March 1778) an essay on a new controversy created by Lavater, physiognomy. Mendelssohn was happily provoked on the subject of psycho-physical parallelism, and he thought there must be a correlation, but that the devil was in the details.<sup>5</sup> Instead of reading innate qualities from people's outer characteristics, he asked, how should we cultivate our faculties to refine our tastes, and what kind of education toward an appreciation of the sublime was necessary for a soul to achieve true happiness. The "*Schwärmer*" Lavater

## The Translation Project

had trouble refining his tastes. He waxed poetic on a profile of Mendelssohn included in his work, concluding his physiognomic analysis: “Yes, I see him . . . who some day, in unison with Plato and Moses, will recognize and worship the crucified Lord of Glory!”

Mendelssohn’s conviction that the Creator had equipped humans with the capacity to harmonize one’s mind and heart, was central to his optimism on forms of government, and his abhorrence of fundamentalism in both religious and political guises. The problem with “Lavater” types, “*Schwärmer*,” was reflected in the success of the American Revolution and the consequent Constitutional Convention of 1787, in comparison to the travesty of the French revolution, especially after whatever more moderate factions (e.g., Lafayette, the Girondists) were removed from the French scene (1791/2), and free reign was given to the passions of the manipulated mob. This would later become a central concern of Schiller’s statecraft.<sup>6</sup>

A true member of the *Phaedon* movement was August Hennings, who, in December, 1776, became a Justizrat in Denmark’s State Department of Economic Affairs, and inspector of the industrial enterprises in Copenhagen. Mendelssohn also helped to get Hennings’ treatise “On Reason” published (1778). When Hennings had been posted to Dresden, Mendelssohn visited him (August 1776), and Hennings introduced him to another admirer, the farmer/astronomer, J.G. Palitzsch. Through self-study, reading Wolff’s philosophy, the farmer had learned astronomy, and had built astronomical instruments for his use. He became a corresponding member of the St. Petersburg Academy.

Finally, Mendelssohn’s judgment was solicited on the treatise of another *Phaedon* admirer, Baron von Dalberg, the governor of Erfurt. His “Reflections on the Universe” (1777), presented his version of Leibniz and Plato. Mendelssohn explained to the governor that an undifferentiated love that assimilates all in nature, arrived at the universal too quickly, making all the same. Hence, it “cancels the manifold . . . [U]nity is the greater the more of the manifold is connected and the more intimately this is done. When this connection of the manifold is brought about in a harmonious fashion, unity passes into perfection.” Nature tends to, not “the obliteration of differences,” but, “the connection of the manifold.” This was also Mendelssohn’s thinking about physics, science, nations, and religions. As he would write in response to the next major “Lavater”-style attack, challenging him to merge into a “religious union” with Christianity: “Let us not falsely pretend to be in agreement, seeing that the manifold is obviously the plan and purpose of Providence.”

MENDELSSOHN’S prime activity from 1774 to 1782 was his Torah translation project, comprising a translation into German of the first five books of the Bible, together with extended commentary. His stated purpose was that Jews needed “a better translation and explanation of the holy scriptures than they had before. This is the first step toward culture, from which, alas, my nation is kept at such a distance that one might almost despair at the possibility of an improvement.” Mendelssohn did not despair. He challenged Jews to address their situation

openly, and realize that centuries of being subjugated had left them with polyglot, less-literate versions of Aramaic, Greek, Arabic, and German (Yiddish). In reality, in the process, they had lost an appreciation of the original Hebrew poetry, and the best method to regain that appreciation was to learn the highest quality of German. It was time to cease being second-class subjects, and to bring forth their submerged talents.



The Granger Collection

Title page, Mendelssohn’s German translation, *Book of Psalms* (1783).

Such a bold proposal was the work of the period of the American Revolution. Mendelssohn expected new troubles from Jews and non-Jews, and he expressed the fear that he felt: “I put my life in my hand. . . . ‘I gave my back to the smiters.’ Alas, I knew how much opposition, hatred, persecution, etc., is engendered among the public by the least innovation.” The sustained assaults of his last four years were yet to come.

The translation project created a core of collaborators around Mendelssohn. One was Hartwig Wessely, a rabbi who had approached Mendelssohn in 1768, inspired by the *Phaedon*, and wishing to translate it into Hebrew. He wrote a treatise in 1778 on the project in progress, which (in the biographer Altmann’s summary) made several points: live Hebrew had been destroyed by the Romans; Talmudic word-splitting was not a substitute; the clarity and beauty of the language and of the meaning were obscured; and both Hebrew and German would come to life by this project. Another of Mendelssohn’s key collab-

orators was David Friedländer, who ran another silk factory. He had married a daughter of Daniel Itzig, and together with his brother-in-law, Isaac Daniel Itzig, in 1778 he planned (and in 1781, established) the Berlin Jewish Freischule, where Hebrew, German, French, geography, and bookkeeping were taught.

### *Nathan the Wise*

BEFORE THIS project saw the light of day, Lessing's play *Nathan the Wise*, modelled upon his friend Moses, was published in 1779. Lessing had been living away from Mendelssohn's Berlin since 1760. In May of 1770, Lessing became librarian of the Bibliotheca Augusta in Wolfenbüttel. Between Wolfenbüttel and nearby Hanover, Lessing now had access to many of Leibniz's papers—most of which remain unpublished even today. When Lessing issued an edition of Leibniz's *Defense of the Trinity by Means of New Logical Inventions*, 1774, Mendelssohn provided Lessing with a better understanding of Leibniz's logical inventions, making for a better reading of the Trinity.

In 1776, Lessing had taken on a wife, Eva König, and also plunged into a fight to the finish with the hypocritical theologians. Mendelssohn would write (to Hennings): "One has to be a hardened fighter like Lessing to be able to stand [the theologians]. I for one would be patient and steady enough to protect my skin against a furious swarm of bees rather than against these bellicose apostles of peace." In December 1777, when Mendelssohn visited, in what would be the last meetings of the two "brothers-in-Leibniz" (vide *Morgenstunden*), much was discussed of which we can only surmise. Mendelssohn had concerns about Lessing's choices that only personal deliberations could address. Four years earlier, he had remonstrated with Lessing about his decision to organize within the Freemasons: "From our early youth we have been seeking the truth. Ever since we became friends we have sought it jointly, with all the faithfulness it wants to be pursued. Now there might be truths that Lessing swore in the most solemn fashion not to reveal to his friend of twenty-five years standing." And in November 1777, on the way to their meeting: "I have read your *Dialogues on Freemasonry*. . . . I am convinced that what men conceal from men is rarely worth being searched for. . . . [However, your work has produced] more proper ideas about an institution that for some time past had begun to appear almost contemptible to me."

Mendelssohn took leave just before Christmas, 1777. On Christmas Day, Lessing's first child was born, but this child died two days later, and his only bride never regained consciousness, dying after two weeks. Lessing never recovered.

In July 1778, Lessing's pen was censored, and, when his battle with the theologians was ended, *Nathan the Wise* was put on paper. Lessing wrote to his brother Karl in Berlin, "I suggest that if you and Moses would like to be acquainted with [the new play], you look up Boccaccio's *Decameron* [on the story of the three rings]. I think that I have invented a very interesting episode for it, that it will read very well, and that I shall, no doubt, thereby play the theologians a trick worse than ten more fragments." And later: "It will be as moving a piece as any I have made, and Herr Moses was perfectly right, in his judgment that derision and laughter would not fit" [SEE Box].

Lessing knew that his play violated his own precepts about the reasoning of comedy, or the passion of tragedy, and so he called it a "dramatic poem." (Schiller would later critique Lessing on this point.) Notwithstanding its dramatic weakness, however, *Nathan* proved so powerful that, in 1779, it was not being performed anywhere, and

### The 'Parable of the Rings' from *Nathan the Wise*

The conflict among Jews, Christians, and Muslims is addressed in a parable re-told in Lessing's *Nathan the Wise*, a drama set in Jerusalem at the time of the Crusades. According to the parable, a loving father, unable to choose which amongst his three sons should receive the prized bequest of a most precious ring, has copies made, presenting one to each, so all three think themselves the favored ("chosen") one. Later, the sons quarrel as to who has the father's true inheritance, and the judge protests an insoluble riddle.

Lessing develops the story further than traditional Christian and Jewish versions leave it. Lessing's judge realizes that, since the genuine ring bestows upon the wearer the love of God and of men, none of the three quarreling sons can truly be in possession. He exhorts them:

. . . And know:  
That you, all three, he loved; and loved alike;  
Since two of you he'd not humiliate to favor one.

They should reflect upon their father's love for all three, and act so as to bring into being that which they sought from the ring. This is the ecumenical lesson Lessing delivers to the warring children of the God of Abraham.

‘The Spirit of 1776’  
—America, Berlin, Vienna

banned outright in Vienna! It was even rumored there that Jews had paid Lessing 1,000 ducats for his fight with the theologians, and his stepson, Theodor König of Vienna, had to publish a refutation. Given this environment, it is no surprise that Mozart would encounter such hostilities when he created a *Nathan*-like transformation in his *Abduction from the Seraglio* in 1782.<sup>7</sup> Lessing’s description suffices: “Should one say: this play teaches . . . there have been people among diverse nations who disregarded all revealed religion and were good people nevertheless; should one add that it had obviously been my intention to present people of this kind as less repulsive than vulgar Christians generally consider them: I shall have little to object.” Mozart’s circles (e.g., Baron von Gemmingen at Countess Thun’s) would soon entertain themselves with recitations of *Nathan*.

Mendelssohn, as usual, would put it best, in his *Morgenstunden*:

How dearly our immortal friend had to pay for this magnificent poem in praise of Providence . . . ! Alas, it embittered his last days, and it may well be the case that it shortened his precious life. . . . [I]ntrigue penetrated from studies and bookstores into the private homes of his friends and acquaintances and whispered into every one’s ear that Lessing had insulted Christianity. . . . In reality, his *Nathan*, let us admit it, redounds to the honor of Christendom. The degree of enlightenment and education attained by a people must be high indeed if one of its members can soar to such sublimity of sentiment. . . . It is strange: among the superstitious French, *Candide* did not have, by a long way, the evil consequences for Voltaire . . . that Lessing incurred by his *Nathan* among the most enlightened Germans [in his last twenty months], and the results this produced in his mind were sad.

Lessing’s last year was increasingly isolated. He died Feb. 15, 1781, just barely fifty-two. Mendelssohn would later write: “For as long as I knew him . . . Lessing had never complained of his contemporaries’ ingratitude, of not being treated justly. . . . At all times he was the friend who offered, but did not seek, comfort.” His letter to Lessing’s brother Karl read: “I render thanks to Providence for the blessing it conferred upon me by introducing me so early in life . . . to a man who formed my soul.”

But Nathan, the dramatic character invented by Lessing, lived on. In Vienna, among the Mendelssohn/Mozart circles, the geologist Georg Forster described the group that gathered at Countess Thun’s—including Mozart, Joseph von Sonnenfels,<sup>8</sup> and Baron von Gemmingen—as “the kind of human beings about whom Nathan says ‘it is enough for them to be human.’ . . . [They] did not ask me if I was learned and wise, but only if I was happy, and if I knew what was necessary for happiness!”

The pursuit of happiness, Leibniz’s concept,<sup>9</sup> and actual humans free of feudal social restrictions—this volatile combination had been set loose in America, and among Mendelssohn’s circles in Berlin and Vienna. From the spring of 1781 to the spring of 1782, the world turned upside down on the British Empire. In America, the 1781 campaign by Washington’s forces on land in concert with the French naval forces, trapped Cornwallis’s army at Yorktown. The story in Berlin and Vienna is equally amazing.

That spring, Mendelssohn arranged for a young ministerial councillor, Christian Wilhelm Dohm, to compose a treatise on citizenship for Jews. In 1776, Dohm was a founder of a journal, *Deutsches Museum*, whose objective was “to make Germany better acquainted with herself and more alert to her various constitutions; to arouse among us a sense of public spirit; and to offer political and statistical data and inquiries.” A 1778 essay promoted the concept of natural law, while criticizing the limitations of the physiocratic movement. Dohm had supported Mauvillon in his 1776 fight against a propagandizer for the British Lord North, who had slandered the American Revolution; and he moved to Kassel, where his fellow cameralist Mauvillon worked. Dohm also served as a political correspondent for Wieland’s *Deutscher Merkur* in Weimar. Dohm championed destruction of the British monopoly on trade, leading to the expansion of trade and industry overall. His appointment in 1779 as a councillor in the department of foreign affairs, and as the registrar of the secret archives, is indicative of an extensive pro-American faction.

He worked on the treatise with Mendelssohn during the summer of 1781. At one point, he requested Mendelssohn to provide him the “report on the outstanding bravery shown by a Sephardic Jew,” in the Dutch battle against the British. Whether Jews could violate their Sabbath in their service in the military had been one of the objections to their citizenship. The chief rabbi of Amsterdam had given blessings for Dutch Jews to volunteer for the naval fights against the British. Dohm’s “On the Civil Improvement of the Jews” was finished that fall, at which point Mendelssohn plunged into a deep study of natural law. Immediately, a French translation of Dohm’s essay was prepared by the mathematician Jean Bernoulli—although, ironically, the 600 French copies would later be burned in the Bastille!

Meanwhile, in Vienna, Joseph II had requested, in May 1781, that the Council of State deliberate on proposals for allowing Jews to pursue normal economic activities, including learning a trade or a craft. On Oct. 19,

1781—the same day that Cornwallis surrendered at Yorktown!—Joseph II issued the Patent of Tolerance (first in Bohemia, then on Jan. 2, 1782 in Austria). It called for “better instruction and enlightenment of its youth, and its employment in the sciences, arts, and crafts.” Attendance in schools was made mandatory, and Jews could run their own schools as long as they met state standards, including German, grammar, geography, history, and geometry. Dohm wrote that Joseph II believed that “the only means toward [Jews] gradual improvement consisted in offering [them] the enjoyment of the rights of citizens on condition that the duties of citizens be fulfilled.”

Mendelssohn would compose a beautiful work that winter, both as a supplement to Dohm’s treatise, and as a preface to an historical treatise on rights for Jews. It was published in April 1782, when a new spring had blossomed for the world: “Thanks be rendered to a kind Providence for having allowed me to reach, at the end of my days, this happy season in which a beginning has been made to consider human rights from a truly universal aspect.” He wrote that the Edict of Toleration was a magnanimous gesture; that Lessing’s *Nathan the Wise* and Dohm’s treatise (in Alexander Altmann’s paraphrase) “had given thought to ‘the great purpose of Providence,’ which embraced the prerogatives of humanity as a whole, and ‘an admirable monarch’ had commenced to implement them.” Mendelssohn insisted that Dohm’s work wasn’t a plea for Jews, but for all humanity, deriving the rights of Jews from the rights of any individual human being. To those that objected on grounds of Jews being culturally backward, Mendelssohn responded that the denial of economic and cultural access had left his people backward; but that shouldn’t be used as a reason to deny the access. His pithy summary: “Our hands are tied—and we are reproached for not using them.”

On May 25, 1782, the Prussian high chancellor, Count von Carmer, instructed E.F. Klein, the Ministry of Justice counselor, to secure Mendelssohn’s working paper on how to proceed in Berlin. Mendelssohn would work (successfully) to win Klein over to the bi-lingual program of Jews learning the best of both languages, saying about a proposed compromise: “How annoying to me it would be

*Finale from Mozart’s ecumenical opera, “The Abduction from the Seraglio.”*

for the law of the land to speak in favor, as it were, of the misuse of both languages!” (Klein would shortly become a tutor for the Humboldt brothers.) Three days after Mendelssohn’s submission, Klein put four documents before the king, suggesting to educate the Jews, along the lines Joseph II had initiated.

In Vienna, that spring of 1782, the two men responsible for the Edict of Tolerance were involved in aggressive projects. Joseph von Sonnenfels was the chief advisor to Joseph II on these matters. Like Mendelssohn, Sonnenfels judged that the world had turned upside-down on the British Empire, and all sorts of possibilities should be pressed that spring. His response to a nasty pamphlet (“What is the Pope?”) attacking the visit of Pius VI as a conspiracy against Joseph II, was a brochure (“On the Arrival of Pius VI in Vienna”) taking the high road. Though he suffered much bad will from Pius VI’s networks, he declared the pamphleteer to have disregarded the particular circumstances of the time. The world’s geometry had shifted. What they were doing with Joseph II was making history. Hence, Sonnenfels dared to assert “. . . [S]tarting from the time of [the Pope’s] journey, the system of the Roman cabinet will be transformed.”

The man who actually composed the Edict of Tolerance, and who had the closest working relationship with Joseph II, Johann Valentin Gunther, was arranging that spring of 1782 with Wolfgang Mozart to have an opera with a *Nathan the Wise*-twist presented, to win the hearts and minds of the population. Mozart’s *Abduction from the Seraglio* was his premiere attempt in the new German-language National Theater that Joseph II had created, based upon Lessing’s ideas.<sup>10</sup>

Meanwhile, Mendelssohn’s collaborator on the Bible



translation project, Hartwig Wessely, issued a pamphlet in March (“Words of Peace and Truth”), strongly supporting Joseph’s Edict of Tolerance, and to allay the fears of the rabbis. “The human law prepares the soul for its eventual perfection by the higher studies” of divine matters. The “refinement of morals” now includes the secular culture of “moral, mathematical, and physical sciences.” Mastering German, as Mendelssohn had intended, would uplift Hebrew learning. It would be Mendelssohn’s Bible translation team that would be decisive in the attempt to set up Joseph II’s schools for Jews throughout the Austro-Hungarian Empire. Another of Mendelssohn’s collaborators, Herz Homberg, deployed to Vienna late that spring, and wrote to Mendelssohn that Sonnenfels would arrange for him to work in the Imperial Library.

However, rumors, gossip, and attacks broke out throughout the spring among Jewish communities in Europe. Mendelssohn, Daniel Itzig, and David Friedländer in Berlin were involved in helping the Chief Rabbi of Berlin, Lewin, to resist the cries for action against Wessely. Then, on June 12, the Chief Rabbi of Frankfurt attacked Wessely and his whole gang, who had “written a new commentary on the Torah” that wasn’t Jewish, but was “fantasy” and “nonsense.” Further, Mendelssohn’s association was an ugly thing, and it needed to be dispersed.

The actual author of the Edict of Toleration, Johann Gunther, was arrested in Vienna on the morning of June 28, charged with being a Prussian spy. The evening before, he had dined and strategized with Mozart over the impending opera. Political warfare had been waged over whether the opera was to be performed. Simultaneously, Schiller was arrested in Württemberg, by Karl Eugen, the brother of the very Ludwig Eugen who had first attacked Mendelssohn’s *Phaedon*.<sup>11</sup>

Gunther was arrested along with his mistress, Eleonore Eskeles. Eskeles, who shared the cost of a box at the National Theatre with Mozart’s patron, and landlord, Baron Raimund Wetzlar (after whom Mozart named his first child), belonged to the Mendelssohn/Itzig family network. She was the sister of Vienna’s Bernhard Eskeles, the business partner of Nathan Arnstein. Nathan brought Mendelssohn’s works into Vienna and circulated them, along with his wife, Fanny Itzig Arnstein, who was the likely source of Mozart’s copy of the *Phaedon*, when Mozart was living next door to them. As Nathan had married Fanny Itzig, Bernhard had married her sister, Caecilia Itzig. The Arnstein-Eskeles banking house was key to Joseph II’s plans (and would be a pro-development bank for railroad projects and the like, before being pushed aside, circa 1820, by the Rothschilds).

While Gunther and Eskeles were under arrest, a par-

allel operation was launched against Mendelssohn. He was publicly challenged, that the proper conclusion to his efforts to win Jews the right of citizenship, should be for him to convert to Christianity! A hired writer named Cranz, with connections to Frederick the Great, wrote the anonymous attack on Mendelssohn, but made it appear to originate with Sonnenfels, Mendelssohn’s remaining link to Joseph II’s efforts. Cranz wrote:

[A] great revolution has started for your nation’s benefit. . . . You rejoice that at the end of your days you have reached a time when some of the Christians who rule over your nation have begun to become human beings and to recognize the Jews as human beings, [in particular, where Jews] have found a father in the enterprising Joseph, who accords to them too a portion and an inheritance in his country by placing them on the same level of humanity with the rest of his subjects. . . .

One more step and you have become one of us. . . . [N]othing should prevent you from revealing your total conviction. Having forced the iron gate of churchly power, what can hinder you from entering into the realm of truth?

Thinking this a response from Sonnenfels and Joseph II, Mendelssohn was compelled to respond. Which he did, by writing the historic *Jerusalem, or On Religious Power and Judaism*.

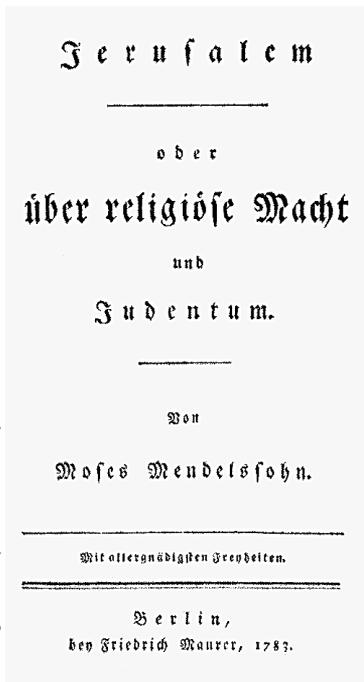
### *Jerusalem vs. the ‘Schwärmers’*

MENDELSSOHN’S book *Jerusalem* was written over the fall and winter of 1782/3. He first discusses the common welfare of governments, the pursuit of happiness. Only then, does he allow himself to deal with the specific “Jewish” question. After reviewing the evil and/or simplistic formulations of Hobbes and Locke in setting up state-versus-Church problems, Mendelssohn develops the issue. There is no such pretended absolute separation of Church and state, as the common welfare encompasses spiritual and temporal concerns. Man’s happiness comes from his need to fulfill duty to God, and engage in his society. The interaction of Church and state is as natural as the necessary interaction of “right-mindedness and action” (in Altmann’s paraphrases) needed to do one’s duty. Hence, the state has a role in institutions to promote the common good, including educational agencies for forming good character. The state is happier if it governs through the impact of education for the promotion of the common weal.

Further, Mendelssohn argues that man has a moral right to use certain goods for the promotion of his happiness, but that this right also includes duties to do what laws of wisdom and goodness demand with his goods. Since he cannot perfect himself without his fellow man,

he is “obligated to use for the benefit of his fellowmen as much of his property as he can spare without detriment to his own well-being.” Man must exercise his freedom in judging how to benefit others.

On the accusation that he was a Deist, Mendelssohn followed Leibniz in his thinking on reason and miracles: “It is true that I recognize no eternal truths other than those that are not only comprehensible to human reason but also demonstrable and verifiable by it. . . . I do not believe that human reason in incapable of perceiving those eternal truths that are indispensable to man’s happiness, and that God had therefore to reveal these truths in a supernatural way.” To the argument that revelation was needed for those among humans that were deficient in reason, Mendelssohn countered that the less sophisticated



Title page, “Jerusalem” (1783).

hear and see the all-pervading power of the Deity “in every sunrise, in every rainfall, in every flower.” God has already created beauty to help spur on reason. The only revelation worth giving attention to, is that which came after driving reason as far as man’s present culture could accommodate—never as a substitute for work. Miracles of God are not a means to fill up a lack in reason, but the grace of God certainly has been evidenced in the miracles of, e.g., the Mosaic law at Sinai, and the construction of the heavens, and the magnificent poetic power of the Hebrew language.

Mendelssohn permitted himself an hypothesis regarding his idea of the special role of Judaism. Without doing full justice to it here, he begins by asserting that the miracle of human mentation, and of language, is constantly undermined by the sensible images that we must attach to our thoughts to deal with their elusiveness. This is the source of idolatry, and the undermining of societies and cultures. To the extent that Abraham, Isaac, and Jacob, “sought to preserve pure religious concepts free of all idolatry . . . these descendants were chosen by Providence to be . . . a nation that through its constitution and institutions, through its laws and conduct, and through-

out all vicissitudes and changes of life, was to point out continually wholesome and unadulterated ideas of God and his attributes—and to teach, preach, and preserve these ideas among the nations by virtue of its mere existence, as it were.” Human action, oriented around God, “the spirit of the living dialogue,” was the only corrective to the necessary confusions of the “dead letter.”

Thus, we have Mendelssohn’s concluding advice to one and all:

Brothers, if you care for true piety, let us not feign agreement where diversity is evidently the plan and purpose of Providence. . . . Rulers of the Earth! If it be permitted to an insignificant fellow inhabitant thereof to lift up his voice to you: do not trust the counselors who wish to mislead you by smooth words to so harmful an undertaking. They are either blind themselves, and do not see the enemy of mankind lurking in ambush, or they seek to blind you. Our noblest treasure, the liberty to think, will be forfeited if you listen to them. For the sake of your felicity and ours . . . do not use your powerful authority to transform some eternal truth, without which civil felicity can exist, into a law, some religious opinion . . . into an ordinance of the land! Pay heed to the [right] conduct of men; upon this bring to bear the tribunal of wise laws, and leave us thought and speech which the Father of us all assigned to us as an inalienable heritage and granted to us as an immutable right. . . . Reward and punish no doctrine, tempt and bribe no one to adopt any religious opinion! Let everyone be permitted to speak as he thinks, to invoke God after his own manner. . . . If we render unto Caesar what is Caesar’s, then do you yourselves render unto God what is God’s! Love truth! Love peace!<sup>12</sup>

*Jerusalem* appeared in April 1783. Immanuel Kant’s friend in Königsburg, J.G. Hamann, attacked its author in his *Golgotha* as, “a circumcised fellow-believer in the spirit and essence of pagan, naturalistic, atheistic fanaticism.” On the other side, Mendelssohn was attacked by one J.H. Schulz for being too religious, and for allowing his Jewish fanaticism and intolerance to attack atheism. Moses, privately, described the situation as being “in the position of a husband whose wife accused him of impotence and whose maid charged him with having made her pregnant.”

From June 1783, until his sudden death in January 1786, Mendelssohn was to be the target of a coordinated assault of “schwärmers.” The key figure was an F.H. Jacobi, whose basic tenet was that reason was “bad faith,” to be pursued only so as to force one to a blind leap to God. He had first approached Dohm and Mendelssohn in 1781, when they were formulating the proposal for Jewish citizenship, and submitted to them his political writings. Mendelssohn critiqued them as suffering from the Hobbes disease: Jacobi thought society was a

“machine of compulsion” that “had for its sole object the negative function of holding off damage” (in Altmann’s paraphrasing). Hence, Jacobi, in an argument already defeated by the American Declaration of Independence,<sup>13</sup> demanded “the state’s power restricted to preventing infringement of citizen’s property rights” and allow total freedom for the passions. Mendelssohn concluded that Jacobi’s “arguments for government by the people are rather exaggerated and are merely intended to tilt the balance from one extreme to the other. . . . He has to look for distinct and pure concepts, and he has to adhere to them.”

Jacobi, rather than listening to such advice, launched the most personally hurtful attack of Mendelssohn’s life. Starting in the summer of 1783, after Mendelssohn’s *Jerusalem* had successfully disposed of Craz’s fraud, Jacobi claimed secret knowledge, from a visit to Lessing in his last year, that Lessing: embraced Jacobi over Mendelssohn; maintained that Mendelssohn never really understood him; and was really a Spinozan atheist. Jacobi acted in concert with Lavater and Hamann on their anti-Mendelssohn gossip, with Hamann reporting to Kant.

Meanwhile, in 1783/4, *Jerusalem* ignited more serious deliberations over government and the nature of man. To Selle’s formulation of the preferred form of government—“the monarchical, if the ruler were a wise man”—Mendelssohn responded, “the republican, if the people were wise.” In 1783, the “Freunde der Aufklärung” (“Friends of Enlightenment”) was formed in Berlin, where Mendelssohn’s republican group of Dohm, Nicolai, and E.F. Klein was included. Among the twenty-four members were the jurist K.G. Suarez, the economist Karl August von Struensee, and the king’s personal physician Moehsen. Here, Mendelssohn argued that man should pursue truth regardless; that the Creator had organized creation to reward such behavior: “The discovery by Montgolfier [who investigated the atmosphere with heated air balloons in June 1783–DS] will probably lead to great revolutions. Whether they will be for the good of human society nobody will as yet dare to decide. But who will on this account hesitate to promote progress? The discovery of eternal truths is as such good; it is for Providence to take care of them in the right direction.”

He also addressed this group in the summer of 1784 on



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the connection of the “*Schwärmer*” problem to the group’s own “Enlightenment” problem.<sup>14</sup> Arguing that simply satirizing or ridiculing the “enthusiasts” was the hallmark of a “sham enlightenment . . . [with] stale wisdom,” having only energy for deriding the prejudices of others, Mendelssohn echoed his 1759 critique of the Wolffians’ too easy claim to scientific truths. Instead, Mendelssohn’s analysis was that the “*Schwärmer*s” were a symptom of a culture with a too-shallow philosophy. Instead of “giving currency to the idle talk of French philosophes,” they must (in Altmann’s paraphrase) “revive German philosophy to the level of the beginning of the century,” that is, Leibniz. Characteristically, about the same time, Mendelssohn chose to confront a Jewish audience, with a paragraph-by-paragraph analysis of Leibniz’s explanation of the existence of evil in his *Theodicy*. In Mendelssohn’s “*Causa Dei*,” or *Providence Defended*, he used Hebraic examples to illustrate Leibniz’s argument.

That September (1784), Sonnenfels launched in Vienna a similar group, called the “Private Association of Men of the Sciences.” That December, from the circle of Sonnenfels, Mozart, and Homberg, came J.B. von Alxinger to visit Mendelssohn for two months. Alxinger, whom Mozart called “an excellent poet” with whom he wished to work, was part of the German language project in Vienna of Joseph II and Sonnenfels.

That winter, Mendelssohn was intensely occupied with his last major work, *Morgenstunden*, or “Morning Hours,” so named for the dialogues he conducted in the mornings with his oldest son, Joseph, and including his son-in-law Veit and Wessely’s brother, Bernhard, a composer. The Humboldt brothers, who shared a mathematics tutor with Joseph Mendelssohn, may also have attended. Mendelssohn re-examines “a rational knowledge of God” for his son, defends his friend Lessing, and upholds the standard of Leibniz yet again. A projected second part to *Morgenstunden*, was (in Altmann’s paraphrase of Nicolai) “to apply the concept of God [thus far developed] in its significance for human society, i.e., to show the relevance of the concept for natural law and morality.

The rights and duties of men were in his view related to the divine perfection.” Nicolai said that Mendelssohn had discussed details of this idea many times.

M e n d e l s s o h n



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The young von Humboldt brothers: Alexander (far right) and Wilhelm (right).

importantly restated his lifelong concern: that Leibniz's reputation had declined during the period of Wolff's school, and that this had caused an increasing trend toward materialism and *Schwärmerei*; in Altmann's paraphrase, "one either denied the reality of the invisible and untouchable, or else sought to touch and visualize (through the mystical experience) what by its very nature could not become an object of sense perception. . . . The time was ripe to reverse this trend." Mendelssohn challenged the "all-crushing Kant" to shoulder the task of "rebuilding with the same mind with which he had torn down."

Kant's 1781 *Critique of Pure Reason* had not, as of 1785, made much of a mark. Mendelssohn's critique of the *Critique* was: "It is therefore a welcome thought to me that I do not miss too much if I leave this world without having understood this work." He could not fathom a mind trying to prove that it did not exist. Mendelssohn suspected the role of Kant behind the "*Schwärmer*," and attempted to smoke him out. He sent a copy of *Morgenstunden* to Kant, saying: "I know . . . that we disagree in principles. . . [However, Jacobi] retreats in the end to the canon of faith, and finds salvation and security in a bastion of the soul-saving Lavater. . . . I cannot put up with this conduct, and would like to know what righteous men think of it. I am afraid that philosophy has its '*Schwärmer*' who persecute others as violently, and are bent upon proselytizing even more, than the '*Schwärmer*' of positive religion." Kant never acknowledged the book, nor the comments. Nor did he respond to Mendelssohn's friend, Biester, the Court librarian, when he wrote to urge Kant to take a stand against the "philosophical fanaticism" of Jacobi *et al.*

That same month of October 1785, Jacobi published his attack on Lessing and Mendelssohn, *On Spinoza's System, in Letters to Moses Mendelssohn*. Hamann reported to Jacobi that "Kant is very satisfied with your presentation." Kant next gave Hamann the letter that Mendelssohn had sent him, to further instigate his fellow "*Schwärmer*" Jacobi. Meanwhile, Hamann assured Jacobi that "Kant intends to contest Mendelssohn's views in the coolest fashion."

The "*Schwärmer*" were in fine form. Hamann's summary for Jacobi was: "Perhaps I was the first who caused Rabbi Moses to take the jump in coming out with his [*Morgenstunden*] lectures. . . . The job of cleansing his dead friend [Lessing] of the suspicion of Spinozism was made easier. . . . Now he makes his entry into his Berlin-Jerusalem with two palm branches, and celebrates his triumph over both of us." Jacobi would go further. Shortly after Mendelssohn had died, Jacobi published his "Against Mendelssohn's Accusations . . .," which suggested that Mendelssohn had

died from lying: "I shall nowhere fail to show the sacred seal of truth, the clear imprint of which caused my adversary to blush and turn so pale." His work concluded: "Let this treatise too be sealed with words of Lavater (my fellow-thief on the cross). . . . 'There are unconquitable, utterly deformed characters. . . . Never believe that you may win them over by simplicity and sincerity. They know only deformity. They are true visionaries of all that is crooked and ignoble.'" Jacobi, now reduced to attacking a hunchback, was employing

quotations from a work that moved him mightily, Lavater's *Pontius Pilate*.

In the summer of 1786, after the "*Schwärmer*" had taken up with Pontius Pilate, and slandered the "crooked, deformed, and ignoble" Mendelssohn, Kant made good on his calculated promise



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Immanuel Kant

to Hamann and Jacobi of contesting Mendelssohn in the "coolest fashion." Mendelssohn had explained in a late essay (Aug. 15, 1785) called "Are There Natural Dispositions to Vice?," that one's mental habits had to be cultivated and worked upon, in order that future Nathans, actual humans, may practice reason. It wasn't simply a politically correct position: "The ability to dissolve sentiments into rational deliberation and to make rational concepts sensual," is the key to virtue, and is how Mendelssohn described his own internal habit of working.

The cold-blooded Kant had no compunction about banalizing this. After the ravings of Jacobi, he would enter the scene with the voice of "reason": his "What Does it Mean: To Orient Oneself in Thinking?," bent Mendelssohn's "maxim of the necessity to orient himself in the speculative use of reason . . . with the help of a certain directive called by him *sensus communis* or sound reason or simple common sense." Kant would reduce Mendelssohn's non-abstract mental process, to a call for common sense. Kant's notoriety and fame began as the calm, cool "dumbed-down" compromise version of Mendelssohn, after his "*Schwärmer*" friends had scorched the area.

When Mendelssohn died on Jan. 4, 1786, his friend Dr. Herz reported: "There he lay without any prior death-rattle, without convulsion, with his usual friendliness on his lips as if an angel had taken him with a kiss from the earth." Even here, Kant displayed his unique

ability to turn sublime matters into dross. Hamann related Kant's reaction to Mendelssohn's death to Jacobi: "Kant thinks that the Christians have lost nothing, while [Mendelssohn's] own nation sustained an all the greater loss, since he is said to have been a great asset to them in commercial matters and public concerns owing to his sound practical judgment." Dare the reader count the number of sins Kant commits in one sentence? Who is insulted more: Christians, Jews, Mendelssohn . . . or Kant and his theory of practical judgment?



Mendelssohn had written a friend a year before his death, "I wish some blessed child of Providence were to attack . . . atheism, which is both the precursor and successor of enthusiasm [*Schwärmerei*]. It would have to be a man in control of the sublime seriousness of reason as well as the most tender warmth of sentiment, and of all the gentleness of a rich, though not luxuriant imagination." Mendelssohn's wish could not have been more richly fulfilled than by the twenty-five year old genius, Friedrich Schiller.

1. Alexander Altmann, *Moses Mendelssohn: A Biographical Study* (Philadelphia: Jewish Publication Society of America, 1973). In the following, I rely considerably on Altmann's paraphrases of the original Mendelssohn source documents.
2. Samuel König published (March 1751, *Leipzig Acta*) a work criticizing Maupertuis' account of the principle of "least action," as put forward in Maupertuis' (1750) *Cosmologie*. Maupertuis would not tolerate such a challenge to his authority, and it was decided to make an example out of König. In October 1751, Maupertuis sought sanctions against König. The ugly and naked power play was meant to finish off the Berlin Academy.

In the late 1730's, König, who had been a student of Christian von Wolff, had been recruited by Maupertuis to what was probably offered as a high-level study project. Maupertuis was working with Voltaire and his mistress, Emilie du Chatelet, at her estate in Cirey, France, studying Leibniz and Newton, trying to prepare the Newtonian assault on the Berlin Academy. König arrived in 1739, thinking that he was to tutor Emilie on Leibnizian philosophy. He left over a fight, evidently, on the question of the nature of the infinitely small. Whatever he was told to induce his participation, it became clear to him before long that this wasn't a scientific project. Voltaire would later publish her French translation of Newton's *Principia*. Maupertuis' "God As a Cost Accountant" version of Leibniz's "least action" conception was cooked up by the Voltaire/du Chatelet/Maupertuis group, and brought to the Berlin Academy in the mid-1740's.

So, when König arrived in Berlin to show Maupertuis his manuscript that suggested *Cosmologie* was not a fair extension of Leibniz's ideas, Maupertuis cut off discussions. When König proceeded to publish (March 1751), Maupertuis pursued a pre-arranged course. He accused König of forgery, challenging him to produce a letter of Leibniz to which he had referred. However, König only had a copy, and the Bern, Switzerland oligarchy had possession of the original. On July 4, 1749, they had executed a former friend of König's, a Captain Samuel Henzi, and seized all of his vast library, including several original Leibniz letters. König had obtained his copies from Henzi (and had himself been banished from Bern in 1744 for a petition he had signed, regarding revising the constitution). Maupertuis' offensive strategy strongly suggests that he knew his friends in Bern would not allow the original letter to be produced.

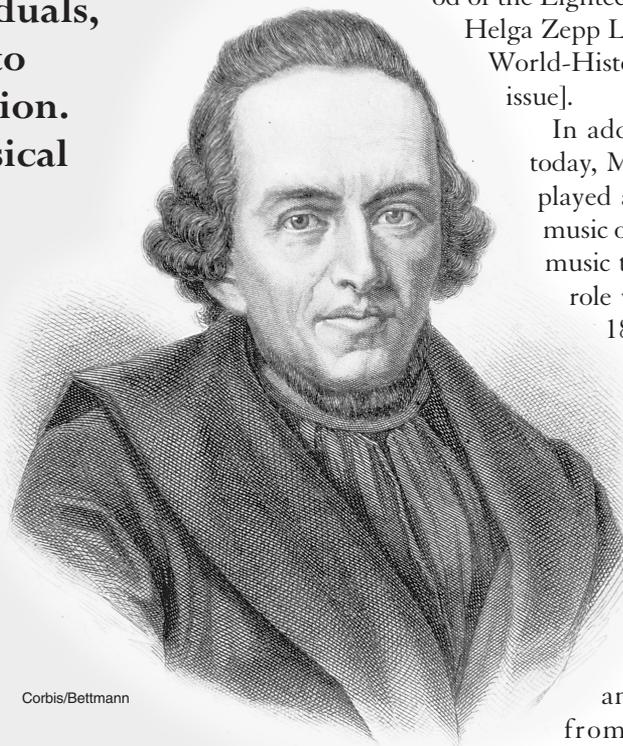
The Swiss never produced the letter for König, even though, subsequently, it was shown the Leibniz letter, and more, were in their possession. On April 13, 1752, Leonhard Euler had the honor of reading the official finding of the august Academy on König's forgery case: ". . . it is assuredly manifest that his cause is one of the worst, and that this Fragment has been forged. . . . And the Academy, all things being duly considered, will not hesitate to declare it false, and thereby deprive it of all authority which may have been ascribed to it." Euler's blatantly lying action crowned

several years of progressive, forced public humiliations, from which he never recovered. Trained originally by the Bernoullis, collaborators of Leibniz, Euler's humiliation must have served as a moral tale for the twenty-two-year-old Mendelssohn.

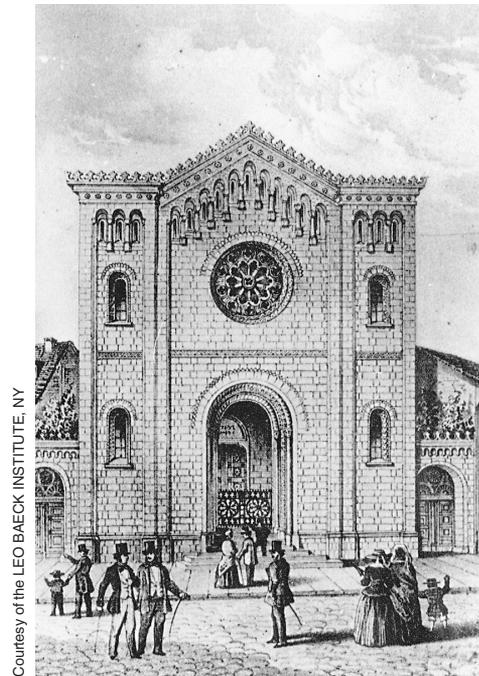
3. See footnote 2.
4. See David Shavin, "Mozart and the American Revolutionary Upsurge," *Fidelio*, Winter 1992 (Vol. I, No. 4).
5. Cf. Friedrich Schiller's medical dissertation, "The Philosophy of Physiology (1779)," trans. by Anita Gallagher, *Fidelio*, Fall 1998 (Vol. VII, No. 3), especially on the question of psycho-physical parallelism.
6. Schiller first notably brought up the "schwärmer" problem in the mid-1780's, in his play *Don Carlos*—where the manipulated idealist Marquis of Posa is labelled a "peculiar *Schwärmer*"—and the accompanying "Letters on *Don Carlos*." After the senseless Jacobin violence got the upper hand in France, he took it upon himself as a priority to address this strategic disaster in such works as the *Letters on the Aesthetical Education of Man*.
7. See Shavin, *op. cit.*
8. Josef von Sonnenfels was the closest thing to a "Moses Mendelssohn" in Vienna. Sonnenfels' grandfather, Michel Hasid, was the Chief Rabbi of Berlin (1714-1728), and was the teacher of Moses Mendelssohn's teacher, David Fraenkel! Sonnenfels was a cameralist, dedicated to population growth, cultural enrichment, and development of an educated middle class. He was the chief advocate of anti-usury laws, of anti-capital punishment, and of restrictions on the increasing secret police of Count Pergen. He was the contact in 1774 for the mysterious month-long visit of Beaumarchais to Vienna, just prior to the American Revolution, and was key to developing the National Theatre that Mozart came to Vienna to work with. (Mozart was to keep the collected works of Sonnenfels in his library.) Relations between Sonnenfels and Mendelssohn would later become strained, as a result of the intrigue engineered by Cranz's "anonymous" attack on Mendelssohn.
9. See Robert Trout, "Life, Liberty, and the Pursuit of Happiness: How the Natural Law Concept of G.W. Leibniz Inspired America's Founding Fathers," *Fidelio*, Spring 1997 (Vol. VI, No. 1).
10. See Shavin, *op. cit.*
11. *Ibid.*
12. Cf. George Washington's reply to the Hebrew Congregation in Newport, Rhode Island, August 1790: "May the children of the stock of Abraham who dwell in this land continue to merit and enjoy the good will of the other inhabitants—while every one shall sit in safety under his own vine and fig tree and there shall be none to make him afraid. May the father of all mercies scatter light, and not darkness, upon our paths, and make us all in our several vocations useful here, and in His own due time and way everlastingly happy."
13. Trout, *op. cit.*
14. See footnote 6 above.

**It was lawful that the Jewish liturgy would be rewritten in the Classical musical mode developed by the genius of the great composers Bach, Beethoven, Mozart, Mendelssohn, and Schubert, because the Jewish reform movement was an intellectual collaborator and heir of this Classical tradition. Moses Mendelssohn had been the father of them both. Lessing, Schiller, the Humboldt brothers, and other prominent individuals, had contributed to Jewish emancipation. The German Classical period and the Jewish reform movement were parts of the same whole.**

**Right: Moses Mendelssohn.  
Top: New Synagogue,  
Mannheim, Germany.**



Corbis/Bettmann



Courtesy of the LEO BAECK INSTITUTE, NY

**M**odern history is indebted to Moses Mendelssohn (1729-1786), the German philosopher and orthodox Jew, who was the singular individual whose work in reviving the ideas of Plato and Leibniz made possible the great German Classical period of the Eighteenth and Nineteenth centuries [SEE Helga Zepp LaRouche, “What It Takes To Be a World-Historical Leader Today,” page 14, this issue].

In addition, although it is little known today, Moses Mendelssohn and his family played a crucial role in keeping alive the music of J.S. Bach, and in transmitting this music to Mozart and Beethoven. It is this role which lies behind the well-known 1829 performance of the “lost” *St. Matthew Passion* by Moses Mendelssohn’s grandson, the composer Felix, which revived interest in Bach’s music in Europe in that period.

A true Renaissance individual, Mendelssohn played a pivotal role in keeping alive the Platonic tradition in philosophy, music, the natural sciences, and statecraft, which he inherited from Leibniz. As a young man, Mendelssohn and his lifelong collaborator Gotthold Ephraim Lessing entered the essay contest

# Moses Mendelssohn And the Bach Tradition

by Steven P. Meyer

of the Berlin Academy of Sciences to defend the ideas of Leibniz, which had been under attack for more than a decade by the academy's director, Pierre-Louis de Maupertuis. Maupertuis' clear intent was to destroy continental science, by replacing the scientific authority and knowledge of Leibniz, with that of the untruthful, inferior Newton. Over the years, Mendelssohn wrote numerous essays promoting Leibniz's ideas.

Mendelssohn learned classical Hebrew as a child, and through the help of Jewish scholars associated with the Berlin Academy, later taught himself Greek, German, French, English, Italian, and Latin.

He was a scholar of the Hebrew Pentateuch (the Torah, or Five Books of Moses), the book of law upon which he based his belief in Judaism. As a young boy, he mastered the *Guide for the Perplexed* by Moses Maimonides, and later the *Theodicy* of Leibniz.

Mendelssohn studied Homer and Plato, and translated the first three books of Plato's *Republic* into German. Several of his philosophical treatises are written in Platonic dialogue form, and his famous work, *Phaedon, or On the Immortality of the Soul* (1767), is based upon the *Phaedo* of Plato. It was this work which catapulted Mendelssohn into the role of preeminent philosopher of Europe, earning him the appellations "Berlin Plato" and "Jewish Socrates."

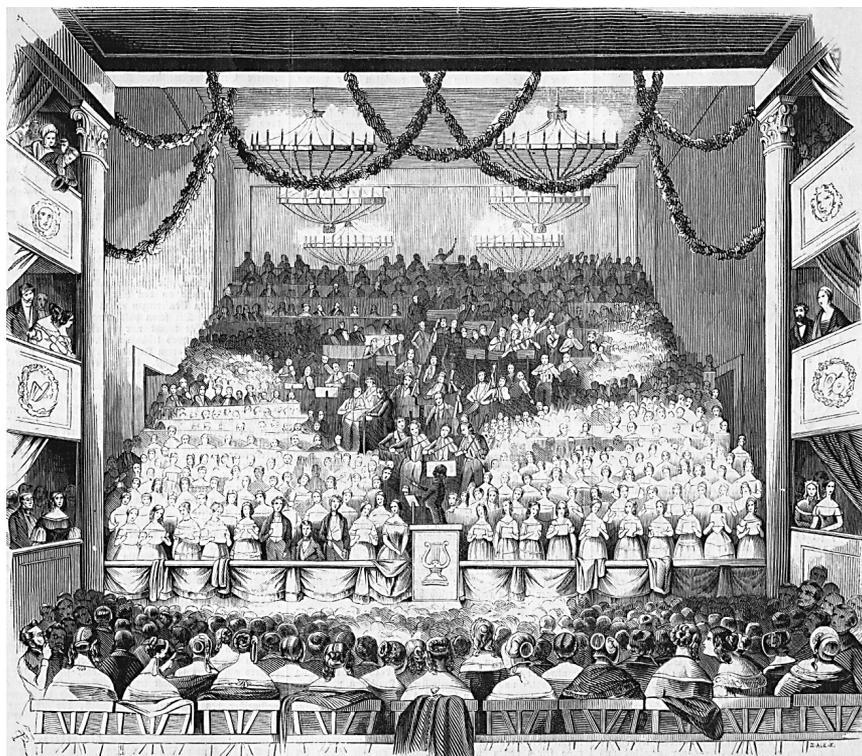
Lastly, he studied and recited the works of Shakespeare, and took a keen interest in the American Revolution and the nascent United States of America.

Mendelssohn's life activity directly shaped what would become the great republican minds of the day in Germany: the poets Gotthold Lessing, Heinrich Heine, Goethe, and Friedrich

Schiller, the great poet of universal freedom, and the scientist-statesmen Alexander and Wilhelm von Humboldt, are among the most prominent.

During the last period of his life, Mendelssohn devoted himself to the emancipation, both civil and intellectual, of Europe's ghettoized Jewish community. The condition of the Jews, over the preceding several centuries, with few exceptions, had been horrendous. Jews were forced to live in squalid, crowded ghettos; special taxes were levied upon them, including taxes for celebrating the holy Sabbath and congregating for religious prayer service; they were banned from the skilled trades and most professions and could not own land. There was little secular education. There were even laws enacted to reduce their total numbers—only first-born sons were allowed to marry and have children. In effect, through religious, social, and financial oppression, there were efforts to exterminate Judaism. Any Jew could step away from this nightmare—but only by converting to Christianity.

*Lower Rhine Music Festival,  
Aachen, Germany.*



Corbis/Bettmann

In *Jerusalem*—a work written for Christians, Moslems, and Jews alike—Mendelssohn detailed the separate roles of Church and State, and defined Mosaic law to be coherent with Reason as defined by Plato, a concept which was to revolutionize Judaism. He translated the Jewish Torah and other sacred writings, as well as the traditional daily prayer book, from Hebrew into German, so that Jews

## From *Jerusalem*: On Church and State

The reasons which lead men to rational actions and convictions rest partly on the relations of men to each other, partly on the relations of men to their Creator and Keeper. The former are the province of the state, the latter that of religion. Insofar as men's actions and convictions can be made to serve the common weal through reasons arising from their relations to each other, they are a matter for the civil constitution; but insofar as the relations between man and God can be seen as their source, they belong to the church, the synagogue, or the mosque. . . . Public institutions for the moral development of man that concern his relations with God I call church; those that concern his relations with man I call state. By the formation of man I understand the effort to arrange both actions and convictions in such a way that they will be in accord with his felicity; that they will educate and govern men. . . .

Laws do not alter convictions; arbitrary punishments and rewards produce no principles, refine no morals. Fear and hope are no criteria of truth. Knowledge, reasoning, and persuasion alone can bring forth principles, with the help of authority and example, can pass into morals. And it is here that religion should come to the aid of the state and the church should become a pillar of civil felicity. It is the business of the church . . . to show then that duties toward men are also duties toward God, the violation of which is the greatest misery; that serving the state is true service of God; that charity is his most sacred will, and that true knowledge of the Creator can not leave behind in the soul any hatred for men. To teach this is the business, duty, and vocation of religion; to preach it, the business and duty of its ministers. How, then, could it ever have occurred to men to permit religion to teach and its ministers to preach the opposite?

—Moses Mendelssohn, from *Jerusalem, or On Religious Power and Judaism*'

would learn pure German as the gateway to other Classical subjects. He helped found the Berlin Free School, a secular school where impoverished Jewish children could learn the natural sciences, languages, and philosophy.

## Reason and Mosaic Law

Although Mendelssohn's secular, philosophical, and religious works were coherent with the conception of orthodox Judaism he practiced, these ideas were rejected by the fundamentalist rabbis of his time, especially among the Hasidic Jews of Eastern Europe, who rejected the coherence of reason with Mosaic law. They dismissed Mendelssohn's notion that the marriage of religious training with the most advanced secular knowledge, was not only natural, but essential to modern life. They also refused to accept the related idea, that man's obligation to the whole of civil society—regardless of his individual religious beliefs—should be defined in a ecumenical way.

Mendelssohn's writings became the basis for the modernizing tendency within Judaism, known as the Reform Movement, which spread for several generations throughout Europe and Russia, and into the United States (it is known in the U.S. today as both Reform and Conservative Judaism).

Mendelssohn's Jewish collaborators, and those that followed his teaching, called themselves *maskilim* (intellectuals). Under the influence of Mendelssohn's legacy and the Humboldt education reforms of the early 1800's, young Jewish intellectuals who were studying to become rabbis, attended universities for the first time, and approximately sixty of these students received advanced degrees.

These rabbis were trained in philology, Platonic philosophy, astronomy, geometry, and other Classical subjects—a truly monumental accomplishment, as the traditional rabbinate which preceded them had little or no secular education! They used this university training in German Classical culture, to educate their Jewish congregants. Trained in the Greek Classics and Platonic method, they sought to bring reason to a reinvigorated Judaism. It was these rabbis who led the Reform Movement, and were bitterly opposed by elements within the entrenched orthodox rabbinate.

In the tradition of Mendelssohn, these Reform leaders considered themselves, first, to be men and women who shared the universal gift of reason from God. They saw themselves as participants in the life of their nation, with obligations for its present and future, and Judaism served as their moral guide. This was a major break with the orthodox rabbinate, who believed that the Jews were a theocratic nation in exile, awaiting their return to Zion.

Several exceptional reform rabbis stepped outside the traditional role of theological and educational matters, to

attempt to organize the entire population into republican forms of government throughout Europe.

One of the crowning achievements of the Reform Movement was the collaboration of Cantor Salomon Sulzer of Vienna and choirmaster Louis Lewandowski of Berlin with students of the Classical composers Bach, Beethoven, and Mozart, and with Felix Mendelssohn and Franz Schubert themselves. This led to their setting the entire Jewish prayer service, or liturgy, to Classical music composition.

Mendelssohn and numbers of leading rabbis and *maskilim* collaborated with the leading Christian intellectuals of the day, to create a renaissance in science, music, and the arts. In the process, they mobilized a culturally and educationally backward population of Jews, and made them leading participants in the life of their nation, by elevating them through the highest, most universal ideals of mankind—rather than pandering to any narrow, ethnic self-definitions.

Thus, the Jewish minority was brought to play an extraordinary role in the development of German culture and the German nation in the Nineteenth century. Their story should be a lesson to all oppressed minorities, that their mission of self-development implies participating in the uplifting and development of the entire nation and the world overall.

## The Bach Tradition

One of their most important, lasting contributions to modern civilization, was the successful effort of Mendelssohn and his collaborators to keep alive the music of J.S. Bach, and to further the work of the masters of German Classical music composition, including Beethoven.<sup>1</sup>

Mendelssohn was a passionate lover of music all his life. He studied piano with Johann Philipp Kirnberger, one of Johann Sebastian Bach's close disciples, who was then the court musician of Princess Amalia of Prussia. Mendelssohn's work on Bach led, in 1761, to his anonymously publishing a treatise on the best method of constructing a well-tempered pianoforte. He included a treatise on "divine musical art" in his philosophical essay "On the Sentiments."

Mendelssohn's protégé and closest collaborator was the silk manufacturer David Friedländer, whose brother-in-law was the banker Isaak Daniel Itzig. Along with Mendelssohn and Friedländer, Itzig founded the Berlin Free School.

The Itzigs were a prominent Berlin banking family. The scion of the family, Isaak's father Daniel Itzig, a financier to King Frederick II (the Great), was an elder statesman of the Berlin Jewish community, and a spokesman for the emancipation of Prussian Jews. He

## From Jerusalem: Judaism and Mosaic Law

Although the divine book that we received through Moses is, strictly speaking, meant to be a book of laws containing ordinances, rules of life and prescriptions, it also is well known as an inexhaustible treasure of rational truths and religious doctrines. . . . All laws refer to, or are based upon, eternal truths of reason, or remind us of them, and rouse us to ponder them. . . .

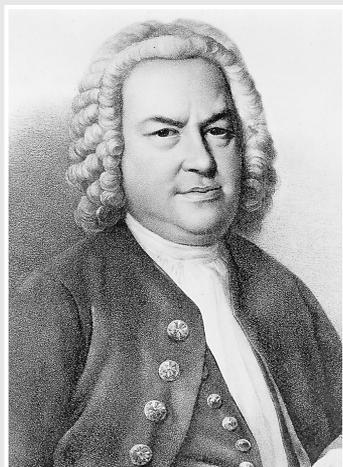
Among all prescriptions and ordinances of Mosaic law, there is not a single one which says: you shall believe or not believe. They all say: you shall do or not do. Faith is not commanded, for it accepts no other commands than those that come to it by way of conviction. . . . Whenever it is a question of the eternal truths of reason, it does not say believe, but understand and know. . . .

In truth, everything depends here also on the distinction between believing and knowing, between religious doctrines and religious commandments. To be sure, all human knowledge can be reduced to a few, fundamental concepts, which are laid down as the bases. The fewer these are, the more firmly the structure is fundamental. And in this regard we may rightly say: to us, all words of scripture, all of God's commandments and prohibitions are fundamental. Should you, nevertheless, want to obtain their quintessence, listen to how that great teacher of the nation, Hillel the Elder, who lived before the destruction of the Second Temple, conducted himself in this matter. A heathen said: "Rabbi, teach me the entire Law while I am standing on one foot!" Shammai, whom he had previously approached with the same unreasonable request, had dismissed him contemptuously; but Hillel, renowned for his imperturbable composure and gentleness, said: "Son, love thy neighbor as thyself. This is the text of the Law; all the rest is commentary. Now go and study!"

—Moses Mendelssohn, from *Jerusalem, or On Religious Power and Judaism*

had sixteen children. One of his granddaughters, Lea Itzig Solomon, married Moses Mendelssohn's son, Abraham. Their son was the composer Felix Mendelssohn.

Both Moses Mendelssohn and Daniel Itzig were direct descendants of the famous scholar, Rabbi Moses Isserles of Krakow (1520-1572). It was this extended family of Moses Mendelssohn and Daniel Itzig, along with two of



Johann  
Sebastian Bach

The Granger Collection



Wilhelm  
Friedemann  
Bach

Corbis/Bettmann



Carl Philipp  
Emanuel  
Bach

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J.S. Bach's sons, Wilhelm Friedemann and Carl Philipp Emmanuel, who kept Bach's music alive, and provided the context for the famous 1829 revival of the *St. Matthew Passion* by Moses Mendelssohn's grandson Felix.

As a young girl, Daniel Itzig's daughter, Sara Itzig Levy (b. 1763) studied music with Wilhelm Friedemann Bach. She became his prize pupil and, later, his most significant financial patron. She also studied the music of C.P.E. Bach, and, at his death, she became the patron of his widow. Sara commissioned a bust of C.P.E. Bach which, years later, was placed in the concert hall of the Royal Theater in Berlin.

Other members of the Itzig family helped finance the Bachs as well. Four Itzigs were subscribers to the Bachs' music. (Music and literary compositions were, in this period, financed by individual subscriptions.)

Beginning in the 1780's, Sara hosted and directed family *musikabends* (house-concerts), where she championed the works of J.S. and C.P.E. Bach. These *musikabends* were famous, and friends from leading intellectual and music circles would always attend. (The family was so committed to the Bachs, that they were accused of running a Bach cult!)

This is all the more remarkable, since at that time Bach's music was rarely performed in public, and his scores were not widely available. Very few of Bach's works had been printed during his lifetime. With the exception of "A Musical Offering" (1761), not one complete work of Bach was printed between 1750 and 1800. The few copies available were usually rented out, or copies were made of an individual work by hand. Wilhelm Friedemann and Carl Philipp Emanuel had divided between themselves the scores of the five yearly cycles of their father's cantatas, which had otherwise never been published.

Felix Mendelssohn's mother, Lea Itzig Solomon, was Sara's niece. She received piano lessons from the same Kirnberger who trained Moses Mendelssohn, and it was she who trained young Felix and his siblings in the rudiments of the keyboard, basing her instruction upon Bach's "Well-Tempered Clavier." (Felix's sister Fanny had memorized the "Well-Tempered Clavier" by age thirteen!)

In 1791, Karl Friedrich Christian Fasch, also a well-known disciple of J.S. Bach and a collaborator of his son C.P.E. Bach, founded the Berlin Choral Society. Fasch was then the accompanist to Frederick II.

The Choral Society served a crucial role, as did Sara Itzig Levy's *musikabends*, in keeping Bach's music alive. Not only did the Itzig and Mendelssohn families fund the Academy, Sara Itzig Levy was its first harpsichord soloist, often performing the works of Bach. Most importantly, she donated her entire music library to the Acade-

my, including her original Bach manuscripts!

To honor the revered Moses Mendelssohn, director Fasch composed musical settings of Mendelssohn's texts and translations. He also set to music a Chanukah prayer for his Jewish friends, and there are indications that he may have written music for other Hebrew prayers as well.

Both Kirnberger and Fasch were the music teachers of Karl Friedrich Zelter. At Fasch's death in 1800, Zelter became the director of the Choral Society, where he, like Fasch, maintained a commitment to Bach by performing a significant number of his choral works.

Under Zelter's direction, the accomplished Sara Itzig Levy was the first soloist at the Choral Society; she frequently performed J.S. Bach concerti on the harpsichord.

It was she who recommended to her niece, Lea Mendelssohn, that Zelter become Felix's music teacher. So, as the noted biographer of Felix Mendelssohn, Eric Werner notes, Felix was really a great-grand-pupil of J.S. Bach!

The Mendelssohns and Itzigs were financial patrons of the Bach-centered Choral Society for several decades. In their early teens, both Felix and his sister, the composer Fanny Mendelssohn, were trained in voice at the Society, and were members of the choir. This training helped prepare young Felix to later conduct the *St. Matthew Passion*.

In 1823, Felix learned that Zelter owned a complete manuscript of the *St. Matthew Passion*, and his grandmother Babette Itzig Solomon was able to secure a copy from Zelter, which she passed on to Felix. By 1829, when Felix was twenty years old, with urging from his friend and collaborator, singer Edward Devrient, he approached Zelter with the proposition that he be allowed to conduct a performance of the *Passion* at the Choral Society. For Felix, not only was it the hundredth anniversary of the premiere of Bach's work, it was also the hundredth anniversary of the year in which his grandfather Moses, whom he revered, was born. Zelter finally agreed.

Mendelssohn, Zelter, and their circle knew the historical significance of reviving Bach's music. On March 11, 1829, Felix conducted a 400-person chorus, before a full concert hall. The event was so successful and historic, that ten days later, on the anniversary of Bach's birthday, the *Passion* was performed once again. This time, not only was the concert hall full, but the extra seats which were placed in the lobby and rehearsal room behind the orchestra, were full as well.

Felix was responsible for the systematic publication and subsequent performance of Bach's church music resulting from this historic performance. Through the performance of Bach's works, he raised enough money to erect a statue of the great master. It was dedicated in 1841, and at Felix's insistence, his aunt Sarah was able to

locate Wilhelm F.E. Bach, the only surviving grandson of Johann Sebastian, to attend the statue's unveiling.

Felix also maintained a relationship to his grandfather's heirs in the Jewish community. He collaborated with Rabbi Abraham Geiger, one of the most important Reform rabbis, on the text of the oratorio *Elijah*. In 1844, Felix wrote a cantata based upon Psalm 100, set for four-voice choir and small orchestra, for the dedication service of the new Reform synagogue in Hamburg.

## Support for Beethoven

The Itzig family was similarly active in Vienna in promoting Moses Mendelssohn and the great German Classical thinkers and composers in Vienna.<sup>2</sup>

Fanny Itzig, the sister of Bach patron Sara Itzig Levy, who was married to *maskil* Nathan Arnstein, gave Wolfgang Amadeus Mozart a copy of Mendelssohn's *Phaedon* while he was writing *The Abduction from the Seraglio*. At the time, Mozart was lodging in the same house in Vienna as the Arnsteins.

Fanny's sister Cecilia Itzig was married to Bernhard Eskeles, who originally was the suitor of Dorotea Mendelssohn (Schlegel), Moses's daughter, who also lived in Vienna. Cecilia, while residing in Vienna, maintained

## Music and Science

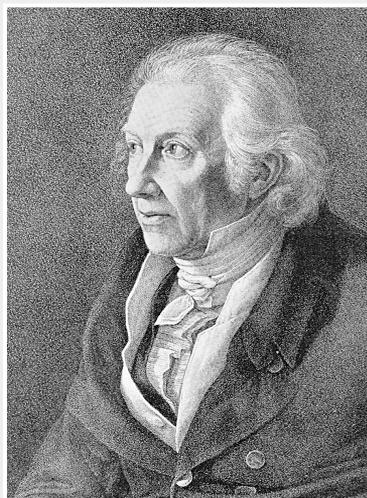
The Mendelssohn family were patrons of scientific, as well as musical, networks. Moses Mendelssohn wrote his last philosophical work, *Morgenstunden*, explicitly for his son Joseph and his friend, the geographer and naturalist Alexander von Humboldt, and his brother Wilhelm. Joseph Mendelssohn financed, among other ventures, Alexander's trip to the United States, where he was hosted by the American Philosophical Society. The two were lifelong friends.

Moses Mendelssohn's son Abraham gave Alexander von Humboldt the use of his garden, to carry out geomagnetic experiments which had been devised by Humboldt's collaborator, the mathematician Carl Gauss. At the same time these experiments were being conducted, in another section of the garden, Abraham's son Felix was rehearsing for the historic performance of Bach's *St. Matthew Passion*. Humboldt invited the mathematician Lejeune Dirichlet to the experiments, and it was there, in the Mendelssohn garden, that he met his future wife Rebecca, Felix's youngest sister!



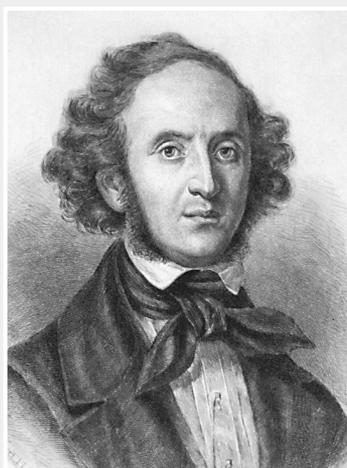
*Fanny Itzig  
Arnstein*

Bildarchiv, ÖNB Wien



*Karl Friedrich  
Zelter*

The Granger Collection



*Felix  
Mendelssohn*

The Granger Collection

close friendship to the Humboldts and Goethe. The husbands of the two Itzig sisters were partners in the firm of Arnstein and Eskeles, one of the most prominent banking houses in Vienna.

Fanny Arnstein ran the most distinguished salon in Vienna, and her patrons included members of the nobility, government officials, and the intellectual and musical elite. Her salon also provided a forum to discuss the hoped-for legal emancipation of Prussian Jewry.

Like her sister Sarah Itzig Levy, who promoted Bach in her Berlin salon, Fanny also promoted Classical music. In 1811, she was the creator of the “Society of Music Lovers,” a charitable organization which regularly sponsored public Classical music concerts. It was the first organization of its kind. The organization included the financial support and collaboration of several women members of the nobility, including Princess Esterhazy (in whose honor Beethoven was commissioned to write the “Mass in C”), and Countess Dietrichstein.

The latter’s husband, Count Moritz von Dietrichstein, was “Music Count to the Court,” the director of the imperial court musical organization, and a close friend of Count Moritz Lichnowsky, one of Beethoven’s patrons. The two counts were both signers of the February 1824 letter to Beethoven urging that he give a public performance of the Ninth Symphony and *Missa Solemnis* in Vienna. That letter, signed by more than two dozen prominent individuals, was published as part of the political battle to allow the performance. Count Dietrichstein was also a prominent promoter of the legal emancipation of Vienna’s Jews, explicitly calling for an end to all special Jewish taxes.

According to A.W. Thayer’s biography of Beethoven, Bernhard Eskeles, who had the confidence of his sister-in-law Fanny Arnstein, was Beethoven’s banker and financial advisor, and it is reported that the two maintained a close personal friendship as well. There is mention of two stories in the Thayer biography which provide some details. In 1819, Beethoven received a grant from the Congress of Vienna, which he earmarked for support of his nephew, and which he invested on the personal advice of Eskeles. In 1826, it was the Arnstein and Eskeles bank that handled the proceeds of the benefit concert held by the London Philharmonic Society to help pay Beethoven’s medical and living expenses while he lay ill and dying. (Author Max Grunwald, who wrote about Jewish life in Vienna, noted that it was a leading Jewish banking house of Vienna that paid bills for Beethoven and his publisher, and it is likely that the reference is to Arnstein and Eskeles.)

One of the fruits of their friendship was that, in 1823, Beethoven composed a *lied* (art song) for Cecilia Eskeles,

which he wrote into her personal album. The composition for voice and pianoforte was set to the beginning of the last stanza of their mutual friend Goethe's "Das Göttliche" ("The Divine")—"Edel sei der Mensch, Hulfreich und gut!" ("Let man be noble, helpful, and good!").

It was lawful that the Jewish liturgy would be rewritten in the Classical musical mode developed by the genius of the great composers Bach, Beethoven, Mozart, Mendelssohn, and Schubert, because the Jewish Reform Movement was an intellectual collaborator and heir of this Classical tradition. Moses Mendelssohn had been the father of them both. Lessing, Schiller, the Humboldt brothers, and other prominent individuals, had contributed to Jewish emancipation. The German Classical period and the Jewish Reform Movement were parts of the same whole.

## Vienna's Salomon Sulzer

The Arnstein and Eskeles families played prominent roles in attempting to secure emancipation from legal and social discrimination for Vienna's Jewish community. In 1815, they and a handful of other prominent Jews petitioned Prince Metternich to fulfill his 1797 promise to place Jews and Christians on an equal footing.

They were also financial patrons of Vienna's new Reform synagogue. In 1825, Beethoven was asked by Rabbi Izaak Noah Mannheimer, the protégé of Moses Mendelssohn's closest disciple, David Friedländer, to write the dedication cantata for the opening of the new synagogue, which was then under construction.

It appears that Beethoven did not write the cantata, and there is a controversy as to what actually occurred. Some researchers believe he accepted the invitation, studied Handel's religious oratorios, but was ultimately forced to decline because his health and time did not permit completion of the project.

Instead, the composer Ignaz Ritter von Seyfried wrote the cantata, which was performed at the inaugural service on April 9, 1826. Seyfried had been trained in piano by Mozart, was a friend of Haydn, and a close associate of Beethoven. Beethoven had personally called upon Seyfried to conduct the premiere of the last version of his opera *Fidelio*, whose theme is "*Freiheit*," universal freedom. It was therefore more than proper that he collaborate with the heirs of Moses Mendelssohn, who were fighting for the political, religious, and intellectual freedom of the Jews.

Beethoven subsequently did use the musical theme from the centuries-old Hebrew prayer *Kol Nidre*, for the sixth movement of his Quartet in C-sharp minor, which he composed the following year. *Kol Nidre* is the opening

prayer on Yom Kippur, the Day of Atonement, the holiest day of the year in the Jewish religion.

Rabbi Mannheimer, who preached in German and recited the poetry of Schiller, Lessing, and Goethe in his sermons, recruited as his cantor for the new synagogue, the 22-year-old Salomon Sulzer, who had trained as a cantor in Hohenems and studied music theory at the music school of Karlsruhe. (The cantor leads the Jewish prayer service through song.)

Sulzer, who was a close friend of Franz Schubert, set out to write the entire year's liturgy in Classical form, for cantor and choir, with the explicit purpose of dignifying man's relationship to God. The introduction of Classical music to the Jewish liturgy was to be the crowning glory for the ideas that Moses Mendelssohn had set into motion, and it proved to be a revolution in Judaism itself.

For centuries, the prayer service had been chanted, in an oriental manner, often with each individual singing separately, with a cacophonous effect. Before Sulzer (and Lewandowski's) accomplishments, no four-part music had been written for the synagogue; there was no book which contained the modes and melodies of the liturgy; there were no musical settings for the texts. The entire musical service was transmitted orally from generation to generation. Cantors were not required to have rigorous musical training, and most of them had none. Each generation would personally train its replacement. Playing of the organ, which Lewandowski wrote into his compositions, was unheard of, since it was contrary to tradition to allow musical instruments in the synagogue. Near the end of his life, Sulzer also endorsed the use of the organ, and many of his works were later revised for its inclusion.

David Friedländer had been daring enough to use Classical music and the organ during the prayer service in the synagogue which he organized with Rabbi Israel Jacobsohn. In 1808 Jacobsohn used J.S. Bach's leading hymn, "O Haupt voll Blut und Wunden," ("O head, covered with blood and wounds") from the *St. Matthew Passion*, and other German hymns, in his song book for the synagogue in Seesen!

Sulzer was unique in maintaining Judaism's ties to its historic roots, by utilizing melodic themes from Hebrew prayers which were thousands of years old, setting them polyphonically. This was not unlike what Brahms would do later with the German folk song, or Dvořák with the Negro spiritual.

Sulzer published *Schir Zion*, his liturgical compositions for the services of an entire year, in 1839. (A revised edition appeared in 1865.) It was an ecumenical project: For the first edition, Sulzer wrote 122 of the 159 pieces, and the remaining ones were written by Christian collab-

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*Ludwig van  
Beethoven*



*Salomon  
Sulzer*



Corbis/Bettmann

*Franz  
Schubert*

orators, including Joseph Drechsler, the choral director of St. Stephen's Church; the noted composer Franz Schubert, whose musical genius had a lasting influence on Sulzer; Joseph Fischhoff, the music professor who collected Beethoven manuscripts and held two hundred Bach cantatas; and Ignaz Ritter von Seyfried, who had been Sulzer's early composition teacher. Sulzer also used thematic lines from Beethoven, Mozart, and Schubert for his own compositions.

Sulzer was an intimate friend of Schubert, who at the former's request wrote a cantata, using the Hebrew text of Psalm 92, for the Sabbath service. The two worked closely on the project, which required that Sulzer provide Schubert with the Hebrew text, transliterated into German, along with its German translation. The final composition, written *a capella*, was first performed in July 1828, shortly after the new synagogue was completed. In later years, Schubert set other psalms for voice and piano, using the German text of Moses Mendelssohn's translation of the Old Testament.

Sulzer brought decorum and dignity to the synagogue with his music, and he instilled those virtues in the cadre force of cantors who studied with him over decades. Training them in the Classical mode, he established the tradition that cantors be accomplished musicians, and that they be trained in voice and capable of artistic singing. It was this tradition of cantorial training, and the singing of these Classically composed Hebrew prayers, which produced some of the greatest *bel canto* opera singers, such as the German cantor Joseph Schmidt and the American cantor Richard Tucker.

From approximately 1836 through 1876, all modern (non-Orthodox) synagogues in Western and Eastern Europe reorganized their music according to Sulzer's service, which was known as the Vienna Ritual. It was also adopted in the United States by Reform and later Conservative synagogues. Numbers of his compositions were even included in the Orthodox service.

Sulzer's superb baritone-tenor voice brought royalty, leading composers such as his dear friends Schubert and Robert Schumann, the poet Nikolaus Lennau, and other leading intellectuals, to regularly attend Sabbath services in the Vienna Reform synagogue, just to hear him sing. He also performed secular songs in public, and was famous for his renditions of works by Schubert, who thought that Sulzer's voice was perfect for his *lieder* compositions. His favorite Schubert *lied* was "Die Allmacht," ("The Almighty"), while Schubert most enjoyed hearing him sing "Der Wanderer." As the author Eric Warner notes in his groundbreaking research on Sulzer's life: "His magnificent voice, his imposing, indeed majestic figure, his innate dignity, reminded many of his listeners of Shakespeare's verse:

‘Grace seated on his brow, a combination and a form indeed, where every god did seem to set his seal.’”

## Berlin’s Louis Lewandowski

Choirmaster and composer Lewis Lewandowski was trained in the Mendelssohn-Bach tradition. Born in 1821, Lewandowski joined the choir of the Community Synagogue in Berlin at the age of twelve. His musical aptitude was brought to the attention of Moses Mendelssohn’s grandson (and Felix Mendelssohn’s cousin), Alexander, who became the patron of young Lewandowski’s musical education. (Alexander Mendelssohn’s father, Joseph, lived until 1848. Joseph published a biography and the collected works of his father Moses, and played a critical role in furthering his father’s ideas. He was also the financial patron of Alexander von Humboldt.)

In 1835, Alexander Mendelssohn sent Lewandowski to the Berlin Choral Society for his initial music training, where he won a competition prize. Alexander also sponsored Lewandowski’s training at the University of Berlin under Adolph Bernhard Marx, who had been his cousin Felix Mendelssohn’s first music teacher, and who was steeped in the works of Bach and Beethoven. Marx had helped Felix Mendelssohn get Bach’s *St. Matthew Passion* published after the historic 1829 concert.

In 1838, the cantor and *maskil* Hirsch Weintraub was a guest at Lewandowski’s synagogue. Weintraub and his choir travelled throughout Germany performing prayer services from Sulzer’s yet unpublished *Schir Zion*. Lewandowski heard in Sulzer’s chorales, the Classical music he was studying at the Choral Society, and this made a profound impression upon him.

Lewandowski became the music teacher at the Berlin Free School, the very school founded by Moses Mendelssohn, David Friedländer, and Isaac Daniel Itzig, as well as choirmaster of his synagogue. He composed secular music and, in 1846, published *lieder* that were deemed political in nature, for which the government launched an investigation of him.

In 1855, he and his cantor Abraham Lichtenstein went to Vienna to study with Sulzer. Cantor Lichtenstein was an accomplished musician who had studied music with Karl Leowe in Stettin. Leowe, a *lieder* composer and director of the music program in Stettin, was himself a friend of the Mendelssohns who, in 1827, had conducted an historic concert which included the world premiere of the Overture to *A Midsummer Night’s Dream* and the Second Concerto for Two Pianos in A-flat, both by Felix Mendelssohn, and the first performance in Northern Europe of Beethoven’s Ninth Symphony. Lewandowski spent several decades in collaboration with Lichtenstein.

In 1871, Lewandowski published *Kol Rinnah*, which

contained recitatives for cantor, and two-part choral pieces. His innovation was that he wrote compositions that expressly included the congregation, either alone, or together with the choir and/or cantor.

From 1876 through 1882, he published *Todah W’simrah*, an entire year’s liturgy, which included four-part choral pieces (some for cantor and choir, others for choir alone) with organ accompaniment. This work established him as the leading German synagogue composer. He included musical ideas from Felix Mendelssohn in his compositions, including themes from the oratorio *Elijah*. His compositions dominated the German Reform synagogue until the Nazi onslaught. In the United States, Lewandowski’s compositions were joined to Sulzer’s, to dominate the Reform and Conservative liturgy.

Lewandowski composed secular music as well. At the celebration honoring Lewandowski’s seventy years of service to the Berlin Jewish community in 1890, Joseph Joachim, the great violinist and closest friend of Johannes Brahms, performed Lewandowski’s String Quartet No. 1 and String Trio No. 3, to everyone’s delight, since these works, composed in his youth, were rarely heard.

## Rabbis in the Republican Tradition

One of the most important aspects of Moses Mendelssohn’s influence on this historical period is that it produced a generation of individuals committed to the idea of freedom; a freedom defined by the Platonic idea of universal truth and justice, a freedom defined by the highest ideal of a benevolent, universal God, and a freedom to practice the religion of one’s choice.

Four rabbis, Leopold Zunz, Abraham Geiger, Ludwig Philippson, and Izaak Noah Mannheimer, who were adherents to the ideas of Moses Mendelssohn and who collaborated their entire lives, not only embodied these ideals, but their efforts uniquely reshaped the practice of Judaism in modernity. These rabbis were exceptional, in that they chose to step beyond the traditional pulpit, to actively campaign to make these ideals a reality, not only for the Jewish population, but for men and women of all religious faiths.

These four rabbis were the distinct product of revolutionary educational reforms which were made available to Jewish children by David Friedländer, Mendelssohn’s closest collaborator, and Wilhelm von Humboldt, the Prussian Minister of Education.

Friedländer was a unique individual, who took the ideas of Mendelssohn and Lessing and passionately applied them to both his religious life and the Jewish community at large, as well as to his civic activities.

He first met Mendelssohn in 1771, and it was reported that he spent a portion of almost every day with him,

which included accompanying him on his travels, until Mendelssohn's death in 1786. Through his long association with Mendelssohn, he met and befriended some of the most brilliant minds in Europe. He possessed an extensive library, which included manuscripts and first editions not only of Mendelssohn's works, but of those of Lessing as well.

In civic life, Friedländer was a true republican. A leading Berlin silk manufacturer, he wrote a memorandum for the Prussian state on the benefits of protective tariffs for generating wealth. His role as an industrialist allowed him to become an instructor at the college of manufactures and commerce and at the Berlin School of Trade, where he was appointed a member of the Board of Trustees. In 1792, he gained municipal citizenship in Berlin, and was immediately elected to the governing council of the city. These were extraordinary accomplishments for a Jew, and they helped pave the way for Jewish emancipation and participation in civil society.

Friedländer was the father of the Jewish Reform Movement. He was outspoken for Jewish emancipation, unlike other "protected" Berlin Jews, who thought that a public fight over Jewish rights would only lead to a diminution of their privileged status.

Like Mendelssohn, Friedländer thought that learning pure German was the gateway to general knowledge and German Classical culture. Under Mendelssohn's direction, Friedländer produced the first translation of the traditional Jewish prayer book into pure German, using Hebrew characters. It was published in 1786, and it soon appeared in standard German script as well. As a companion piece to Mendelssohn's translation of the Torah, it enabled Jews to pray in German, and its publication caused an uproar in the entrenched orthodox community, just as Mendelssohn's translations had.

In 1799, Friedländer called for reform of the orthodox prayer service. The first steps in this direction were taken by his associate, Rabbi Israel Jacobson, who introduced, for the first time in a synagogue, both hymns in German and the use of the organ in the prayer service. Rabbi Jacobson chose to use the music of the most prominent hymn of J.S. Bach's *St. Matthew Passion* for his songbook, two decades before the historic performance by Felix Mendelssohn. This would be lawful, for Friedländer's sister-in-law was Sara Itzig Levy, the student of Wilhelm Friedemann Bach and the organizer of the Bach *musikabends!*

Most significantly, Friedländer was committed to the transformation of the Jewish community through secular education. In 1778, he established the Berlin Free School with his brother-in-law, Izaak Daniel Itzig, and he served as the director of the school for twenty years. He authored the textbook used at the school, to which Moses

Mendelssohn contributed a translation of Maimonides' "Thirteen Articles of Faith" and a prayer entitled "Devotional Exercise of a Philosopher." The curriculum included classical Hebrew, German, French, mathematics, geography, natural sciences, and ethics, both classical and Judaic.

The Torah (Five Books of Moses) was also taught. The school was oriented toward students seeking practical knowledge for business, as well as a general secular education. It aimed at educating boys from poor Jewish families, who could not afford to hire tutors—the only way to secure a secular education in the Jewish community. The school developed such a reputation, that Christian children soon began attending.

In 1782, with the success of the Berlin Free School, Naphtali Herz Wessely, a collaborator of Mendelssohn and Friedländer, published the Hebrew tract *Divrei Shalom Ve-emet*, which polemicized against the backward teaching of the orthodox rabbis, and which argued for a Classical secular education for Jewish children. The piece was circulated throughout Europe, so that isolated Jewish communities would have the basis to establish schools modelled on the Berlin Free School, or reform already existing ones.

Wessely argued that a child must first familiarize himself with secular studies before studying the Torah (which was a radical reform for Judaism); that it was fundamental for a child to learn the ways of morality and virtue first, and then elementary information for both practical life and for investigating the Torah and its laws, including the most important branches of science: history, geography, mathematics, astronomy, botany, chemistry, and medicine. Finally, only after mastering these subjects, should the child be taught the Torah of Moses, using, of course, only Moses Mendelssohn's translation. Originally written by Wessely in Hebrew, Friedländer translated the essay into German, French, and Italian.

The appearance of Wessely's essay caused an explosion in leading orthodox quarters, and prominent rabbis attempted to get it banned in their own country; leading rabbis even tried to ban Wessely himself from Berlin.

As a flanking maneuver, in 1783, Friedländer created and was the first editor of *Ha-Meassef (The Collector)*, a Hebrew literary magazine which took to the defense of Wessely, and which published articles on literature and the natural sciences for adults. The magazine was crucial, in that it gave the adult Jewish community access to the same Classical subjects Wessely proposed to use in educating their children.

Within a decade, new schools, modelled on Friedländer's Berlin Free School and the writings of Wessely, were organized in numbers of communities, including, Dessau, Frankfurt, Breslau, Koeningsberg, and Hamburg, while

numerous existing Jewish schools, like that in Wolfenbüttel, reformed their curricula accordingly. Even Jewish secular schools for young girls were established.

It was these elementary schools which Rabbis Zunz, Philippson, Mannheimer, and others of their generation, attended as children, and they fundamentally shifted the knowledge and identity of a section of the Jewish community. (Rabbi Geiger was schooled as a child by his family).

Classical secondary-school education was made available to these same rabbis and their associates through the extended personal efforts of Wilhelm von Humboldt for both Jewish legal emancipation and Prussian educational reform.

Humboldt was a lifelong friend of David Friedländer, who, in turn, introduced him to Moses Mendelssohn. Mendelssohn played a crucial role in shaping young Humboldt's philosophical outlook. In 1785, both Wilhelm and his brother Alexander attended the philosophical "Morning Lectures" given by Moses Mendelssohn to his son Joseph in their Berlin home. From this early acquaintance, both Humboldt brothers established collaborative friendships with Joseph and with other members of the Mendelssohn and Itzig families and circle of friends, which they maintained for their entire lives.

As a student, Wilhelm von Humboldt attended the lectures of Wilhelm Christian von Dohm, who is often credited as one of Humboldt's early mentors. Dohm was a promoter of the American Revolution, and had published the works of America's Tom Paine in German for his republican networks.

In 1782, Dohm collaborated with Moses Mendelssohn to publish "On the Amelioration of the Civil Status of the Jews," a treatise written at the request of the Alsace Jewish community, which argued for their emancipation. Dohm was then the registrar of the secret archives, and councillor in the department of Foreign Affairs of the Prussian government in Berlin. Dohm's treatise was historic, because it was one of the first published documents calling for the legal emancipation of the Jews by a prominent republican and non-Jewish citizen.

Humboldt followed in Dohm's footsteps, and, in July 1809, submitted a constitution to the Prussian government for the immediate and complete emancipation of Prussian Jewry. After three years of debate and revision, in March 1812, Chancellor Hardenberg issued an edict, which gave Jews limited rights, declaring them natives and citizens of the Prussian state. Special taxes and occupational restrictions were abolished. Jews were for the first time given the right to occupy academic positions, and were made subject to conscription. It was only a partial victory: numerous restrictions remained, including those forbidding Jews from holding state office.



*David  
Friedländer*

© Bildarchiv Preussischer Kulturbesitz, Berlin



*Wilhelm von  
Humboldt*

The Granger Collection



*Naphtali Herz  
Wessely*

Not deterred by the partial outcome in Prussia, Humboldt organized a network of support in preparation for the 1815 Congress of Vienna, where he delivered a major address demanding Jewish emancipation.

Humboldt became Prussian Minister of Education in February of 1809. Like Moses Mendelssohn, he located the task of education in the concept of “*Bildung*,” the creation of moral character and classical knowledge in the individual student, which they based upon the training method of the Classical Greeks. They both thought that this method was requisite for successfully transforming Germany into an industrial and scientific nation.

Humboldt’s education reforms included the provision that Jewish students be allowed, for the first time, to attend university. After strenuous organizing on Humboldt’s part, this provision was accepted.

With these reforms, qualified Jewish students, many of whom had attended the Mendelssohn-Friedländer elementary schools, now attended university and received Classical training. This route produced some of the leading intellectuals of the day.

Within a few short decades, this educational process produced sixty learned rabbis, including Zunz, Geiger, Philippon, and Mannheimer, who had the distinction of having earned doctorate degrees from university study. Steeped in Mendelssohn, Plato, and the great thinkers of the early German Classical period, these leading rabbis reinvigorated Judaism, and played a historical role in modernizing and educating the Jewish population.

They further made the unprecedented shift away from the religious and philosophical “Zionism” of the period, which demanded that Jews remain an isolated community—a nation in exile—rather than citizens of a nation, responsible for the present and future well-being of the entire citizenry. Their stories are exemplary of the impact of Moses Mendelssohn’s ideas on the development of both the Jews and the German nation.

## Rabbi Leopold Zunz

Rabbi Leopold Zunz (b. 1794) attended the Samson Free School in Wolfenbüttel. An early Jewish educational institution, it was modelled on the Berlin Free School curriculum by Meyer Ehrenberg, who had been placed in the school by Rabbi Israel Jacobson, Friedländer’s associate.

Zunz became the first Jewish student admitted to the advanced department of Wolfenbüttel High School, which he graduated in 1811. He remained in Wolfenbüttel for a number of years, studying privately and teaching at the Samson Free School. He was significantly influenced by the writings of Lessing, who was the librarian

of the Ducal Library of Wolfenbüttel, which held the papers of Leibniz.

In 1815, Zunz entered the University of Berlin, which had been established by Wilhelm von Humboldt, where he was to receive an education steeped in Plato and Classical Greek studies. In his first year, Zunz studied logic, ancient history, Plato’s *Republic*, and conic sections. According to an autobiographical sketch of Zunz, his mentor was the renowned Homeric scholar and philologist, Friedrich August Wolf, who had played a crucial role in creating the famous Humboldt education reforms.<sup>3</sup>

With this exceptional education, Zunz based his life’s work on the love of Plato, Lessing, and the influence of Mendelssohn. His friends ranged from the elderly David Friedländer, to his contemporary, the poet Heinrich Heine.

In 1819, Zunz received his doctorate in philosophy from the University of Halle. In the same year, he also co-founded the Society for Jewish Culture and History (*Verein für Kultur und Wissenschaft der Juden*), of which Friedländer and Heine were also members. The organization was the first of its kind, and its founding documents set forth the principles that would be central to the reform of Judaism: “The Jews must once again show their mettle as doughty fellow-workers in the common task of mankind. They must raise themselves and their principle to the level of a science . . . and if one day a bond is to join the whole of humanity, then it is the bond of science, the bond of pure reason.”

The society, with membership in Hamburg and Berlin, was composed largely of leading students like Zunz. It sponsored a small school, at which Heine taught history. It was most likely with this circle of students in mind, as representative of the initial accomplishments the Reform Movement had made in secular education, that David Friedländer re-published Mendelssohn’s *Phaedon* in 1823, with the hope that it would become a guide to all Jewish youth.

In 1821, the Society proposed that a Jewish colony, modelled on their Classical reforms, be established in the America, and Heine proposed that it be named Ganstown, after fellow member Eduard Gans. The project did not reach fruition, and the society was short lived, but Zunz and Heine remained lifelong friends.

Zunz became the rabbi of the new Berlin synagogue in 1821, where he remained for a year. His sermons reflected his Classical training, and Mendelssohn’s application of Plato and Leibniz’s ideas to Judaism. Zunz exhorted his congregation: “That, my friends, is the power of reason! By it we are men, by it we experience all that is glorious and divine in this life and surmise the bliss of the future;

reason it is which rules the peoples and the world, which lends us dignity, esteem and strength.” And: “[F]rom the totality of the nation . . . down to the communities, families, and individuals, there is only one, and always the same thing, which is worthy and lends dignity: it is the heavenly triad of religion, virtue, and science.”

Zunz left the Berlin synagogue after a year, frustrated at the slow acceptance of reforms by the leading members of the congregation. He became an editor of *Haude und Spenserche Zeitung* (1824-1831), a Berlin daily newspaper. In 1831, he collaborated with Rabbi Abraham Geiger to found the *Scientific Journal of Jewish Theology* (*Wissenschaftliche Zeitschrift für Jüdische Theologie*), which initiated a lifelong friendship between the two.

Zunz became the most prominent Jewish historian of the period, devoting himself to the research of Jewish literature, as well as Jewish contributions to the natural sciences and the development of technology, on which he wrote extensively. His approach to history was defined in *Zur Geschichte und Literatur*, written in 1845, which was modelled on a work of the same title by Lessing, in which Lessing described the treasures of the Ducal Library of Wolfenbüttel, which housed the Leibniz archives. Zunz' *Encyclopedia of Jewish Science* was conceived as a parallel to the *Encyclopedia of Classical Sciences* taught by his professor August Boeckh, with whom he studied Plato's *Republic* at the University of Berlin. In Zunz' view, Classical education, with its rigorous training in philological interpretation and scientific method, was a prerequisite for anyone who wished to make a substantial contribution to a science dealing with anything Jewish.

In the early 1840's, Zunz wrote several memoranda on Jewish emancipation and the role of the rabbinate, and, in 1845, he was chosen to head a delegation to the Berlin Ministries of Religion and Interior, to discuss these and other matters with the government. The next years of his life were devoted to the changing political landscape, something truly extraordinary for a rabbi. He had great hopes for the 1848 Revolution, wishing it would transform Germany into a republican nation. From 1848 to 1859, he participated in political propagandistic activities, delivering lectures to secular citizen's organizations. He was appointed to the elector's council in Berlin, which prepared the Prussian and German national assemblies. His political lectures and outlook were explicitly based on the *Republic* of Plato.

Rabbi Zunz loved Classical music, and he and his wife regularly attended *musikabends* where the works of Beethoven, Mozart, and Haydn were performed. His outlook may be encapsulated in a phrase from one of his lectures, in which he said that his hope for mankind lay in the vision that all men would reach the same level of

civilization together, and that it were best “if all of them would be Socrateses and Lessings.”

## Rabbi Abraham Geiger

Rabbi Abraham Geiger was born in 1810, in Frankfurt. Like Zunz, he thrived on German Classical culture, and was noted for his public statements on the subject, which placed him at odds with the orthodox rabbinate. He noted that he was personally indebted to Moses Mendelssohn, for it was through Mendelssohn that Jews were able to embrace German Classical culture.

Although he received an education from his rabbinic family rather than a free school, as a young boy he delighted in the works of Lessing, Herder, Goethe, and Schiller.

He entered the University of Heidelberg in 1829, and later went on to study at the University of Bonn, where, in addition to Oriental languages under B.F. Freytag, he studied Greek, philosophy, classical philology, astronomy, and zoology.

In 1828, Geiger happened upon a copy of the journal published by the Society for Jewish Culture and History (the *Verein*), of which Zunz had been editor (he later reminisced, in a letter to Zunz on his seventieth birthday, that its scholarly approach to reforming Judaism had changed his life forever). In April 1831, while still a student, he contacted Zunz, and asked him to head a new scholarly journal which would lay the groundwork for further reform, noting that it was Zunz who knew how to revitalize Judaism. This was to become the *Scientific Journal for Jewish Theology*.

In 1831, Geiger won an essay contest sponsored by Freytag, and, in 1833, the philosophy department of the University of Marburg unanimously granted him a doctorate diploma for that work. He was also given a rabbinical diploma from Rabbi Gosen of Marburg.

Rabbi Geiger was one of the most energetic leaders of the reform. In 1832, the 22-year-old Geiger became rabbi of Wiesbaden, where he immediately began to introduce changes in the synagogue prayer service. He preached in German rather than Hebrew, and he introduced choral singing to enhance the beauty and dignity of the prayer service. He also founded a choral society.

His love of Classical music led him to collaborate with Felix Mendelssohn, who sought Geiger's guidance in creating the libretto for his oratorio *Elijah*. Geiger's final years, serving as the erudite rabbi of the new Berlin synagogue, allowed him to pursue and enjoy these endeavors further, as he served with choirmaster and composer Louis Lewandowski.

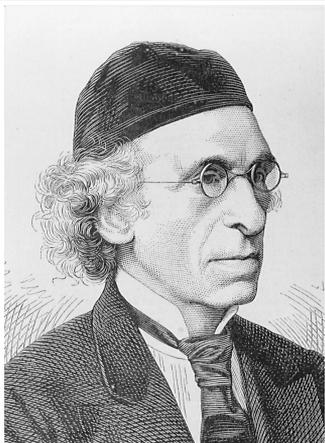
In 1835, in collaboration with Zunz, he founded the *Scientific Journal for Jewish Theology* in which he sought



*Leopold Zunz*



*Abraham Geiger*



*Ludwig Philippson*



*Izaak Noah Mannheimer*

to combine historical research with practical recommendations for a reformation of the Jewish religious faith. The journal published the works of the leading Jewish minds of the day, and served as the rallying point to expand the reform.

In one of the earliest issues, Geiger published an essay by Rabbi Elias Grunbaum, whose ideas were congruent with Mendelssohn's *Jerusalem*. Grunbaum argued that it was Judaism which laid the foundations of the principle of love as the ethical precept that should govern social life in practice. In its essence, Judaism is a religion of universal morality. The Talmudic precept to "love one's neighbor" applies not only to the Jews among themselves, but is a commandment that applies to all men, regardless of religious affiliation, nationality, or class. Most emphatically, he argued that justice was not restricted to people of a specific religion or nation, but was universal in character, as it was a corollary of man's rational nature. As a historical religion, Judaism is a guide to a social life based upon love and justice in particular, and on morality leading to human progress in general.

The effect of the journal allowed Geiger to convene a conference of reform rabbis, the first of its kind, in 1837 in Wiesbaden. Fourteen colleagues attended. Over the ensuing decade, Geiger was to preside over, or be a leading participant in, three other synods. These were broadly attended, although they never established an official organization to unify Reform Judaism, as Geiger had hoped.

In 1840, after almost two years of bitter political battles, Geiger became the assistant rabbi of the Jewish community of Breslau. His installation marked a watershed for the Reform Movement, because it signified a semi-official endorsement by the Prussian state.

Geiger, then the leading spokesman for the Reform Movement, was opposed by Breslau's senior orthodox rabbi, Solomon Titkin, with whom he was to serve. Titkin did everything in his power to stop Geiger, including instigating a formal investigation of Geiger as a threat to the state.

Not only did the Prussian government exonerate Geiger of all charges, but he was granted citizenship, without which he could not have taken up his post. According to the historian Max Wiener, it was Geiger's friend, Alexander von Humboldt, who helped orchestrate this outcome from behind the scenes!

Geiger worked tirelessly for reform. Over the ensuing years he worked on a new prayer book, which was completed in 1854. The core of the text, which retained prayers in Hebrew, was the philosophical doctrine that the Jews were a people united solely by a common historic religious faith, renouncing once and for all whatever

political or nationalistic aspirations Judaism might have had in the past. This new prayer book was widely adopted by the liberal Reform congregations, and it was by means of its use that a large section of Germany's Jewish population made the transition to considering themselves Jewish Germans, rather than Jews living temporarily on German soil, while they awaited a return to Zion. Geiger's prayer book became the model for the one adopted later by the Conservative movement of Judaism in the United States.

Rabbi Geiger was the epitome of this outlook. In 1857, at the testimonial banquet celebrating his twenty-five years as a rabbi, he proposed a toast to his "German Fatherland." The following year, he presented copies of all his major literary works to the University of Jena, which was celebrating its tercentenary, complimenting the university in an accompanying note, for its contributions to the liberal German spirit. Late in life, at the end of the Franco-Prussian war in 1871, he would write to his close friend Joseph Dernburger: "Over and above everything else, I am a human being; it is only second to that, or in constant relation to it, that I am a German, and then a Jew."

Over the span of years he served as a rabbi, Geiger included contemporary history and historical themes as the intellectual content of his sermons and lectures, often incorporating works by David Friedländer, Ludwig Börne, Heinrich Heine, and Wilhelm von Humboldt, among others.

Many of Geiger's works were translated into English, and he had a profound effect on the leadership of the Jewish community in the United States. He influenced and collaborated with the German rabbi David Einhorn, who became the leading American Jewish opponent of slavery and supporter of the presidency of Abraham Lincoln, in opposition to the faction of apologists for slavery and the Confederacy led by Cincinnati's Rabbi Isaac Meyer Wise [SEE Box, page 62].

Einhorn was one of the sixty German rabbis to receive a doctorate degree, his in philosophy, studying at the Universities of Erlangen, Würzburg, and Munich. He was a close associate of Geiger's, attending the synods Geiger led, and coming to his defense when Geiger was under attack by Rabbi Titkin. At Geiger's suggestion, Rabbi Einhorn emigrated to America in 1855.

Over a decade later, Geiger sent another rabbi to the United States, the young Kaufman Kohler. Like Einhorn, Kohler also held a doctorate in philosophy, having studied in Erlangen and Berlin. His thesis was considered so radical, that he could not secure a rabbinic appointment in Germany, so he continued his studies in Leipzig and also studied with Geiger.

In 1869, at Geiger's recommendation, Kohler was asked to become the rabbi of Congregation Beth El in Detroit, Michigan. Within a year, he married Einhorn's daughter, and became the protégé of his father-in-law.

After bitter political and religious battles with Isaac Wise and his section of the Reform Movement, Rabbi Kohler ultimately succeeded in becoming the dominant force and spokesman of the Reform. At Wise's death, Kohler became the president of Hebrew Union College, the major U.S. institution which educated Reform rabbis. A leading anti-Zionist, Kohler immediately moved to improve the curriculum and bring in new faculty, strengthening the Reform Movement's commitment to the ideals of Mendelssohn and the leading Classical thinkers of the period of German reform.<sup>4</sup>

## Rabbi Ludwig Philippson

Rabbi Ludwig Philippson was born in 1811. He was educated at the Dessau Jewish school modelled on the Berlin Free School, where his father taught the works of Moses Mendelssohn and German literature. In 1833, Philippson took his doctorate at the University of Berlin.

He was ordained a rabbi in Magdeburg, and attended the rabbinical synods that Rabbi Geiger called in Brunswick, Frankfurt, and Breslau. As a rabbi, he too preached in German, and introduced the organ in his synagogue.

Most significantly, in 1837, Rabbi Philippson founded the *Allgemeine Zeitung des Judentums*, a weekly Jewish newspaper that was the most widely read and influential newspaper among German-speaking Jews. He was the editor until his death in 1889.

For more than half a century, the newspaper championed the reform cause of Judaism and published articles by its leading proponents. In civic matters, Rabbi Philippson was an outspoken promoter of the United States of America, and he detailed the necessity for the creation of constitutional states in Europe, which he argued was inherent in Mosaic law.

Philippson often wrote about and championed republican ideals. His newspaper covered the leading political battles of the day, and in the period leading to the American Civil War, Rabbi Philippson argued passionately against slavery and the destruction of the American Union. In the tradition of Moses Mendelssohn, he applied the Mosaic code to define the requirements of a modern republican state, and wrote articles which would educate and organize his Jewish readers to that outlook, thereby providing them with knowledge necessary to become responsible citizens. Philippson was particularly influenced by the writings of the great German and American

economist Friedrich List, who promoted the American System of industrial development in Germany.

Philippson lectured and used his newspaper to take an active part in the events of 1847-1848. His lectures and articles were published in 1848 as a collected work, and it soon appeared in both English and French.

Philippson argued that Mosaic law did not recognize aristocracy or noble status, or a privileged social class based on birth or property. To explain this he quoted and developed the idea from Numbers 15:16, which states: "One Law and one Statute shall be for you and for the stranger that sojourns with you."

He argued that Moses constructed a political society with equal rights for all persons as defined in Exodus 18:21, and that the covenant that Jews made with God was to be applied not only to the Jews themselves, but to

their activity with others. To explain this, he quoted and developed the idea contained in Deuteronomy 29:10: "You stand this day, all of you, before the Lord your God: your tribal heads, your elders and your officials, all the men of Israel, your children, your wives, even the stranger within your camp, from the hewer of thy wood unto the drawer of thy water."

Rabbi Philippson taught that Jews were responsible to participate in all the industrial and intellectual endeavors of mankind, including science and the arts, and that only this activity would provide true emancipation, not merely a change in civil status.

Philippson was clear that the distribution of wealth and the question of property had to be reorganized, and argued that its unequal distribution was one of the most destructive elements in the history of nations and states.

## Rabbi David Einhorn: A Leader in the Fight Against Slavery

Rabbi David Einhorn, a protégé of Rabbi Abraham Geiger, served in several German communities before emigrating to the United States in 1855 to take up the pulpit of Congregation Har Sinai of Baltimore, Maryland. He immediately became the most outspoken opponent of slavery in the American rabbinical community. Not only did he preach against slavery from the pulpit, but he also edited and published a German-language newspaper, to organize the anti-slavery cause among American Jews. Einhorn was a fiery polemicist, who wrote:

Scorning the entire civilized world, the rebellious South wants to overturn the principle of the innate equality of all beings created in the image of God, in favor of the opposing principle of innate servitude, and *to set slavery and the law of might recognized as a force in the formation of states, as the basis of civilization*. It wishes to tear down the glorious Stars and Stripes to pieces. . . . If this diabolical undertaking were to succeed, who would have more to fear than Israel, the very ancient slave of slaves?



Courtesy American Jewish Historical Society, Waltham, MA and NY, NY

Most of the leading American rabbis, like Isaac Meyer Wise, who was a Copperhead, a member of the Confederate Scottish Rite of Freemasonry, and an opponent of Lincoln's presidential bid, were either apologists for slavery, or thought it was not an issue of fair comment for a rabbi! There was also Rabbi Morris Raphall of New York, who wrote a tract proving that slavery was sanctioned by the Bible.

In 1861, a confederate lynch mob targetted Einhorn, burned down his printing press, and forced him to flee for his life to Philadelphia.

Samuel Isaacs, the editor of the Jewish Messenger of New York, castigated him: "It seems he has been mistaking his vocation, and making the pulpit the vehicle for political invective. . . . We commend his fate to others, who feel inclined to take similar course. A minister has enough to do, if he devotes himself to the welfare of his flock. . . . Let Dr. E's fate be a warning."

Einhorn was supported by Rabbi Bernhard Felsenthal of Chicago, who had studied in Kaiserlautern and whom Einhorn had ordained as a rabbi when he emigrated to the United States. Felsenthal wrote:

How can it be . . . that [Jews] who for thousands of years were persecuted and enslaved . . . should be defenders of the most ignominious institution of slavery and enemies of freedom? People whose brothers and relatives in many German or non-German states of the Old World even today have to agitate and petition for their own emancipation expose themselves here as fanatical apologists of Negro slavery!

During the 1848 Revolution, he warned in his newspaper that the new Socialist and Communist movements were extremist, and that they would lead to the destruction of the “sanctity” of personal freedom and private property. He warned his readership of the potential tyranny inherent in their reforms.

He wrote that only development in the realm of education, technology, and economics, if accompanied by moral consciousness on the one hand, and restraining action by a constitutional State on the other, could lead to just solutions to urgent social problems, such as: safeguarding the civil and spiritual freedom of man; greater equality in wage opportunities and social conditions; the improvement of labor relations, especially between employers and workers; assuring property rights, while taking care that those rights do not lead to extreme social polarity between rich and poor.

He argued for the use of debt cancellation for the poor, and the restriction of usury, as these were detailed in Jewish agrarian policy and Sabbatical and Jubilee regulations.

As Mendelssohn had argued in *Jerusalem*, he too noted that it is the obligation of the well-to-do to share their surplus wealth with the poor, and from this it followed that charity was not to be viewed as an act of mercy or pity, but as a responsibility.

Rabbi Philippon was an enthusiastic supporter of Rabbi David Einhorn, and of the leading role that he took in the fight against slavery in America. To Philippon, condemnation of slavery was a matter of principle, especially for Jews, who were still fighting for their own emancipation.

In 1861, he wrote in the *Allgemeine Zeitung des Judentums*: “Should the secession be accomplished and the Declaration of Independence thrown overboard, then before long—everything moves quickly in America—the black deed of the Crucifixion will no less be held against the Jews, than their black color against the Negroes. And still there are recently immigrated Jews who are deluded to enthuse over secession and the institution of slavery!”

Philippon played an influential role in the United States. Over the years, he had numerous American correspondents, and numbers of Jewish immigrant organizations and individuals in the U.S. maintained subscriptions to his newspaper, and were members of his literary society. On numerous occasions, he became publicly embroiled with slavery apologist Rabbi Isaac Wise, who was the ostensible spokesman for the American Reform Movement. The two were often at each other’s throats. Philippon was uncompromising in his moral principles, which he derived from Mosaic law and Classical philosophy; Wise, on the other hand, tended to wear the trappings of the German Reform Movement and German

Classical culture, but shed its philosophical and moral content.

Over the decades that he published his newspaper, Philippon maintained his post as the rabbi of Magdeburg. He was forced to curtail his rabbinic activities in 1862, because he had grown almost blind, but continued to direct the *Allgemeine Zeitung des Judentums* until his death in 1889. The newspaper continued publishing, and in 1904, Ludwig Geiger, Rabbi Abraham Geiger’s son, who was an expert on Goethe and the history of the Italian Renaissance, took over as editor.

## Rabbi Izaak Noah Mannheimer

Rabbi Izaak Noah Mannheimer was born in 1793 in Copenhagen. As a protégé of some of Moses Mendelssohn’s closest collaborators, he was chosen to be the rabbi for the new Reform synagogue in Vienna, where he presided for the rest of his life. It was Mannheimer who recruited Salomon Sulzer as its magnificent cantor.

Rabbi Mannheimer’s moral commitment extended beyond the walls of the synagogue, to encompass the entire community. He played a major role in the 1848 Revolution, and his imposing stature among both Christian and Jew alike was the basis for his election to the ensuing Constitutional Convention, where he was elected vice-president.

The nascent reform movement of Copenhagen had been led by Moses Mendelssohn’s brother-in-law, Moses Furst. Through Furst, leading Copenhagen Jewish intellectuals became subscribers to Friedländer’s *Ha-Me’assef*. In 1805, two of those intellectuals, Gottlieb Euchel, whose relative was a tutor in the home of David Friedländer, and Mendel Levin Nathanson, established a school modelled on the Berlin Free School. It was there that the young Mannheimer received his early education.

Mannheimer then studied at the University of Copenhagen, taking courses in philosophy, philology, Oriental languages, and theology. He matriculated in 1814, the same year that the Jews of Denmark received their legal emancipation.

When Nathanson became a member of the board of directors of the Copenhagen synagogue in 1816, he secured a teaching position for Mannheimer. Nathanson’s real purpose was to have Mannheimer reform the synagogue service. So, every Wednesday, Mannheimer held religious services for adherents of Reform Judaism, where he eliminated Hebrew prayers, preached in Danish, and used the organ and Classical music of Christian composers. When the orthodox members of the synagogue lodged a protest, he was forced to terminate his rabbinical activity.

In 1821, he traveled to Berlin, to preach as a guest of Rabbi Zunz. He was immediately taken in by David Friedländer, who made a lasting impression upon him. He befriended Zunz, with whom he had a lifelong correspondence, and also established friendships with other members of the Society for Jewish History and Culture, including Moses Moser, the close friend of Heine, Eduard Gans, and Isaac Marcus Jost.

Rabbi Mannheimer then traveled to Vienna, where on three separate occasions he preached before the Reform congregation, which was looking to employ their first permanent rabbi. He was ultimately chosen from among numbers of candidates.

Although the historical details are sparse, it would be surprising if Friedländer and his sisters-in-laws' families, the Arnstein and Eskeles families, did not play an important role in securing the position for Rabbi Mannheimer. Both families were members and financial supporters of the new Vienna reform synagogue. Fanny Itzig, her husband Nathan Arnstein, and Cecilia Itzig Eskeles, were all devoted to the ideas of Moses Mendelssohn, so it would be lawful for them to chose Mannheimer, who no doubt came highly recommended by Friedländer.

One of the first tasks undertaken by Rabbi Mannheimer, was to approach Beethoven to write a dedication cantata for the opening service of the newly built Vienna Reform synagogue. Since the Arnstein and Eskeles families were friends of Beethoven, and the Arnstein and Eskeles investment firm was used by him on numerous occasions, it is more than likely that it was they who provided the young rabbi with an entrée to the great composer.

Rabbi Mannheimer and his newly recruited cantor, Salomon Sulzer, soon embarked upon creating a prayer service that would uplift and sanctify their congregants' relationship to God and their fellow men. Both adopted clerical robes and hats. While Mannheimer began to rewrite and reorganize the liturgy, Sulzer began to set the Hebrew prayers to Classical music composition. Rabbi Mannheimer used the works of the great Classical German poets, Schiller, Goethe, and Lessing, in his sermons, which he, too, preached in German. The prayer service of Mannheimer and the music of Sulzer became known as the distinct "Mannheimer Rite," and it was widely used throughout Central and Eastern Europe. In theological terms, it was similar to what became known as liberal Reform Judaism in Europe, and Conservative Judaism in the United States.

Rabbi Mannheimer maintained a broad-ranging, life-long correspondence with his friend Leopold Zunz. He was visited in Vienna by Abraham Geiger, who began

publishing Mannheimer's sermons in his journal.

But unlike these associates, Mannheimer scarcely spent his time in literary pursuits and historical research, devoting himself instead to a relentless fight for Jewish civil emancipation and the betterment of of his nation and all mankind.

Mannheimer was always outspoken. He personally attacked Prince Metternich, the Chancellor of Austria, as a hypocrite, and charged that although Metternich spoke out against the violation of Jewish rights in other parts of the Austro-Hungarian empire, he made no effort to "stop the abuse in his own household." Metternich was forced to publicly respond to Mannheimer, stating that such abuses were found in every household, large or small. To show what kind of Jew he liked, Metternich had Solomon Rothschild, the advisor and financier of the Hapsburgs, as well as his own personal financier, appointed an honorary citizen of Vienna, the first Jew ever given those rights. (Since Jews were prohibited from becoming citizens, the category of "honorary citizen" or "privileged Jew" was established for Jewish exceptions.)

At the beginning of the 1848 Revolution, Cantor Sulzer addressed a demonstration in front of the Imperial Palace demanding general representation in the government, the abolition of censorship and police rule, and Metternich's resignation. Later, in March, when Metternich fled to England, he carried a personal letter of credit issued by Solomon Rothschild, to pay his expenses in exile.

When during the bloody events of October Rothschild himself was forced to flee Vienna, Rabbi Einhorn wrote of him: "The rich Jewish merchant, like his Christian counterpart, as a rule holds conservative views. For no sooner does he set out to express his jubilation over a victory of freedom, than news from the stock exchange reminds him of the substantial financial loss he has suffered as a result. And so, instead of intoning psalms at the synagogue to give thanks for the victory, he will sing dirges at the stock exchange to lament the slump in state bonds."<sup>5</sup>

Rabbi Mannheimer was elected from the city of Brody to the Constitutional Reichstag that replaced Metternich and Rothschild. Composed of four hundred persons from throughout the Austro-Hungarian empire, it first met in July 1848, and elected Rabbi Mannheimer the second vice-president.

Mannheimer was an outspoken advocate of the rights of the peasantry, a leading spokesman against the death penalty, and, although he had hoped his Christian colleagues would lead the fight in the vote on emancipation of the Jews, he took the floor during the debate to abolish special taxes levied solely on Jews. His actions in the Constitutional Reichstag echoed the sentiments he voiced in

his first sermon in March, after the outbreak of the Revolution, where he cautioned his congregants, “*first comes the man, the citizen, and only then the Jew . . .*”

## Postscript

Let us turn our attention, briefly, to the plight of Mendelssohn’s co-religionists today.

In her accompanying article on the world-historical individual, Helga Zepp LaRouche argues that

Jewish history didn’t start with the Holocaust. It is not limited to the twelve years from 1933 to 1945. One of the highest points of this history of the Jews, was when they participated in and helped to create the most recent period when mankind experienced a Classical culture, a culture which had a proud, marvelous image of man, capable of limitless perfectibility, that is, the German Classical period and its aftermath.

By eliminating the thousands of years of real Jewish history, and especially by denying the integral part Jews played in the German Classical period, by reducing the memories to the twelve years of the Nazi period, a terrible robbery is committed, not only against the Jews, but against everybody.

Moses Mendelssohn is a very good example of a world-historical individual. By breaking out of the containment of the Jewish ghetto, taking the best of humanist culture from Plato to Leibniz to Bach to everybody else, he is a model of what every oppressed minority can do today.

The tradition of Mendelssohn and the great Classical renaissance of Nineteenth-century Germany it inspired, shaped forever the outlook of modern Jewry. This is the tradition that came close to extermination in the Holocaust. For the world Jewish community—both of the Diaspora and of Israel—to regain its sense of purpose in the mission of Moses today, at this time of world crisis—and crisis in the long saga of Jewish historical development—it will have to rely on the ideas of Mendelssohn, and the ecumenical outlook he shared with the other geniuses of the German Classical tradition: Lessing, Schiller, and Alexander and Wilhelm von Humboldt.

There is no other direction in which to move, except to enter into dialogue with the gentle Berlin Socrates.

Let Mendelssohn’s *Jerusalem* serve as a guide for the development of all nations; let it serve, moreover, as the bedrock upon which a lasting Middle East peace may be built. Let the magnificent contributions to Classical culture of the Jews of Germany serve as an inspiration to people everywhere. This would be an appropriate memorial to the innocent millions who perished in the Holocaust.

## NOTES

1. For purposes of this discussion, I am not distinguishing between those branches of the extended Mendelssohn-Itzig family which, for religious or political reasons, converted to Christianity—such as, for example, Abraham Mendelssohn, the father of the composer Felix—and those who, like Abraham’s brother Joseph, or Sarah Itzig Levy, maintained the family’s original faith and religious practice. The question of religious conversion in Nineteenth-century Germany, itself a feature of the complex relationship between the Jews and the larger Christian community, is best approached by reference to the difficult life history of the great poet Heinrich Heine.
2. See David Shavin, “Mozart and the American Revolutionary Upsurge,” especially the section “Lessing, Mendelssohn, and the Moral Purpose of Drama,” *Fidelio*, Winter 1992 (Vol. I, No. 4); see also “Philosophical Vignettes from the Political Life of Moses Mendelssohn,” page 29, this issue.
3. Wolf attended the University of Göttingen from 1777 to 1779. His studies were shaped, in part, through a correspondence on Greek history with the great Platonist of the period, Moses Mendelssohn! He became a close friend of Wilhelm von Humboldt, introducing Humboldt to a rigorous study of the classical Greeks. Later, personally convinced Humboldt to accept the post of Prussian Minister of Education, and he chaired the committee that worked with Humboldt to draft the education reforms.
4. Readers can get a sense of Dr. Kaufman Kohler’s influence on the American Jewish community, from the Table of Contents of a 1931 posthumous selection of his essays and addresses. Written between 1868 and 1925, the works include: “Hellenism and Judaism,” “The Bible and Capital Punishment,” “The Essenes and the Apocalyptic Literature,” “Backward or Forward: Form or Spirit; Piety or Living Religion; Palestinian or American Judaism,” “Human Brotherhood,” “The Synagogue and the Church in Their Mutual Relations,” “Philo,” “Moses Mendelssohn,” “Jewish Superstition.”
5. One wonders whether the Anti-Defamation League of B’nai B’rith would consider these remarks to be anti-Semitic. Remember, the B’nai B’rith was the creation of the pro-Confederate Jews led by Rabbi Isaac Wise, Confederate Secretary of State Judah P. Benjamin, and their ilk!

## RECOMMENDED READING

- Alexander Altmann, *Moses Mendelssohn, A Biographical Study* (Philadelphia: Jewish Publication Society of America, 1973).
- Max Grunwald, *Vienna* (Philadelphia: Jewish Publication Society of America, 1936).
- Moses Mendelssohn, *Jerusalem, or On Religious Power and Judaism* (Hanover and London: University Press of New England, 1983).
- Michael A. Meyer, *The Origins of the Modern Jew* (Detroit: Wayne State University Press, 1972).
- Revolution and Evolution in 1848 German-Jewish History*, ed. by Werner E. Moss (Tübingen: J.C.B. Mohr, 1981).
- Eric Werner, *A Voice Still Heard: The Sacred Songs of the Ashkenazic Jews* (University Park, Pa.: Penn State University Press, 1976).
- Eric Werner, *Mendelssohn, A New Image of the Composer and His Age* (London: Collier-Macmillan, 1963).

# Three Poems on Imprisonment And Freedom

(1821-1827)

Alexander Pushkin

*THIS YEAR IS THE Pushkin Year, the bicentennial of the birth of Russia's great poet, language-maker, dramatist, and historian—Alexander Sergeevich Pushkin. He lived from May 26 (Old Style), 1799, to Jan. 29, 1837, his death from wounds suffered in a duel being an irreparable loss to the Russian nation and the culture of all mankind.*

*"Patriot and world citizen," as Schiller would say, Pushkin is the central genius of the Russian language and its literature. When he died, his friend Prince Odoyevsky lamented the loss of "the sun of our poetry." The poet Aleksei Koltsov exclaimed: "The sun has been shot!"*

*Pushkin wrote sparkling gems of verse in Russian, and a clear prose—in his stories, as well as in historical researches—that opened up a new era for the Russian language, in a period when not only aristocratic ladies, but even many Russian diplomats, spoke French better than their mother tongue. Pushkin's lucid and flexible Russian drew upon every part of his heritage: his family traditions (his father and uncle were men of letters from an old noble family, while his mother's grandfather was an Ethiopian prince, kidnapped and given to Tsar Peter the Great, for whom he then worked as a military engineer); his own education at the Tsarskoye Selo Lycée; with its Classical*



Alexander Pushkin

Corbis/Bettmann

*curriculum; the special-sounding Old Church Slavonic domain of Russian vocabulary; world literature from antiquity to his contemporaries; and the fairy tales of his nursemaid, Arina Rodionovna. As Dante had done with the Italian language five hundred years earlier, Pushkin transformed the Russian vernacular into a language capable of expressing profound and impassioned ideas.*

*Later this year, Fidelio will feature works celebrating the universal genius of Pushkin. In honor of his birthday, we now publish translations of three of*

*Pushkin's many poems on the theme of freedom.*

*"The Little Bird" ("Ptichka") dates from 1822, when the young Pushkin, Baron Anton Delvig, and other poet friends contrived a poetic contest—"a sort of wager, or a steeple-chase, by our young poets," as Countess Yevdoksya Rostopchina later noted down the recollection of Pushkin's brother—on the theme of "the little bird, set free." The image came, as Pushkin wrote in a letter to Nikolai Gnedich, from "the Russian peasant's touching custom of setting free a little bird on Easter."*

*"The Prisoner" ("Uznic") was written the previous year. From April 1820 until July 1823, Pushkin lived in quasi-exile as a foreign ministry employee in*

*Kishinyov (Chisinau, today the capital of Moldova), where he was sent by administrative transfer after being interrogated about certain political poems.*

*“In far Siberia’s deepest soil . . .” (“Vo glubine sibirskikh rud . . .”) is a later poem. Several participants in the Decembrist revolt of Dec. 14, 1825, when young army officers staged an armed uprising in St. Petersburg, demanding a constitution for Russia, were friends of Pushkin. Five of the ring-leaders were hanged, and the other Decembrists were exiled to Siberia for life. Pushkin’s poetic message to them was*

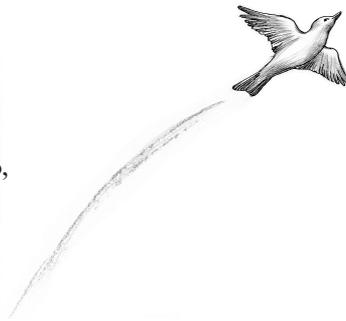
*written in early 1827, when, visiting a friend’s house in Moscow, he learned that the wife of one of the Decembrists was about to follow her husband to Siberia. He improvised the verses, which were sent and received, and answered by several of the exiles, in verse. “Vo glubine sibirskikh rud . . .” was not published in full inside Russia until 1876.*

*These translations by Rachel Douglas are dedicated to her incarcerated friends, Michael Billington, Paul and Anita Gallagher, and Laurence Hecht, and brother, Frederic Berthoff.*

## The Little Bird

Abroad, I piously obey  
The custom of my native land:  
At Springtime’s radiant holiday,  
A little bird I free by hand.

Thus have I taken consolation;  
‘Gainst God I cannot grumble so,  
If on one being of His creation  
I could its liberty bestow.



## The Prisoner

I sit behind bars in the dankest of blocks.  
A captive young eagle, the king of the hawks,  
My sorry companion here, lifting his wings,  
Pecks bloody food by the sill, pecks and flings,

And looks out the window, away, away off,  
As if he, with me, fell to thinking one thought.  
He summons me now with his look and his cry,  
And wants to speak plainly, aloud: “Let us fly!

“We’re free birds in truth; it is time, brother, time!  
To go, where o’er clouds, the high mountains are white,  
To go, where the sea realm’s as blue as the sky,  
To go, where the wind alone wanders . . . and I!”

## *Vo glubine sibirskikh rud . . .*

In far Siberia’s deepest soil,  
Preserve your proud, unflagging patience;  
They won’t be lost—your bitter toil,  
And striving, lofty meditations.

The faithful sister to all woe,  
Hope, in your subterranean houses,  
Courage and gaiety soon arouses;  
The hoped-for time will come, e’en so:

Then love and friendship will cut through  
The gloomy bolts of your seclusion,  
As into jail-holes this intrusion  
Of my free voice now reaches you.

Then heavy chains fall by the board,  
Then dungeons crack—and freedom’s voices  
Will greet you at the gate, rejoicing,  
And brothers hand to you a sword.

## LaRouches Address Balkans Seminar in D.C.

## Pathway to Peace Leads Through Reconstruction

The outcome of the war in the Balkans will be determined in the precious days we are living through now, said Helga Zepp LaRouche to an audience of 150 in Washington, D.C. on May 5. Among the attendees were representatives from 17 foreign embassies.

Opening the meeting, Debra Hanania Freeman, Lyndon LaRouche's East Coast Presidential campaign coordinator, read a message from Lyndon LaRouche:

"Until this planet is ruled by a general commitment to a just, new world economic order among perfectly sovereign nation-states, this planet is on the road toward a global catastrophe, a plunge into a prolonged new Dark Age.

"Happily, crisis sometimes breeds solutions. The present spiral of global financial crisis has brought the world to new wars, such as the recent series of attacks on Iraq and the current Balkans war. However, the severity of the global financial crisis also produced a new form of cooperation among certain nations of Eurasia: China, Russia, India, Malaysia, and others. This combination of Eurasian nations represents in itself the majority of the human race, and the area of the greatest opportunity for future growth of the world economy as a whole.

"If the world wishes to escape the



*Helga Zepp LaRouche addresses Balkans seminar. Lyndon LaRouche's remarks were read by East Coast Presidential campaign coordinator Debra Hanania Freeman (seated).*

danger," if it wishes "that NATO's present military quagmire in the Balkans does not lead into a new form of worldwide warfare, then leading nations must create a new partnership in shaping the economic and other relations among the President of the U.S.A., some nations of continental Western Europe, and the growing Eurasia bloc centered around China, Russia, India, and other nations. Such cooperation, if based upon the principle of partnership among truly sovereign nation-states and their economies, is the only foundation on which the present tendencies toward a worldwide spread of NATO's Balkan war can be reversed.

"Therefore," said LaRouche, "I am optimistic—cautiously optimistic."

#### The Basis for Peace

After reviewing strategic developments since the Institute's March 24 Washington seminar, Helga Zepp LaRouche pointed to the implications of President Clinton's April 15 speech in San Fran-

cisco, in which he called for a Marshall Plan-style reconstruction of Eastern Europe after the war.

A lasting, just peace in the Balkans, requires a return to *at least* the system of relations established under the United Nations. But, this must take place within the context of a New Bretton Woods System, characterized by two features: First, we must apply the lessons of the successful post-World War II reconstruction of Germany, as was done under the previous Bretton Woods system up until 1958, with the role of the Kreditanstalt für Wiederaufbau as a model for financing the rebuilding of the country. And, second, we must return to the commitment of President Franklin D. Roosevelt during World War II to end all forms of colonialism throughout the world.

After reviewing horrific economic and social conditions prevailing throughout the Balkans and the nations of the former Soviet Union, and the history of the Balkan region—where wars,



*EIR economist Richard Freeman speaks on the fraud of the U.S. economic "boom."*

partitions, and the re-drawing of borders have been used by the British to prevent mutually beneficial cooperation among peoples—Zepp LaRouche asked: How can peaceful relations ever be reestablished in this region? To answer this, she employed the 1648 Peace of Westphalia, which ended Europe’s bloody Thirty Years War, as an historical model.

Using principles later adopted by American President John Quincy Adams, wherein Adams asserted that U.S. foreign policy must be based on the notion of a “community of principle” among sovereign nation-states, the 1644-1648 Westphalia conference succeeded in bringing peace to a Europe divided among Protestant and Catholic, prince and emperor, nations and peoples. How? By assigning *equal status* to all warring parties; and, above all, by *forgetting the past, for the sake of peace*.

What we must do today, Zepp LaRouche implored, is to view each nation as we would our own family, because, as the Renaissance genius Nicolaus of Cusa said, peace in the macrocosm, can only be based on peace and development of the microcosm. If President Clinton, harkening back to the best traditions of America, could but seize this historical moment—if he were to develop a *passion* for the idea of an international community of peoples, and find the kind of passion for mankind that a parent feels for a child—then we will have a just peace.

## Kosovar Albanian on U.S. Tour For the ‘LaRouche Doctrine’

Feride Istogu Gillesberg, born in the Drenic region of Kosova, conducted an emergency speaking tour sponsored by the Schiller Institute from April 29 to May 17. The tour took Feride and her husband Tom, who is a member of the Danish Kosovar Society, from Falls Church, Va., to Baltimore, Philadelphia, Washington, D.C., Norfolk, Boston, New York, New Jersey, Chicago, Los Angeles, and Houston. The Gillesbergs are active with the Schiller Institute in Denmark.

### Open a School, Close a Prison

In her talks, Feride described the process of “ethnic cleansing” in Kosova, conducted by British-connected dictator Slobodan Milosevic beginning early in the 1990’s, as the ethnic Albanian schools were closed, Kosova was stripped of its autonomy, and Kosovar men were rounded up to fight for the Yugoslav Army, against their will, in Croatia and Bosnia.

Throughout this period, she said, popular Kosovar leader Ibrahim Rugova, forming a “shadow government,” waged a campaign to win autonomy and independence for Kosova through non-violent activity. His campaign won support from Kosovar Albanians the world over,



EIRNS/Stuart Lewis

*Feride Istogu Gillesberg reports on situation in Kosova.*

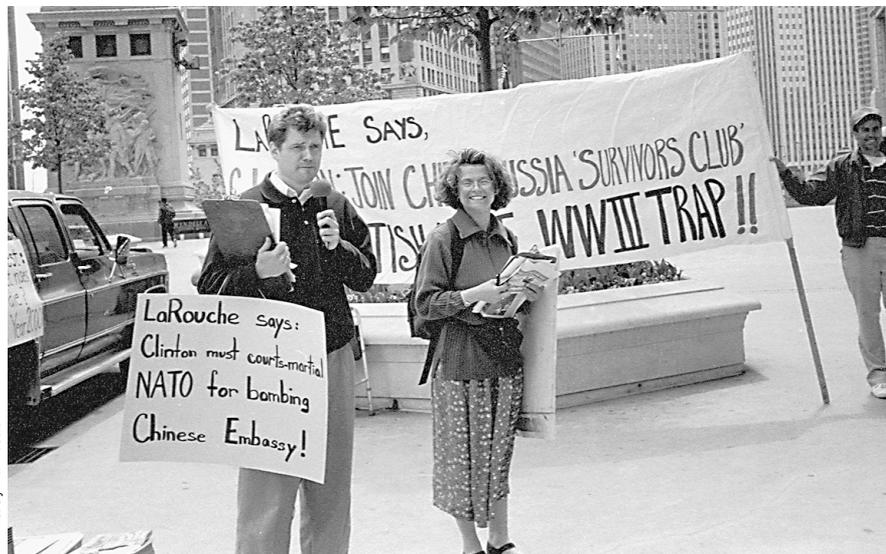
including her own parents, who live in Germany. Diaspora Kosovars pledged 3% of their incomes monthly to support teachers and schools, replacing those shut down by Milosevic. Their idea in doing this, Feride said, was, “For every school we open, a prison will close.”

Rugova’s movement had “moral power,” she said, “in the image of Martin Luther King and the U.S. Declaration of Independence,” and reflected the “desire of the Albanian people of Kosova for a recognition of the innate value of each person in the image of God.”

### K.L.A. Is Milosevic Asset

In opposition to Rugova, Feride said, the Kosova Liberation Army (K.L.A. or U.C.K.) is now being touted by the U.S. State Department and the British. The K.L.A. is, in fact, a communist grouping, financed by drug-trafficking, which was heavily advertised in Kosova by the BBC before it even existed on the ground. “But Milosevic could never break the fighting spirit being carried on by Rugova,” Feride said, so the K.L.A. “provided the vehicle for Milosevic to get around this problem.” The K.L.A. was promoted, as Rugova was pushed to the sidelines by Secretary of State Madeleine Albright, at Rambouillet.

*Feride and Tom Gillesberg join Chicago rally outside British Consulate.*



EIRNS/Sylvia Rosas

# LaRouche Leads Dialogue on World Crisis

## Bonn Conference Focusses on Ideas for New Bretton

Representatives from twenty nations came together in Bonn, Germany April 21, to hear leading thinkers from the United States, Germany, Russia, India, and China address, "The Way out of the Crisis: Europe, the World Financial Crisis, and the 'New Cold War.' "

Lyndon LaRouche, who is campaigning for the Democratic nomination for U.S. President, stressed the way in which the insanity of the world financial elite, based in Britain, has created the current crisis. We are now heading for world war, but one unlike World Wars

I and II. The policy since 1971, the floating-exchange-rate system, has destroyed the ability of the world to fight wars as in the past. Super-weapons exist, but there is no way to win wars in the classical sense. Either a war is fought according to St. Augustine's principle of a just war, or we will see a return to the New Dark Age of the mid-Fourteenth century, or the Thirty Years War of 1618-48, where nobody can win, and nobody knows how to stop the war.

### Root Causes of War

We're in a period of conflict, as described by Prof. Friedrich van der Heydte in his 1972 book, *Modern Irregular Warfare*, and his earlier 1952 book on the origins of the nation-state. The Fifteenth century saw a fundamental revolution relative to all preceding periods, where the imperial-law concept of Plato's characters Thrasymachus and Glaucon was dealt a giant blow by the emergence of the nation-state, accountable for the general welfare of the people as a



Lyndon H. LaRouche, Jr., addresses Bonn gathering.

EIRNS/Christopher Lewis

August-October 1998 period, where a series of decisions were taken for hyperinflation and a new strategic policy. We must remove the starting-point for war. We have to reorganize the world economy. We have to put the world through bankruptcy reorganization, and rebuild a viable economy. We have to do what was done at the end of World War II, on a global scale.



EIRNS/Christopher Lewis

**Left:** Prof. Wilhelm Hankel, former chief economist, Kreditanstalt für Wiederaufbau, Germany. **Right:** Prof. S. Menshikov, Russian Academy of Sciences, Moscow. **Bottom:** Prof. Quian Jing, Chinese Academy for Social Sciences, Beijing.



EIRNS/Christopher Lewis

whole. Since the 1960's, recent decades have seen a degeneration of that concept of law. This is a threat to the existence of Russia, and, later, to China.

To prevent this, we have to get the President of the United States to look at things in a new way. Instead of looking where the war will be next, the question is where to go to define the *end* of war. Find a solution to bring the end of war.

To do this, you must get at the *roots* of what is causing war. Go back to the



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### Distinguished Panelists

LaRouche was followed by a very distinguished panel of speakers.

- The first was Prof. Wilhelm Hankel, of the University of Frankfurt, Germany, former chief economist of the Kreditanstalt

für Wiederaufbau (the credit bank for reconstruction which rebuilt Germany after World War II), and former president of the Hessische Landesbank. Professor Hankel is also one of four German professors to bring suit in the

# Woods System

German courts against the establishment of the supranational “Euro” currency. Professor Hankel outlined his own plans for replacing the bankrupt world financial system.

- Professor S. Menshikov, a member of the Russian Academy of Sciences in Moscow, laid heavy emphasis on the impact which NATO’s war against Yugoslavia has had on Russia, and its impact in burying the system of international law.

- The afternoon panel was keynoted by Helga Zepp LaRouche, founder of the Schiller Institute. She was followed by Prof. D. Kaushik, an historian from the Jawaharlal Nehru University of New Delhi, India, and then Prof. Qiang Jing, from the Chinese Academy for Social Sciences in Beijing.

- In his remarks, Prof. Qian said that the Asia financial crisis of 1997 did not surprise China, because they were familiar with bubble economies within their own nation. And “secondly, we kept in contact with the Schiller Institute, from 1994 until today. Since 1994,

*Please turn to page 74*



EIRNS/Maria Schmitz

*Faris Nanic, Secretary General of Bosnia’s Party of Democratic Action in Croatia, and Initiating Signer of the “Call for Peace Through Development for the Balkans,” comments from the floor.*



EIRNS/Stuart Lewis

*Dr. Jonathan Tennenbaum discusses U.S. cooperation with China, Russia, and India. Seated: Michael Liebig and moderator Debra Freeman.*

## U.S. Must Join ‘Survivors’ Club’

An EIR-Schiller Institute seminar in Washington, D.C. on March 24, titled, “Why President Clinton Must Ally the U.S.A. with the Survivors’ Club,” convened at approximately the same time that U.S. and NATO aircraft began bombing Yugoslavia. The event was attended by some 100 people, representing about a dozen nations.

Dr. Jonathan Tennenbaum pointed to a crucial issue at the center of this crisis: U.S. policy toward China, and toward the emerging cooperation among Russia, China, India, and other nations which are forming what LaRouche calls the “Survivors’ Club,” in order to ensure continued existence and development of their people. This has been accompanied by a drumbeat in the U.S. media aimed at destroying the cognitive faculties of Americans. There has been no respite for over a year now, beginning with the Lewinsky affair, through the impeachment, and now the McCarthyite China scare.

In fact, the Survivors’ Club nations are not enemies of the United States; on the contrary, they fervently want good relations with this country. But the “Gang of Four” on the Principals Committee (Gore, Cohen, Shelton, and Albright) want to ram through a new “globalized” NATO doctrine to target so-called “rogue states.” President Clin-

ton was absolutely correct in warning recently that the anti-China hysteria in the U.S. can provoke a mirror-image reaction there.

It’s time, said Tennenbaum, for America to boot out the Gang of Four, and join the Survivors’ Club.

### It’s Not Too Late!

Michael Liebig, Intelligence Director for EIR in Europe, reminded his audience that the first world financial crisis culminated in World War II; now, the second world financial crisis has placed us in a strategic crisis and war.

Liebig outlined an historical “case study”—the two months leading up to Hitler’s coup d’etat—to demonstrate that there was no inevitability to Hitler’s seizure of power in 1933. Quite the opposite: had key individuals, especially Gen. Kurt von Schleicher, then Chancellor, acted in time, they could have prevented Hitler’s seizure of power. Hitler and the Nazis were, for all intents and purposes, finished. The Nazi Party’s support had collapsed. It was only a determined and secret operation, run by the Anglo-American “Morgan complex,” in cahoots with their inside man, the banker Hjalmar Schacht, and combined with a failure of Hitler’s opposition to seize the opportunity, that led to the horrors which followed.

## Rome Conference: Europe 2000

# Zepp LaRouche Calls for ‘Council of Europe’

Helga Zepp LaRouche, founder of the Schiller Institute internationally, was the featured speaker in Rome on May 11 at a conference on “Europe and the Challenge of the Year 2000.”

The conference, which was attended by over 80 politicians, diplomats, clerics, journalists, and political activists, was opened by Flaminio Piccoli, the former General Secretary of the Christian Democracy party, and founder of the new Christian Democracy party. “I have known LaRouche for many years,” said Piccoli, “and I advise you to trust his forecasts, because, from my own experience, in the last ten years they have always come true. He was prophetic, when he told us that a systemic global crisis was coming, long before the Asian crisis started, and those of us, like myself, who have seen two world wars, know that he is also right when he says that there is a danger of war implied in the financial disintegration.” Piccoli concluded by saying, “I came here to give a signal with my endorsement of LaRouche’s New Bretton Woods policy and the Eurasian Land-Bridge perspective, knowing very well what this implies.”



EIRNS/Andrew Spammaus

*Conference speakers (left to right): Jan Lopuszanski, Polish Member of Parliament; Liliana Gorini, Movimento Solidarieta (LaRouche Movement in Italy); Helga Zepp LaRouche; Flaminio Piccoli, President, Christian Democracy party.*

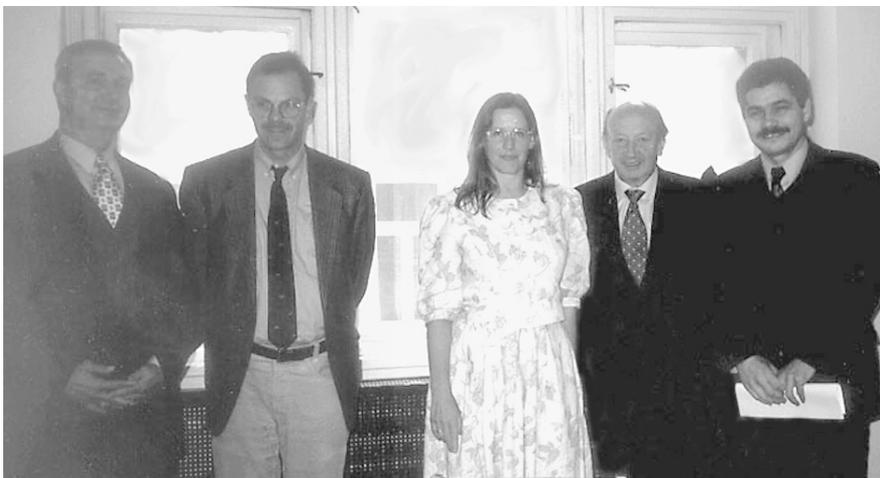
Helga Zepp LaRouche gave an in-depth analysis of the current economic and strategic situation, and indicated the approach which Europe must take in order to change direction.

“The problem,” said Zepp LaRouche, “is that Europe has not had a policy since Bush, Thatcher, and Mitterrand used the first war against Iraq, the Gulf war in 1991, to take the momentum away from Europe.”

Zepp LaRouche launched a direct appeal for a Council of Europe, in the

tradition of the great Council of Florence, as a rallying point for people who want to shift the direction of Europe. “If we agree that the future of Europe should not go into war, depression, and chaos, but that we have to agree . . . on a New World Economic Order, we must combine this with a cultural Renaissance.”

In conclusion, Zepp LaRouche said, “We are faced with an incredible danger, the immediate short-term danger of depression, financial collapse, and



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*Prague press conference (left to right): Prof. Zbynek Pitra (C.M.A.), Michael Liebig and Angeliĳa Beyreuter-Raimondi (EIR and Schiller Institute), Prof. Jaroslav Jirasek and Engineer Ivo Gajdos (C.M.A.).*

## Eastern Europe

In early May, the Schiller Institute held seminars in Poland, the Czech Republic and Hungary, which drew high-level government officials, as well as representatives of labor and industry.

• The chief event in Poland was held on May 21, and featured the Schiller Institute’s proposal for a Eurasian Land-Bridge as the solution to the current crisis in the Balkans and world economy, presented by Institute representatives Elisabeth Hellenbroich and Frank Hahn. More than 60 people attended, including parliamentarians from various parties.

• In Prague, capital of the Czech

nuclear war. But I'm convinced that God has made man in such a way that when man is confronted with a great evil, God has given him an even greater power to answer that great evil with an even greater good. I want to invite you to join this effort."

Other speakers included Professor Luciano D'Ulizia, president of the national union of Italian Cooperatives (UNCI), Jan Lopuszanski, a member of the Polish Parliament and representative of the national Christian Party, Giuseppe De Gori, lawyer for the Civil Rights Movement-Solidarity movement in the case against George Soros in Italy, and Alberto Servidio, former president of the Cassa del Mezzogiorno, a special banking institution set up to finance the development of southern Italy.

Many other political, religious, and economic figures publicly gave their support to the conference. Messages were sent by Roberto Formigoni, president of the Lombardy Region; Msgr. Alan de Lastic, Archbishop of New Delhi and President of the Catholic Bishops' Conference of India; Sandro Fontana, former vice-president of the European Parliament; and Ettore Bernabei, former president of the RAI national television network. Endorsements also came from politicians from nearly all of the major Italian political parties.

## Seminars

Republic, Michael Liebig of *Executive Intelligence Review (EIR)* and Angelika Bayreuter-Raimondi of the Schiller Institute, attended a May 13 press conference on the solution to the financial crisis, which was held jointly with two professors from the Czech Management Association. About 30 people attended the conference.

• In early May, *EIR* representatives also travelled to Hungary, where the Schiller Institute seminar in Budapest drew 60 people, and the representatives gave five lectures at two universities, again concentrating on solutions to the economic crisis and Balkans war.

# Paris: International Gathering Debates LaRouche Perspective

On May 26, more than 150 persons, including political figures, trade unionists, academics, and diplomatic and media representatives, attended a conference in Paris on "The Eurasian Land-Bridge for Peace: France, Catalyst between East and West."

Among the high points of the Paris event, was the reading of a message from former Mexican President Jose López Portillo, who recalled his public meeting in December 1998, with Helga Zepp LaRouche, at the Mexican Society for Geography and Statistics in Mexico City. "On that occasion, after listening to Doña Helga's presentation, I commented on how important it is that someone in the world is thinking on behalf of everyone, and is opening doors, and that they enlighten us as to what is happening, as to what will happen, and as to what can be corrected. I also expressed my wish that, hopefully, her husband could influence the government of the United States, so that the proposals that she presented, could, in some way, be realized. . . . From afar, I share with you the concerns of the moment and, as I stated half a year ago: It is now necessary for the world to listen to the wise words of Lyndon LaRouche."

### Cheminade Keynotes

A conference keynote speech by Jacques Cheminade, president of the French political movement "Solidarité et Progrès," focussed on the need to use the reconstruction of the war-torn Balkans region to catalyze world economic recovery, based on LaRouche's New Bretton Woods monetary program and the Eurasian Land-Bridge.

How monetary measures of the type proposed by LaRouche can function to defend national currencies, was illustrated by Tan Sri Ramon Navaratnam of Malaysia, who, after a 27-year career in the Treasury, where he became Deputy Secretary General, is now vice chairman of Malaysia's Business Council. Navaratnam briefed the audience on the



Jacques Cheminade, president of French political movement "Solidarité et Progrès."

EIR/NS/Christopher Lewis

selective exchange controls adopted by Malaysia in September 1998, and explained why Malaysian Prime Minister Dr. Mahathir decided to tell the I.M.F.: "Enough is enough!"

### Report from Russia

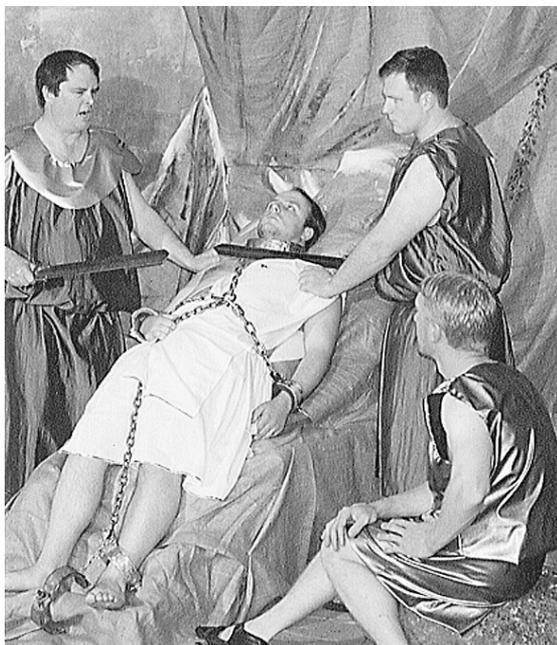
Professor Taras Muranivsky, president of the Schiller Institute in Russia, spoke next, giving an overview of the process of destruction of the Russian economy since the fall of the Berlin Wall; the attempts during Yevgeni Primakov's tenure as Prime Minister to reestablish a certain economic order; and the proposals of economists such as Sergei Glazyev and Leonid Abalkin to pave the way for a regeneration of Russia's physical economy. Muranivsky said the way out for Russia lies in the programmatic outlook presented by LaRouche, whose ideas enjoy fervent support among the Russian intelligentsia.

Marivilia Carrasco, president of the Ibero-American Solidarity Movement in Mexico, reviewed the I.M.F.'s dismantling of living standards and production, and denounced the "bankers' arithmetic" which made Latin American countries pay, between 1980 and 1996, \$488 billion in interest on debt, while, at the same time, the overall debt increased from \$259 to \$657 billion.

# Prometheus Bound in Australia

The Citizens Electoral Council (C.E.C.) of Australia, a federal political party organized by the Australian co-thinkers of Lyndon LaRouche, sponsored two performances of Aeschylus's epic play, *Prometheus Bound*, as the centerpiece of its state conferences, "Classical Tragedy: The Pathway to National Sovereignty," in Victoria and New South Wales in December 1998.

The C.E.C. was inspired to attempt this, its first-ever performance of a full-length drama, by Lyndon and Helga LaRouche's frequent admonitions, that a political revolution were not possible, without the inspiration of an accompanying cultural revolution. C.E.C. National Secretary Craig Isherwood told *Fidelio*: "The two performances were extremely well received. We also did a high-quality video, so that, here in the heartland of the British Empire, Aeschylus's immortal work could serve to inspire a broader population, which is



*Prometheus is made captive and tortured, in Aeschylus's anti-oligarchical drama "Prometheus Bound."*

often convinced that the oligarchy is "too powerful, you'll never win." And, though we did not know it when we started, we discovered that the image of Prometheus was frequently used by the founders of the Australian Labor Party in the 1890's, who aspired to establish a republic here, based on the American model."

In introducing the drama, Noelene Isherwood challenged people to think about the kind of changes in belief required to overthrow an oligarchy, as Prometheus did.

After the performance there was considerable discussion, including a comment from an English literature lecturer, who insisted that *all* Greek drama was about how mankind was at the mercy of *Fate*, and that this play was no different. At that point, another attendee stood up and objected, saying that the whole point of the play was exactly the opposite—that Prometheus demonstrated that it is possible to act with reason and courage, in a noble way to change one's circumstances—that one doesn't have to be enslaved and a victim of so-called greater powers.



*Io is tormented by Zeus—but, as Prometheus foresees, her descendant Hercules will triumph over the Olympian gods.*

## Bonn Conference

*Continued from page 71*

Lyndon LaRouche's ideas began to be introduced and spread in China. Our press gave growing attention to him and the Schiller Institute, and even our very high level officials of the central government knew his main ideas and understood them."

Professor Qian also proposed the formation of a special foundation, designated "The New Triangle Foundation," to design programs for fostering the emerging strategic triangle of China, India, and Russia.

At the conclusion of the panel, Lyndon LaRouche noted that such events, with their discussions of seemingly far-flung ideas of the future, often plant the seeds for critical breakthroughs in politics, and that he smelled that such seeds had been planted during this day.

## Scandinavian Seminars

During the week after the Bonn conference, seminars were held in Copenhagen, Denmark and Stockholm, Sweden on the topic "Russia-China-India: Key to the Eurasian Economy in the 21st Century."

Both seminars, which were addressed by Dr. Jonathan Tenenbaum, director of the German Fusion Energy Foundation, and a frequent participant in Schiller Institute delegations to China, drew considerable diplomatic attention.

- In Copenhagen, 17 representatives from 12 different embassies, including three ambassadors, plus people from four other countries attended, including high-level diplomats from Russia, China, and India.

- In Stockholm, 20 diplomats from 16 embassies participated, again including China, as well as many smaller nations.

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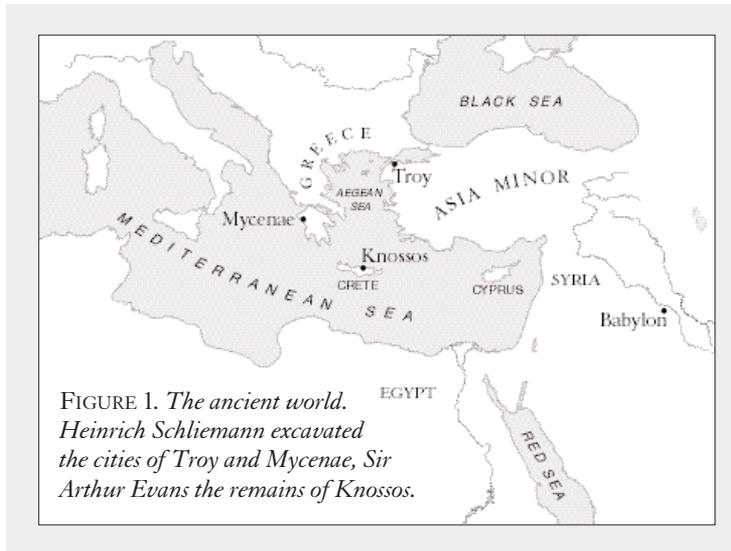
# We Need To Free Ourselves from British Archaeological Frauds

What we call archaeology, paleontology, and Classical scholarship today, are nothing but completely shameless, and arbitrary, and obscene frauds, which have been run out of Cambridge and Oxford Universities for many centuries—certainly well back into the Seventeenth century, but earlier as well.

Almost all of what you consider as undisputed fact related to Classical archaeology and related areas and prehistory, is not only *not* undisputed fact, but *it's largely completely arbitrary fiction, with no support whatsoever*. And if I were to take on to illustrate that as such, I could spend all day doing it. So, I'm just going to try to use one example—the story of British archaeological cant concerning “Minoan” civilization on the island of Crete, and the decipherment of the writing known as Linear B which overturned it—which, to my mind at least, locks up the case very concretely.

But I want first to mention briefly some examples of fraudulent scholarship in the treatment of the work of the great Greek historian Herodotus (c. 484-425 B.C.), especially as it was indications in Herodotus which pointed Lyndon LaRouche toward recognizing the existence of a very high, prehistoric maritime culture spanning the broader Indian Ocean area.

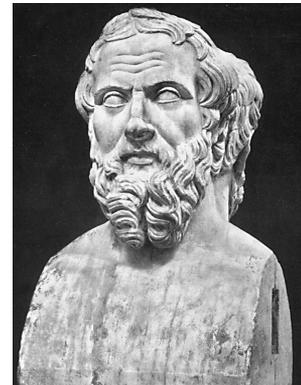
*This article is adapted from a presentation to the Presidents' Day conference of the Schiller Institute/International Caucus of Labor Committees, Feb. 14, 1999.*



This maritime culture extended all the way from at least the island of Sumatra, the westernmost island of Indonesia, to the east coast of Africa, and the arc above, which goes through present-day Oman, Yemen, up through what we now call the Persian Gulf, the south coast of Iran, what we now call Pakistan, and at least halfway down the west coast of India, in the period as early as perhaps 8000-10,000 B.C., perhaps much earlier—which is much earlier than the British would allow. And all of this is completely denied, or ignored, or obscured by the reigning British academic authorities.

### Slandering Herodotus

Many, although not all historians of the British schools, have disputed or even ridiculed the historical veracity of Herodotus's history of the Persian Wars. I think the actual, unstated basis of their objection, in fact, is that they object to any portrayal of the struggle between republicanism and oligarchism, which has dominated world history since the Ionian Revolt against the Persian-Babylonian empire (c. 500 B.C.) described by



*The historian Herodotus*

Herodotus. They object even more to the fact that the republican forces, here a few badly outnumbered Greeks, defeated the Persian-Babylonian world empire, which had gathered

a huge multi-national army to smash Greece, in the Persian Wars of the early Fifth century B.C. So, Herodotus, as the principal source on the Persian Wars, is telling a story which oligarchists would rather not hear. That seems to have been as true in the ancient world as today: it was the oligarchist Plutarch (A.D. c. 46-120) who wrote that Herodotus, the “father of history,” should instead be called the “father of lies.”

The leading oligarchs of Plutarch's time consciously traced their own lineage to the oligarchs of the Babylonian Empire. So do the British royals and leading aristocrats of today. They also know that the Achaemenid Persian Empire which tried to crush Greece and freedom in those days, was nothing but a dispensable armed force, nothing but “muscle,” for the Babylonian usurers who were the real rulers. The Babylonians used Persian military “muscle” the way the British have used American “muscle” in their recent wars against Iraq and Yugoslavia.

Thus, British-dominated historians carp at Herodotus's numbering the multinational (i.e., NATO-like) horde

which Xerxes threw against Greece in the Second Persian War (480-479 B.C.) at 1,700,000 men. Why? Why did none of Herodotus's contemporaries apparently point out his colossal blunder?—a ten-fold overestimation, according to some modern Britons. But, as far as I know, Herodotus's contemporaries used similar figures. Did Xenophon similarly vastly inflate the numbers of the Persian horde, led by a rival to the Emperor, in which he himself travelled across Asia Minor in 401 B.C.? And similarly inflate the numbers of the much larger horde which defended the then-Persian capital of Babylon against it?

In like manner, until it was recently rediscovered, Herodotus's account of the canal Xerxes dug for his invasion fleet, inland of Mount Athos, was considered by some to be another fantastic exaggeration, and proof of the author's unreliability. But the rediscovered canal has exactly the dimensions given by Herodotus.

Here's a final instance: Herodotus personally verified the existence of the *Pelasgian* language-culture, an important pre-Hellenic people already attested by Homer, and attested in other clear ways. They were significant in the mediation of Egyptian culture to the early Greeks. But today, many writers of the British school will only permit the use of the name "Pelasgian" between quotation-marks.

One reason for the British distaste for

the Pelasgians is that most ancient Greek and Latin authorities, Herodotus among them, agreed that the Etruscans of Italy originated from an expedition of Pelasgians sent from Anatolia. The old Roman imperialists destroyed virtually every monument they could find of the superior Etruscan culture; today's British imperialists must content themselves by making a complete hash of Etruscan studies. The Etruscans wrote in the same alphabet we use today; anyone can easily learn to pronounce their numerous surviving writings, and yet officially, their language and origins remain a total mystery, thanks to British-inspired obscurantism.

The late Barry Fell, author of *America B.C.*, was probably on the mark here. He interpreted the Linear A writing of Crete as an Anatolian language similar to Hittite, and then interpreted surviving Etruscan writings as that same, hitherto unknown, Anatolian language—just written in a different script. The Pelasgian presence in Crete has been known since Homer, and is attested by Pelasgian place-names found there. "Gortyn" in Crete, is likely the same place-name as Croton in Italy.

Perhaps, as you will see later, the reason archaeologist Arthur Evans was able to make so little sense of his Cretan excavations of what he called "Minoan" civilization, is that he was actually excavating ruins of a people the British arbitrarily deny to have

existed: the Pelasgians.

These are merely a few illustrative examples. Let's move on to the meat of the story.

### Schliemann and the Homeric Epics

At the time the great German scientist Heinrich Schliemann was born in 1822, the British considered that the Homeric epics, the *Iliad* and the *Odyssey*—and there's no dispute about this, because Cambridge publishes something every few years to give the official line—were pure fantasy. They said correctly—and there was a reason for this—that half of Homer's cities in Greece, were unknown to the Classical Greeks at the time of Plato; but they also said that there was no such place as Troy, there was no such thing as a Trojan War, it was all a big fairy tale.

Schliemann, as a young man, became captivated by these epics and learned Greek predominantly in order to have a complete mastery of the two epics. He became convinced of what today is scientifically provable, which is that far from being fairy tales, *these are the most accurate historical records we have, and probably ever will have, in key features of minimally Greece and the surrounding areas of the Mediterranean between 1700 B.C. or so, and 1200 B.C., which was roughly the time of the Trojan War.*

So Schliemann devoted his life to digging up Troy, and uncovering this city which had been the scene of this famous battle. He realized that he was not going to get foundation grants to do it, so he devoted most of his first forty-six years to becoming a multimillionaire by various ventures, including building railroads in America and Russia, smuggling arms to the Russians during the Crimean War while the British were trying to prevent him from doing so, and various other basically good deeds which were also remunerative. He also became a U.S. citizen during this period.

So, eventually, he got the money, and he excavated Troy. And, lo and behold! Troy was there, when and where Homer had described it. And it was one of these many discoveries

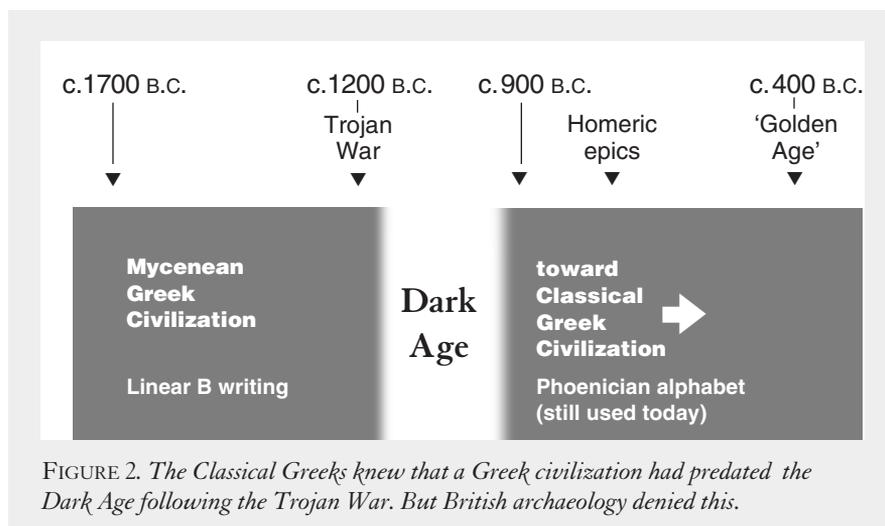
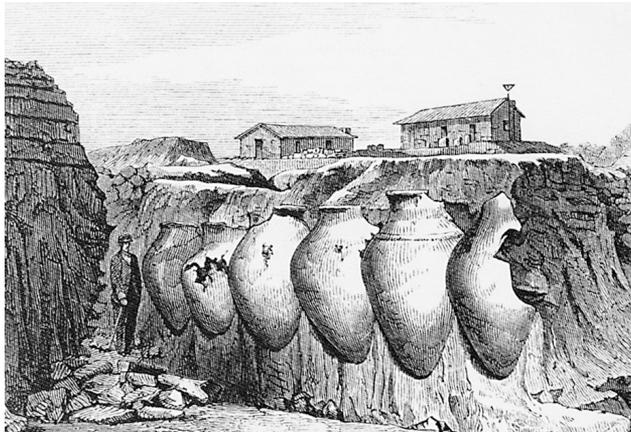


FIGURE 2. *The Classical Greeks knew that a Greek civilization had predated the Dark Age following the Trojan War. But British archaeology denied this.*



**Left:** *Colossal storage jars (“pithoi”), unearthed by Schliemann at Troy, June 1873 (illustration from Schliemann’s “Ilios”).*

**Bottom:** *The Lion Gate, entrance to King Agamemnon’s citadel at Mycenae, discovered by Schliemann in 1876.*

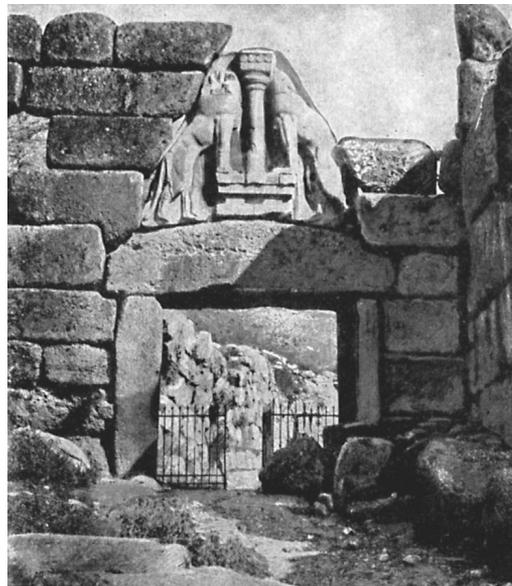


*Heinrich Schliemann*

where there really is no counter-position, because Homer had said in numerous places—he had given sightings, saying if you stand on Mount Olympus and you look here, and you stand and look here—he had given all kinds of sightings for the location of Troy. And there, where his sightings said it should be, indeed it was! [SEE Figure 1]

Now, all the British could do was to try to criticize Schliemann for disregarding later, higher layers of the city—because it had been inhabited until very recently, actually—to get down to the layer which he thought represented the Troy of the Trojan War.

So this completely overturned everything of British archaeology, even though the British ran archaeology and they continue to run archaeology and Classical studies, not just in Britain but in all countries. The whole thing had been blown up.



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And before they could recover from that, Schliemann determined to dig up the capital of King Agamemnon, the “king of men,” the leader of the Greek, or what Homer called Achaean armies, in the Trojan War, in the town of Mycenae.

Unlike Troy, Mycenae was a known location in the Peloponnesus in Greece, although it had long ceased to be a city, or even a town. And Schliemann dug it up, and came up with what he said were the grave masks of King Agamemnon and his wife, Clytemnestra, along with a huge amount of other material, showing clearly a Greek culture which had long preceded the period the British allotted to Greek culture.

The historical view held by the Classical Greeks was something like

this: That there had been a Greece of high culture, with writing—a distinct kind of writing from any used today—until about 1200 B.C., the time of the Trojan War [SEE Figure 2]. Then, there had been a fall-off into a Dark Age, until, say, about 900 B.C., when there had been a revival of Greece, among other things with a new alphabet, and with a new political system—totally new. The two political systems were completely distinct. And that then, Homer had taken existing poems about the actual Trojan War, many of them written at that time, and composed them into a great, unified masterwork, but composed of true historical elements, in maybe 900 or 700 B.C., something like that. That was always the Greek Classical view.

But the British view was, that there were no Greeks before 900 B.C.—or roughly so.

#### ‘Crete of a Hundred Towns’

So after digging up Mycenae, proving that, Schliemann dug up Tiryns, another of Homer’s ancient capitals. He made other excavations as well, and he finally determined to excavate Knossos, the fabled capital of Crete—what Homer called “Crete of a Hundred Towns”—which was supposed to be the most highly-populated, in some sense the most highly-developed part of this earlier phase of Greek culture, which because of Schliemann’s discovery is called Mycenaean Greece.

So Schliemann went to the island of Crete. He tried to purchase the site of Knossos, the castle, from a Turk. But the sale never worked out, and Schliemann died on Christmas Day, 1890, under somewhat dubious circumstances. According to Lyndon LaRouche, Schliemann’s son was actually murdered, which is not surprising. Many of the most significant Classical scholars, who had discovered things inconvenient to the British, have died under questionable circumstances shortly thereafter.

Immediately thereafter, an Englishman named Arthur Evans purchased Knossos, beginning the purchase in

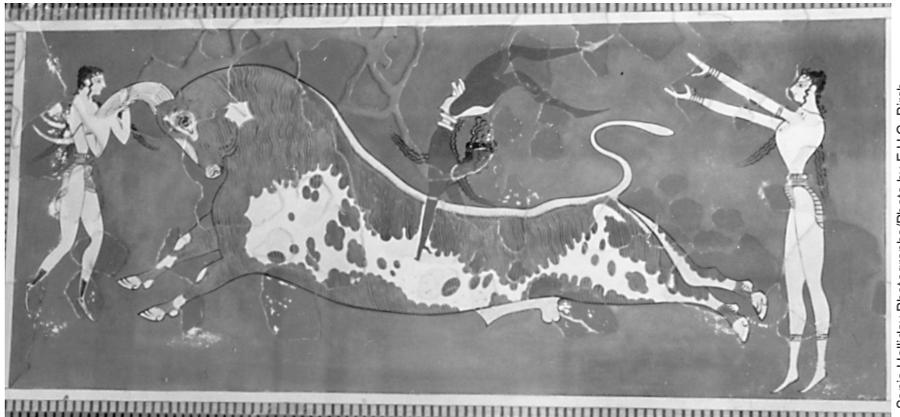
1893, and concluding it in 1900. (Earlier, Evans had been arrested by Austrian authorities for complicity in an insurrection in the Balkans, while claiming to be studying ethnology and archaeology there.)

And, for about a quarter-century, Arthur Evans sat on this piece of real estate, fencing it off—you could only come in as his personal guest or his employee. He discovered mounds of writing. His dream was to decipher the writing. To make sure that nobody else did, most of it was not shown to any other scientist until after his death.

He restored a part of what he called the “Palace of King Minos.” It’s sort of a Disneyland of Crete. He admitted that his restoration didn’t coincide with what he had found there in the first place. He wrote three books—three large books—about his finds, and more or less invented what he called “Minoan civilization,” which I think is a term which should be ruled illegal, because he didn’t know the culture of the people who lived there, he didn’t know their language, he didn’t know where they came from, and he didn’t know what they did. He had a lot of suppositions which were unprovable.

The main thing he had, which you’ve all seen, is pictures of young women jumping over bulls—or what *may be* pictures of young women jumping over bulls, or it may not. And this he did indeed find. And he established, to his satisfaction, that Minoan civilization was a very high civilization, and had spread out to surrounding areas, civilizing the Greeks. I mean, he couldn’t be clear himself whether these Minoans were themselves Greeks or not. But they supposedly civilized the Greeks. And he would prove his case: Whenever anybody saw a picture of a bull, they would say “Ah! Minoan culture!” They were spreading out and civilizing other people.

He named the whole thing after King Minos, a legendary king of Knossos in Crete, who demanded seven Athenian maidens and seven youths for human sacrifice every year, until Theseus shut the thing down. So he named it “Minoan” after this King Minos; but he totally disagreed that human sacrifice



“Bull-leaping” wall fresco, Palace of Knossos, Crete.

Sonia Halliday Photographs/Photo by F.H.C. Birch

or anything of this sort had taken place there. His King Minos was a very gentle old man, and full of cultural gifts.

And so it goes. Because the British control the field, this is hegemonic. And you’ll read about Minoan this and Minoan that, and Minoan influence in all kinds of books. But if you ask the author of the books, “Well, what is Minoan? What language did they speak? What was their astronomy?,” nobody knows anything. They only know they had young ladies jump over bulls, which in itself is questionable.

So the whole thing is a fraud.

### The Labyrinth

Recently, I was given a wonderful book by a recently deceased German geologist, Hans Georg Wunderlich, who was very suspicious of this Knossos/Crete

story. Even today, apparently, there are sort of barriers around the place. I mean, Wunderlich wasn’t allowed, even as a scientist, to root around in there. But he took the standard five-dollar tour, or whatever it is.

The layout of the palace is like a labyrinth. In fact, it actually *is* a labyrinth—because there’s a definite meaning to what a labyrinth is. So, Wunderlich took the tour, and as a geologist, the first thing he noted, was that every single thing—all the walls and all the floors in this entire rather large complex—were made of gypsum. But gypsum, as those of you who are geologists presumably know, is not a stone you can use to build a dwelling place in which people can live, because just by walking to and fro daily to the front door, you’ll wear a trough into it until your whole



Ashmolean Museum, Oxford

**Above:** Sir Arthur Evans, excavation site, Knossos. **Right:** Above-ground “Verandah of the Royal Guard,” Palace of Knossos.



Sonia Halliday Photographs

house wears away. It can't be used as a dwelling place for the living—or rather, it can't be used as a *dwelling* place, to put it more generally.

There are other peculiar things about what is exhibited today as the Palace of King Minos at Knossos. One is what for some reason Evans decided to christen “the Queen's apartment.” It's completely underground. She obviously was not a heavy reader, because the only light that comes in, is when the door is open. And there is room for a bed in there. But the room is full of these huge *pithoi*, which are huge Greek storage vessels, usually for wine, several dozen of these. So, apparently, the Queen slept in a room with tons of olive oil or wine or something or other, for some reason.

Furthermore, most of these *pithoi*, or jugs, stop two or three inches before the ceiling. So there was no way to get in there and get a dipper in and get anything out—which made their use as storage vessels questionable.

In fact, some of them were walled off in niches in the wall. So Wunderlich, who has a bit of a sense of humor, said that when they sent the maid down for wine, they would have to send a mason to take the wall apart so that she could get into the jug to get the wine out.

So this wasn't much of a palace.

But it *was* a labyrinth. And what was a labyrinth? Labyrinths were known from Egypt, like the labyrinth of Hawara described by Herodotus. A labyrinth was not simply what we usually think of as a puzzle. The labyrinths were Egyptian buildings for the dead, with long series of rooms, such as you would expect to find in your image of a “labyrinth.” But they were all paired, one room below ground, one room above ground.

The room below ground was devoted to the remains of a high official, or a sacred crocodile in this case. Not a pharaoh—they were buried separately. And the corresponding room above ground, which was immediately above it, was devoted to worship of the spirit of the entity which was buried below. So that's what a labyrinth was. And that does describe Knossos: You had matched rooms above and below,

in a labyrinthine pattern.

Now, it's clear that these *pithoi* were actually used for burial of people, not for storage of olive oil or anything of that sort.

When Evans excavated, he found them all completely empty of anything whatsoever. But what he failed to notice—living on this site for twenty-six years—was that the reason the natives never approached what he called the “Palace of Minos,” was because you had to climb over piles of human bones to approach the place. They were meters high—especially at the exits. Evans may have thought they were garbage from the kitchens.

What had happened, was that you'd had several millennia of grave robberies. The grave robbers had emptied the *pithoi* and other burial places. They didn't want to be caught in this dastardly place. They carried the remains outside. They took the gold face masks and jewelry and other things they had come for, and left the bones. So the place was surrounded by a tumulus of human bones in every direction—which Arthur Evans failed to notice. And so he made up this whole myth about Minoan culture. So as I say, the whole term should be outlawed.

### Decipherment of Linear B

When Schliemann discovered Troy, the whole game was up. The British should have stopped then. They should have said: “Well, we've done our best in archaeology and paleontology for a few centuries, it hasn't worked out, everything has been completely wrong, and we're going to devote ourselves to other pursuits, like gardening.”

But, they didn't. In Knossos, Arthur Evans found what are called two types of writing. He really found two languages expressed in the same alphabet. It's not an alphabet which was used after the period of the Dark Ages. It's a syllabic alphabet, presumably from the Near East. And he could not decipher either of the kinds of writing. One was called Linear A and the other was called Linear B.

Subsequently, examples of Linear B, although not Linear A, were found all

over Greece. So, by the time of shortly after World War II, Britain, which was in charge of these things, was full of examples of Linear B writing. And there was a big race on—just like with DNA—as to who could be the first to decipher Linear B.

Linear A was considered more problematic, because since it wasn't found in Greece, it was apparently the language of whatever non-Greeks lived at Knossos. And there was great confusion about that, because Evans had been unable to turn up anything significant. But Linear B clearly expressed the language spoken in Greece—in *all parts of Greece*—from something like 1700 B.C., or perhaps earlier, to 1200 B.C.

So, who could decipher it? Everybody was trying. The problem was, as usual, the rules of the game. The rules of the game of Oxford and Cambridge were, again, that there were no Greeks in Greece in this period; whoever was there, they definitely were not Greeks. And that what Linear B must represent—this was the official line of Oxford and Cambridge—was a “mixture of different languages.”

Now, it's absurd. Nobody speaks a mixture of different languages—aside from extreme inebriation or other conditions. And nobody writes a mixture of languages.

But the Oxford prescription for deciphering Linear B, was that you must decipher it as a “mixture of languages.” And they had the names of the languages: Lydian, Phrygian, and two or three others spoken in ancient Asia Minor. Unfortunately, they didn't know any of those languages. They just knew the names of them. They knew that they had existed at some point, but nobody could speak them, or anything. So you were supposed to decipher this unknown text, into four or five completely unknown languages. It's quite a challenge.

Michael Ventris was a Greek-born British subject who had been a cryptographer during World War II. He was a BBC announcer, he was an architect, he was a very talented man. And presumably because of his cryptographic, or crypto-analytic experience, which was

very relevant, he undertook a very, very laborious effort to decipher Linear B, based on this thesis of this mixture of what are called generally Anatolian languages.

And then he wrote in his book—he got to write one book on this subject—he wrote in his book, “It occurred to me one evening, what if it were Greek?” And very soon, he had deciphered all the Linear B in his house. And then he sent out for everything else and deciphered it all—it was all Greek!

Lo and behold! But this was obvious from the start, if you followed the story. Lo and behold, these people were Greeks speaking Greek. They just had a different alphabet.

So he got to publish one book which laid it all out. And again, it’s one of those things which nobody can dispute, because mostly what it turned out they had was tax records. You know, “Farmer Georgios has a cow named Blackie.” I mean, that’s typical of the kind of thing they mostly had. Nobody could dispute it. It was completely beyond question.

But the British were furious. *Immediately after writing his book, but before it could be published, he was hit by a truck in London and killed.* I believe he was in his forties. So that was it for him.

In the course of his book, which I read, he said: We have to revise our whole view of Greek etymology—what word comes from what? Because before the decipherment, we had the Greek of 900 B.C. and after, let’s say roughly, and not anything before that time, and now we have all this. So many well-meaning guesses at what word comes from what, turn out to be wrong when you see what people really said back in 1500 B.C. or so. And he did a little of that in his book.

Now, I have several Greek etymological dictionaries. I have the one that’s supposed to be the leading—I paid a fortune for it—the leading current one, as far as I know, dated 1982, out of Germany. As far as I can see, there’s not one mention of Ventris or what’s called Mycenaean Greek in the entire book,



Left: Linear B tablet found at Knossos.

Bottom: Syllabic grid developed by Michael Ventris for the decipherment of Linear B script.

Ashmolean Museum, Oxford



Michael Ventris

Courtesy of the Estate of Mrs. L.E. Ventris

from beginning to end. And the reason is, because the British are British. (Actually it’s a German, not an English book, but it’s *British* scholarship.) They just don’t want this to have happened. They say “Well, it happened, but we’d rather it hadn’t happened. So, forget it!”

### Murder at Oxford

Just to give you a final example—this I included in a short version of a book review I wrote for *Fidelio* some months ago—the kind of people you’re reading when you read British Classical scholars, are the kind of person I’m going to describe. It’s just that in this case, it’s a documented incident.

There’s an Oxford professor—he probably still is the head of the Classics

LINEAR SCRIPT B SYLLABIC GRID					WORK NOTE 15
(2ND STATE)					
DIAGNOSIS OF CONSONANT AND VOWEL EQUATIONS					ATHENS, 28 SEPT 51
IN THE INFLEXIONAL MATERIAL FROM PYLOS:					
THESE 51 SIGNS MAKE UP 90% OF ALL SIGNS OCCURRING IN THE PYLOS SIGNGROUP WORKS. APPENDED FIGURES GIVE EACH SIGN'S OVERALL FREQUENCY PER MILLE IN THE PYLOS INDEX.	These signs don't occur before - B-	These signs occur less commonly or not at all before - B-			
	More often feminine than masculine?	More often masculine than feminine?		More often feminine than masculine?	
	Normally form the genitive singular by adding -?	Normally form the genitive singular by adding - B			
	vowel 1	vowel 2	vowel 3	vowel 4	vowel 5
	30.3				
14.8	32.5	21.2	28.1	18.8	
19.6	17.5			13.7	
17.0	28.6		0.4		
17.7	10.3		4.1	10.2	
7.4	20.5		14.8	14.4	
4.1	44.0				
6.1	6.1		15.9	15.2	
	33.1		32.3	2.6	
22.2		38.2	3.5	2.2	
31.2	33.8	34.4	8.3	0.7	
17.0			37.7	24.0	
	9.4	14.2			
5.0					
12.6					

Department—who recently wrote in his autobiography, that he had gained his position by murdering his rival. This is in his autobiography! He’s the head of the department. He has been knighted—he is *Sir* Kenneth Dover! I don’t know when the knighting came in relation to the murder.

But he is *Sir* Kenneth because of his

services to the study of Greek. And he wrote in his autobiography, that he had murdered his competitor. What he said briefly was—this is all true, believe it or not—is that “I saw he really wasn’t good for Oxford. But just to have invited him over for tea and shot him in the head, I couldn’t do it, because I would have had to face the Coroner’s Jury, and I cannot tell a lie. So therefore, I didn’t do that.

“Instead, I invited him over and got him drunk, and he told me an embarrassing personal secret”—which he neglects to repeat in the book—“and soon, the man began to get anonymous letters, first a few, then more and more. Then things appeared on bulletin boards throughout Oxford,” referring to this thing, whatever it was. And then he says, one day the guy killed himself with an overdose of sleeping pills and alcohol.

And this Sir Kenneth Dover says, “I got up that morning, the sun was shining, I felt perfect. I knew Oxford was embarked on the right path,” with him as head of the Classics Department, which he may still be today.

### The Real Mesopotamia

Briefly, just to reference prehistoric Indian Ocean cultures:

There’s great difficulty created by British fixations on Semitic studies. For example, in many different ways, according to which cult you listen to, the rights of the royal family are based on their descent from various Semites. Queen Elizabeth is officially supposed to be a descendant of King David. The British Israelite Society, of which we know many members, actually, including leading members, has a much more far-going thesis, which is that the people claiming to be Jews today are actually not Jews at all. That all the Jews left Israel and went to Britain at some time, and that the present British are the Jews, and the Jews are impostors, or something.

The British are fixated on Mesopotamia, the area between the Tigris and Euphrates Rivers in present-day Iraq, as being the origin of civilization—*by virtue of being the origin of oligarchic civilization*. This was an oli-

garchic, very perverted civilization, and the British want to claim that all civilization arose, quite recently in fact, from the oligarchic civilization of Mesopotamia, particularly what’s commonly called Babylonia.

You run into all kinds of problems with British scholarship because of this narrow fixation. On the other hand, however, it caused them to foster extensive research into Babylonian (Akkadian) and other Semitic writings. So, around 1875, it began to be apparent, especially to continental European scholars, that the Babylonian alphabet or syllabary—it was not an alphabet like ours—was radically inappropriate for the writing of the Babylonian language. It couldn’t have been devised for writing Babylonian, but must have been devised for writing some other language, and adapted with great difficulty for the writing of Babylonian.

And then this other language was discovered, which was called Sumerian. The Sumerians had invented the Babylonian style of writing to represent their own very different language, for which it was much more appropriate. It was a completely different language.

And what gradually became apparent, although there were tremendous fights about this in the period of 1875 through 1925, was that the Babylonians—that is, the Semites, or the Mesopotamians generally—had been uncivilized, had not lived in cities, had not had the use of writing, had not had much of any modern technology, until a foreign people appeared called the Sumerians, who initially appeared right at the northern end of the Persian Gulf, where their main centers remained, even though they spread out from there. And from these foreign people, the Semites got writing and all forms of culture—astronomy, arithmetic, you name it. Now, the last Sumerians, really, died out certainly by 2500 B.C. After that—in fact, up until several hundred years before Christ—the language was not a living language, there were no more identifiable Sumerians, certainly not in the cities.

But until into the First millennium B.C., however, in the Babylonian court,

arguments were presented in the Sumerian language, which was a foreign language completely different from any language which anybody knew. You had to hire somebody who spoke this language to represent you in court. The decisions were written in this language. Everything was done in this foreign language—medical education, astronomical, scientific, mathematical—all were done in the Sumerian language, which was a foreign language far more different from the Semitic languages than Latin is from English, where you once had a comparable sort of phenomenon.

So, a vastly superior culture had come and civilized many of the Semites of the area, and then had gradually, over the millennia, been submerged among them and could no longer be identified—although the language was carried on for many centuries, for these kinds of ceremonial reasons. So, this was a fascinating business which came to light over this period.

The reason I’m mentioning this, is that this Sumerian language comes from the same language family as that of the ancient Dravidian culture of the Indus Valley, of Harappa and Mohenjodaryo, which preceded the arrival of the Indo-Aryans, the speakers of what became Sanskrit, into India from the central Asian plateau. And the whole thesis is, that at a time which I can’t date, but certainly well before 4000 B.C., there was a single, ocean-going culture, which preceded the shared culture of the Indus Valley and Sumerian riparian (river-side) cities. A maritime culture, which went from Sumatra, as the terminus of the current which leads from south of Ceylon eastward, which spread across the Indian Ocean area, as far as the east coast of Africa. And there was one unified culture speaking one unified language many millennia ago; a maritime culture which had outposts in various locations.

This was very much older than the supposed “origin” of civilization in oligarchic Mesopotamia. All of which is wholly antithetical, heretical actually, to the accepted canon of British archaeological authorities.

—Tony Papert

# A Note on Ancient Infrastructure

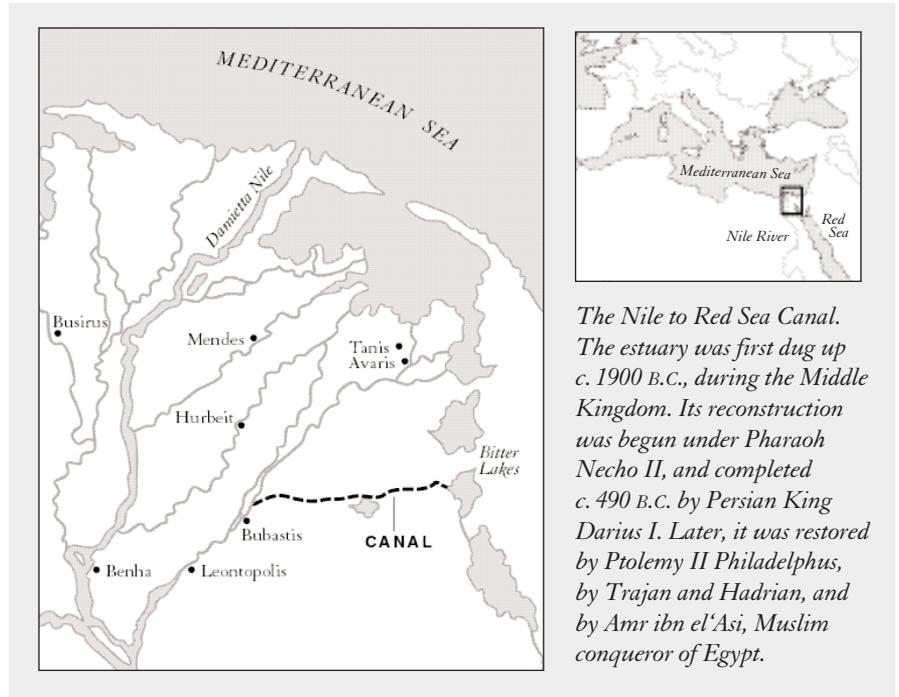
The accompanying corrected map and explanation, incorporating an extract from the historian Herodotus, were submitted by Eli Santiago, in response to an error in a figure supplied to illustrate Lyndon LaRouche's "On Eratosthenes, Maui's Voyage of Discovery, and Reviving the Principle of Discovery Today," which appeared in the Spring 1999 issue of *Fidelio*. LaRouche's text described the "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," at the start of Maui's extraordinary voyage from Cyrenaica (modern Libya) to the Pacific coast of South America. The figure, which appeared on page 19, mis-located the precise position of this ancient canal. Mr. Santiago's explanation follows.

Lyndon LaRouche's account of history is always inspiring, including that of the ancient Nile River to Red Sea canal in Egypt, which he has recently brought to public attention.

The accompanying map shows the canal of antiquity, running from the Delta of the Nile River eastward to the Bitter Lakes; then southward, as an estuary governed by the tides, where it flowed into the Red Sea (Gulf of Suez), along the same general pathway as today's Mediterranean-Red Sea Suez Canal.

It was during the Middle Kingdom (c. 2000-1700 B.C.), in answer to the Great Famine and ensuing chaos which overthrew the Old Kingdom of Great Pyramid building (c. 5000-2000 B.C.), that two great canals were built at approximately the same time, both being finished by 1900 B.C. One was to improve food supplies (both through irrigation, and flood control of the Nile); the other for *inter-oceanic trade*. Both canals were dug on dried-up river beds.

The first response to the break-up of the Old Kingdom, was a 27-mile-long canal aimed westward from the Nile into the Faiyûm natural depression, replenishing the dying Lake Moeris, such that the lake doubled its size once a



*The Nile to Red Sea Canal. The estuary was first dug up c. 1900 B.C., during the Middle Kingdom. Its reconstruction was begun under Pharaoh Necho II, and completed c. 490 B.C. by Persian King Darius I. Later, it was restored by Ptolemy II Philadelphus, by Trajan and Hadrian, and by Amr ibn el'Asi, Muslim conqueror of Egypt.*

year [SEE Figure 1, page 84]. This created Lake Moeris as a man-made reservoir, which fed a vast irrigation-ditch complex over 27,000 acres of farmland, as well as allowing waters to be channeled back into the Nile, thus maintaining the river at a managed level.

The second intervention, was the digging up of the 45-mile-long river bed from Bubastis on the Nile River to Patumos on the Red Sea (at approximately 30° of latitude in the Nile Delta region). This was finished by approximately 1900 B.C. also.

The opening of these two vital infrastructure (physical-economic) canals at the start of the Middle Kingdom, made possible a renaissance along the Nile River, including the recording of reports of long-distance travel as early as c. 1790 B.C.

The following excerpt from *The Histories* of Herodotus describes the restoration of the canal, begun c. 600 B.C., in the reign of Pharaoh Necho II:

"It was Necos [Necho] who began the construction of the canal to the Arabian gulf, a work afterwards completed by Darius the Persian. The length of the

canal is four days' journey by boat, and its breadth sufficient to allow two triremes to be rowed abreast. The water is supplied from the Nile, and the canal leaves the river at a point a little south of Bubastis and runs past the Arabian town of Patumos, and then on to the Arabian gulf. The first part of its course is along the Arabian side of the Egyptian plain, a little to the northward of the chain of hills by Memphis, where the stone-quarries are; it skirts the base of these hills from west to east, and then enters a narrow gorge, after which it trends in a southerly direction until it enters the Arabian gulf. The shortest distance from the Mediterranean, or Northern Sea, to the Southern Sea—or Indian Ocean—namely, from Mt. Casius between Egypt and Syria to the Arabian gulf, is just a thousand *stades*, or about 125 miles. This is the most direct route—by the canal, which does not keep at all a straight course, the journey is much longer. The construction of the canal in the time of King Necos cost the lives of 120,000 Egyptians. Necos did not complete the work, but broke it off in deference to an oracle . . . ."

# A Gaze from the Beyond

## The Extraordinary Faiyûm Portraits

*After nearly a century of neglect, the Faiyûm portraits have at long last found the audience and attention they deserve. Not only can we currently find numerous books devoted to these works of art, but several museums have also made the decision to highlight them. After the Metropolitan Museum of Art of New York, it was the turn of the Paris Louvre to bring out of its back rooms the most beautiful pieces of its collection. In creating its temporary exhibit, the Louvre united its collection with works held by the British Museum of London, as well as numerous museums from Dijon, Colmar and elsewhere.*

*We can only welcome these initiatives, for they have at last permitted the public to appreciate these paintings for their true worth. Indeed, long victims of the ultra-classification of historic epochs into “periods” (for they are neither Greek, nor Roman, nor Egyptian), these portraits had been lost in the far corners of museums. But at last, the Faiyûm portraits have been granted their “museum rights.”*

*An additional selection of portraits from Faiyûm is presented on the inside front cover of this issue.*

At the end of the 1880's, grave robbers brought to light some remarkable portraits in the Faiyûm, a region of Egypt situated to the west of the Nile. In 1887, the Viennese antique dealer Theodor Ritter von Graf purchased a large number of these portraits and showed them to the world at expositions that he organized in Berlin, Munich, Paris, Brussels, London, and New York. Polemics began almost immediately: disputes spread over the dating of these paintings, others even cried fraud. Finally, it was the British



© RMN, Musée du Louvre

*Portrait of a woman from a collective vault, middle of the reign of the Antonins, c. 161-180 A.D., Thebes site.*

archeologist Flinders Petrie, author of important works on the Hawara necropolis, who determined that they dated back to the period of the Roman occupation of Egypt, i.e., the first centuries of our era.

To date, about one thousand of these Faiyûm portraits have been discovered. Faiyûm is the region where most have been found, although some have been located in Saqqâra, Memphis, Antinoopolis, Akhmîm and Thebes [SEE Figure 1]. The dry climate in the areas where they have been found—neighboring the luxuriant depression of Faiyûm—explains how they have been so well preserved. The warm sands of Egypt have also protected thousands of very precious papyri. These documents, in Greek and Demotic as well as Latin

and Hebrew, demonstrate that the population of that period had a high level of literacy. What's more, they reveal an extraordinary convergence with the tradition of Plato, Homer, and the Greek dramatic authors. This is thanks to the important Greek population established in Egypt beginning the time of Alexander the Great [SEE Box, page 86], as well as the influence of Jewish thought of the Old Testament and the writings contemporary with Philo of Alexandria, early Christianity and, finally, classical Egyptian culture. It is only by keeping in mind this cultural well-spring that one can penetrate the secrets of the Faiyûm portraits.

### The Near Afar

The first thing that strikes us when we look at these portraits, is their familiarity: the realism of the features combined with the depth of expression erases the many years that separate us. As opposed to the automata dictated by court painting or the mannerist aesthetic, the Faiyûm portraits stress the unique character of each human being. The Faiyûm portrait artist makes no effort to idealize forms, or to even out physical flaws, as is clearly the case with certain Greek or Roman statues. It would indeed be in vain to search for beauty in this manner, in a perfect body with no soul or life. What the artist wishes to make apparent is the internal beauty of the individual, that which can never be affected by corporal imperfections. Nonetheless, it should not be the artist's concern to create a perfect, hyper-realistic, replica. If this were the case, the artist would be satisfied with making a molded mask. The mask, despite its great faithfulness to the features of the face, remains fixed, “dead,” and paradoxically, bears little resemblance to the real face.

On the contrary, it is this concern for the particularity of individuals which makes these portraits universal. In this sense, they belong entirely to the school of “Classical painting” as it will again be found, among others, in Brueghel or

Rembrandt. The term “Classical” as used here does not refer to either a formal aesthetic code, or to a particular historic period. Classical art is in fact the science which, utilizing a sensual experience (principally sight and hearing), allows the awakening of ideas, sentiments, and principles which are at the same time universal and incorporeal. Whereas folklore would have us believe that this science was the privileged possession of one community or ethnic group, Classical art expresses that which is common to all men but specific to humanity: in other words, his creativity.

Therefore, we must consider the panoply of technical advances evident in these paintings not as an end in itself—a feat of prowess—but as a reflection of the will of the painter to most faithfully reflect the beauty of the living and the divine character of man. In this regard, Classical painting is not merely describing the visible object, but the idea it represents. So true is this idea, that these artists were often designated by the term *zoographoi*, that is, literally, “painters of life.”

However, what reinforces even more this feeling of familiarity, is the gaze that comes to rest on us. We are not merely observing, in a distant manner, a scene belonging to another epoch, but

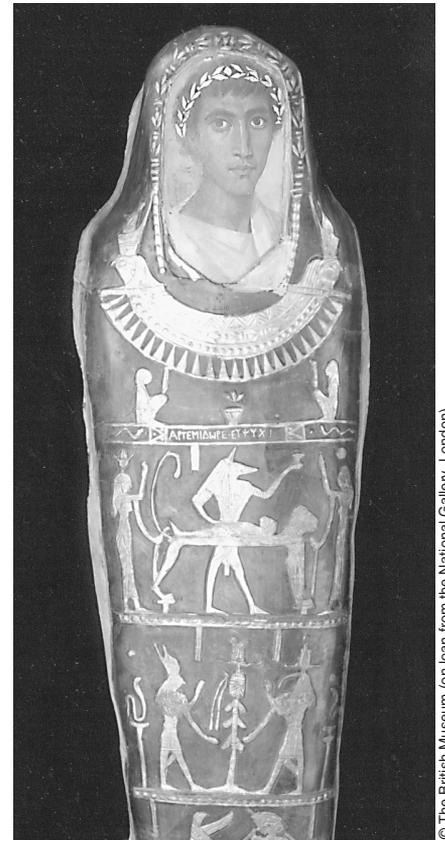
we are exchanging glances with another human being. In keeping with his role, the artist has *immortalized* the being he has painted.

And this immortalization is what painting it is really all about. We are not dealing here with portraits drawn merely for the world of man, as in some of the frescoes of Pompeii, but with souls whose gaze is coming from the world of the dead—from Hades—to the world of the living. Indeed, the Faiyûm portraits were intended to be affixed to the sarcophagus of the deceased. They were painted either directly on the shrouds surrounding the sarcophagus, or on thin wooden tablets that were later inserted with bands of linen.

Of course, this tradition was not a new one. We have interesting testimony on the subject in the commentary of Pliny the Elder (A.D. 23-79), even if, ignoring what was common knowledge in Egypt at his time, he was convinced that this art had disappeared: “In any case, the painting of portraits, which allowed perfect representations to be transmitted across the ages, has completely fallen into disuse. . . . Yes, it is quite true: laxity has caused a loss of the arts and, since one cannot make portraits of souls, the physical portrait has also been neglected. It was altogether different among our ancestors: in the

atriums, a kind of effigy destined to be contemplated was exposed: not statues made by foreign artists, neither of bronze nor of marble, but molded wax masks which were arranged each in a niche: these portraits were to make an escort for the family convoys, and, when someone died, there was always present the entire multitude of his vanished parents; and the branches of the genealogical tree ran in all directions, with their lineal branchings leading to where these portraits were painted.” [Natural History, Book XXXV, On Painting, Verse 6]

Petrie discovered these frames and even certain framed paintings intended for display on a wall. It



The inscription reads, “Artemidoros, have courage!” This illustration shows how the portraits were inserted in the sarcophagus, as well as the coexistence of Egyptian symbolism and the realism of the portraits.

© The British Museum (on loan from the National Gallery, London)

should also be noted that most of the portraits had been cut out, in order to be correctly affixed to the sarcophagus. This would indicate that most of the portraits were of live models, except when it involved the premature death of a child. The Faiyûm portraits in general represented men or women twenty-five to thirty years old, in full bloom. In addition, research has revealed that certain sarcophagi that were decorated with portraits of adults contained the mummies of old people, confirming that some of the portraits had been made well before the death of the person.

According to Petrie, the sarcophagi were not buried right away, but kept in an upright position, leaning against a wall in a room of the family home, in keeping with the Egyptian tradition reported by Diodorus Siculus in the

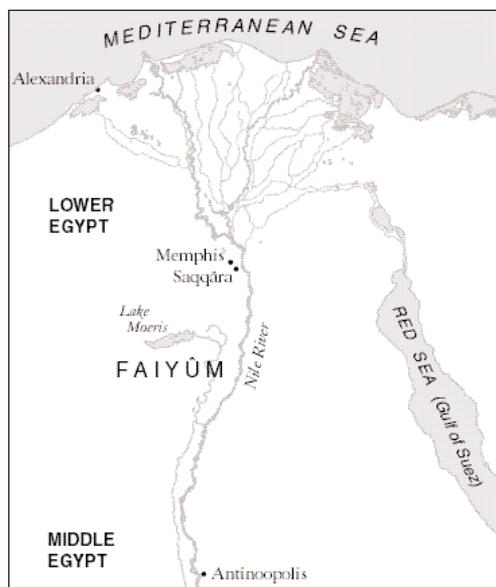


FIGURE 1. Egypt’s Faiyûm region.

First century B.C.: “[M]any Egyptians keep the bodies of their ancestors in magnificent rooms, and so have before their eyes those who died many generations before their birth, and thus . . . derive a particular satisfaction, as though the deceased had lived with them.”

The sarcophagi, themselves covered with Egyptian symbolic representations which contrasted with the realism of these portraits, sometimes included inscriptions, often in Greek, or labels on which the name or other characteristics of the deceased would be imprinted, for example: “Hermione the teacher” or “Sabinus, painter, 26 years of age. Have courage!” Petrie also discovered beneath the head of the mummy of a young woman the second book of the *Iliad*, in the form of a papyrus roll, demonstrating a great attachment to this great C culture.

What is astonishing, is that this practice does not seem connected to just one particular segment of the population. Indeed, their ethnic, social, and even religious origins are quite diverse: priests from the religion of Serapis, Jews, and Christians (the Christians of Egypt embalmed their dead until the Seventh century A.D., despite the protests of some); high functionaries of Rome as well as freed slaves, athletes and military heroes; Ethiopians and Somalians, etc. Nonetheless, it would be wrong to conclude that there was some sort of “conversion” of these people to the Egyptian religion. Instead, this represented more of an ecumenicism around certain ideas that transcend the Egyptian funeral rites.

### Relationship with Death

It seems clear that these paintings bring together all these men and women from such diverse origins around one fundamental idea: that the soul is immortal. The encounter with the painter, who is himself mortal, is concentrated around a reflection on the eternal, and the model reflects on the ephemeral character of his or her existence.

All of these portraits are characterized by wide-open eyes expressing a

tranquil astonishment, a controlled anguish in front of death. The acceptance of the inescapable character of death is transcended into a love of life, by the tranquil affirmation that each human being carries a singular part of eternity.

The fact is, that we are on earth for just a few decades, and this time must not be wasted if we wish to leave something behind us after our death. As Diodorus Siculus described it: “The people of the country understand as quite negligible the time spent living, and they make the most about the time which,

brought out aspects of Egyptian beliefs which were most compatible with their own religion. Finally, it must be noted, as Jean Vercoutter, writing in the *Encyclopedia Universalis* correctly pointed out, the Egyptian religion, which is polytheistic in form, nonetheless tends towards a fundamental monotheism (Pharaoh Amenophis IV-Akhenaten even tried to formalize it). So much so that the first Christians in Egypt had no problem translating the term “God” by the Egyptian term “*neter*,” designating non-representable divinity.

For the Egyptians, faced with



*The weighing of the heart. If the deceased has behaved with virtue, then his heart will be in equilibrium with the goddess Maât, symbol of the universal order as it was established at the moment of the world's creation.*

*through virtue*, shall remain in memory after death; they call the habitations of the living, ‘inns,’ since we merely spend but a brief moment there, and call tombs, the habitations of the living, since the dead lead in Hades an unlimited existence.” [Emphasis added]

But, what was the content of these Egyptian funeral rites? First of all, we must understand that Egyptian beliefs have gone through tremendous evolution, and that behind the names “Osiris” and “Isis” there are religions *whose natures are totally different*, according to the specific times and traditions. In addition, it is quite likely that the influence of the first Christians and Jews,

death, it is important to act in conformity with Maât, goddess of truth and justice, but especially of the universal order as it was established at the moment of the creation of the world. Hence, the concern of every man must be to “*place Maât in his heart.*” The deceased is brought by Anubis, a benevolent divinity with a canine head, carrying a key, before the divine Tribunal. That is where his heart, the seat of conscience, shall be weighed. On one of the arms of the divine balance, we find an image of the goddess Maât, and on the other, the heart. If the two are in equilibrium, the deceased is declared “just,” and himself achieves

the state of “Osiris”; Horus will accompany him to Osiris’s side. Remember that the Egyptians practiced mummification to preserve the unity of the individual, body and soul together. It was this lost unity which brought about the downfall of the King Osiris (when he was assassinated and cut into several pieces), and it was that new-found unity (when Isis reconstituted his body) which permitted his resurrection.\*

As a Christian theologian of the Thirteenth century put it: “unity is the form of being, we respond in truth that all that is, is because it is one. . . . In fact, unity is the preservation and form of being, whereas division is the

\* We refer here to the original religious conception, of which it is obvious the Faiyûm portraits are a reflection. This conception can in no way be confused with its later superstitious degeneration: the cult of animals, and the cult of the obscure forces of Isis, turned into a castrating and bloody goddess.

cause of annihilation.”

It is true, nevertheless, that we have no writings from this period concerning these portraits and their exact significance, but the preceding indications enlighten us on the general spirit of their meaning.

Much later, this spirit would be brought to a higher level, once rid of its pagan forms. The gaze in painting later becomes, explicitly, the mirror of the human soul. In the Fifteenth century, Cardinal Nicolaus of Cusa would go even further in his work “The Vision of God,” in which he uses a self-portrait by Rogier van der Weyden as the basis for his reflection—a portrait whose gaze rests on the observer no matter where the latter places himself. Nicolaus of Cusa will compare this gaze to the vision of God, and note the similarity between the Greek terms “God” (“*theos*”) and “to see” (“*theorein*”). At first, Cusanus poses a paradox: “Yet, your gaze brings me to consider why the

image of your face is painted in a sensitive manner: it is because we cannot paint a face without color, and that color does not exist without quantity. But it is not with eyes of flesh that I see this painting, but with eyes of thought and intelligence that I see the invisible truth of your face, which signifies itself here in a reduced shadow.” Then, he insists on the fact that it is not only the gaze of the picture that is important, but also that of the observer. “[Y]our face will bear what the gaze that looks upon you shall bring to it,” stressing that, “where there is an eye, there is love.” And so, the gaze that falls upon the other becomes an act of love:

“I see now in a mirror, in a painting, in an enigma, *the eternal life which is none other than the Beatific Vision*, and it is in this vision that you never cease to see me with the greatest love to the depths of my soul. And for you, to see is nothing more than to give life, to forever inspire in me the gentlest love, . . . to

## Alexander the Great in Egypt



Scala/ART Resource, NY

*Alexander at the Battle of Issos at Arbela (331 B.C.). This mosaic, which was found in Pompeii, is in fact a copy of a work painted by a member of the School of Sycion, where the painter Apelles was trained. It is from this pictorial tradition that the Faiyûm portraits flowed, and not from the Roman tradition.*

Conquered by Alexander the Great in 332 B.C., the rich agricultural lands of the Nile and the Faiyûm were given to the former Greek-Macedonian soldiers as a reward for their services. Egypt had already built an impressive irrigation system, permitting the capture of millions of gallons of water for use in the growth of its agriculture. Hereditary land-owners, the Greek-Macedonians immigrants, but also Jews, Asians, Syrians, Libyans, Ethiopians, and others produced wheat, wine, olives, linen, and papyrus.

As Plutarch notes, Alexander “did not do as Aristotle, his preceptor, advised him, to act towards the Greeks as father, and towards the barbarians as lord.” Aristotle’s precept was to treat “the former as friends and family, and to use the latter as one would use animals or plants,” considering them barbarians and slaves “by nature.” The tragedian Euripides, like many other chauvinist Greeks, eloquently affirmed that, “the barbarian is born for slavery

give me the fountain of life, and by this gift augment and perpetuate my being, to communicate to me your immortality.” [Emphasis added]

Now, look again at the Faiyûm portraits. Are we not in the presence of an eternal life which is none other than the Beatific Vision?

### The Tradition of Apelles

The Faiyûm paintings not only memorialize the memory of individuals whom we have never known, they also immortalize the anonymous painter who, thanks to his art, continues to move us to this day.

Contrary to what has often been said, these were not “Roman paintings.” Euphrosyne Doxiadis, basing himself on the impassioned research of the modern Greek painter Yannis Tsarouchis, affirms that they “were a contribution of the Greeks to the Egyptians’ struggle against death.” This pictorial tradition can be dated back to the era of the exclu-

sive portrait-maker of Alexander, the realist painter Apelles (c.360-300 B.C.).

There are two indications that reveal the probable influence of this tradition on the Faiyûm portraits.

Pliny the Elder gives us the first indication when he describes the paintings of Apelles: “The point on which this art manifested its superiority was grace, even though there had been at the time some very great painters; but, even while admiring their works and covering them with praise, he [Apelles] said that they were lacking some of that famous charm that was his own, which the Greeks called *charis*; that they had attained all manner of perfection, except that, on this one point, he had no equal. He also claimed another title to glory: even while he admired a work by Protogenes, the result of tremendous effort and finished to meticulous excess, he said that on all other points they were equals or even that Protogene was superior, but that he alone had the advantage

and the Greek for liberty.” Alexander, however, did not conform to the prejudices of his time. He believed that chance of birth and blood had nothing to do with it, and that one became slave or free as a function of culture.

There was, in Egypt, intermarriage among immigrants, and a mixing between immigrants and the native population, leading to the founding of great cities: Alexandria, Naucratis, Ptolemaïs and Antinopolis. Constructed on a geometric model, these cities sheltered temples, gymnasiums, thermal baths, porticoes, and theaters, where sometimes the great Greek dramatists/playwrights were performed for days in a row. Homer and Plato were also read. It was in Alexandria that the Old Testament was translated into Greek and where the astronomer and poet Eratosthenes directed the greatest library of antiquity, where Philo of Alexandria rubbed elbows with St. Peter, and the

Neoplatonic philosopher Plotinus was born.

As far as religion was concerned, neither Alexander the Great nor his general and successor Ptolemy I Soter (r. 304-284 B.C.) were much concerned with the forms of the rituals *per se*, but rather more with infusing new conceptions more in conformity with the universalist image which they held of man. This was not some syncretic religion, or a mixture of Greek, Egyptian, and other religions. Rather, Alexander simply wanted to avoid entering into a sterile debate concerning rites.

Inspired by Homer’s *Odyssey*, Alexander considered Zeus to be “the father of men and the gods” and not to be the exclusive and amoral protector of the Greek cities alone. Through his conception, he has become—or rather once again became—the common father of all men, thus encouraging a human fraternity that could live *in concord*, and participate actively in the administration of the empire.

of knowing when to remove his hand from a painting—a precept worthy of being noted, and according to which too much attention to detail can often be harmful.” [*Natural History*, Book XXXV, Verse 80]

Isn’t this precisely one of the stylistic characteristics of the Faiyûm portraits?

No picture or treatise by Apelles, or by his master Pamphilus (whose master was Eupompus, native of Sycion, or modern Sikión), has survived. According to the testimony of Pliny, Eupompus would have been the originator of a revolution in painting, adding the school of Sycion to the Attic and Ionian genres—which, together, made up the Hellenic genre. We can obtain some notion of this art thanks to certain mosaics, such as the one at Pompeii representing Alexander at the Battle of Issos at Arbela (Second century B.C.). This mosaic is supposed to be a copy of a work by a painter from the school of Sycion. This tradition resurfaces once again in Alexandria in some of the monumental mosaics, or in portraits of women also painted in the Second century B.C., both of which reflect an attachment to *realism* in the representation. Add to this the important fact that the Greeks introduced into Egypt the three-quarter profile and frontal pose in a country where, it would seem, all the figures had until then been painted in profile.

The second indication lies in *tetrachromism*, i.e., the use of four colors. Incredible as it might seem, until the invention in the 1950’s of acrylic paints (polymer resins obtained from petroleum products), the basic ingredients of painting had practically not changed from the era of the Sycionian school that trained Apelles, to the era of Rembrandt and Goya, with the portrait artists of Faiyûm in-between! The ingredients which make up the media are, in varying proportions, albumen from egg yellow and white (prehistoric painters used blood), glue (produced, for example, from pelts), aqueous resins, essences, oils, and beeswax.

The famous four-colored palette of Apelles, the “*tetrachromie*,” can be found

in its entirety in the Faiyûm portraits: “melinum,” a white made up of a chalky clay from the Isle of Melos (eventually replaced by lead white); “attic sil” or “ochra”: yellow derived from the silt gathered from silver mines; “sinopsis du Pont”: red ochre soil from Sinope; “astramentum”: black made up in various ways, probably including black from the vine, containing blue highlights. Other pigments appear only in order to replace some of the former, according to the circumstances of availability, or to reflect the detail of a jewel (natural green soil or malachite), or an article of clothing (natural rose garancin, cyclamen rose, or the very expensive crimson extracted from sea shells).

As far as the Faiyûm portraits were concerned, either a wax-based paint (“encaustic”) was applied onto wood, or else the artists painted in distemper on linen canvas (so early!). The wood was mainly thin planks from the sycamore fig, which was easy to find during this period in Egypt, or from the cypress tree (the oak typical of the northern painters being extremely rare in the Mediterranean). Whitened beeswax was heated and mixed with other substances, such as the resins of the Chios mastic type, and different pigments. It could also be prepared in order to be applied cold (punic wax), after being emulsified or saponified, which made for clever possibilities of mixing with eggs or oil. Three main instruments were used to work the matter: the paint-brush, the cautery (a hot metal), and the “*cestre*” (a little stiletto).

When working on a linen canvas, it was customary to paint in distemper, after having laid a layer of glue mixed with a fine layer of plaster (equivalent to the gesso). On wood, where first a layer of glue was applied in distemper, the complexion was sometimes applied directly to the honeyed brown of the bare wood or on a khaki-tinted surface, the “*proplasma*,” the equivalent of the *impressione* (ground-color) or *imprimatura* of the great European Classical masters.

As the modern Greek painter Tsarouchis correctly observed, “the

good colorist sees a harmony of colors where others see objects.” So, against this background of khaki and working from the dark towards the light, depth was created by opposing cold and warm tints—rather than light and dark—in order to bring distances closer or farther away.

Starting on a somber background is a method found again later in the “Titus,” a work by the school of Rembrandt on display in the Louvre, and in “The Young Girl in a Turban” by Vermeer at the Mauritshuis in The Hague. Thus is painting liberated from captive lines, to become a sculpture of light.

### Renaissance of Transcendence

The Florentine painter and historian Giorgio Vasari (1511-1574) reported with shock in his *Lives of the Great Painters, Sculptors, and Architects*, that painting, starting in the middle of the Thirteenth century, had not only been neglected, but had “practically disappeared” in the West.

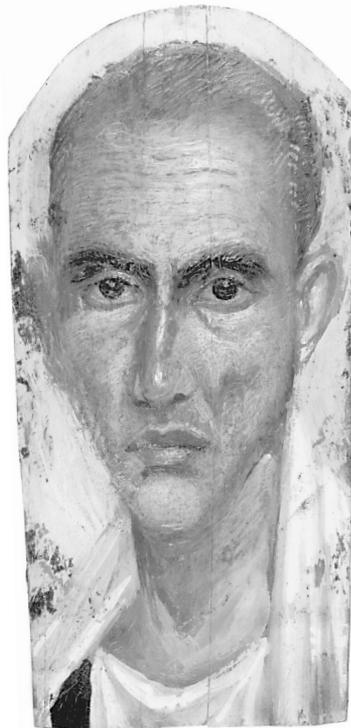
To bring it back to life, a team of

Greek painters was urgently invited by the authorities of Florence, who were convinced that the former possessed the lost secrets of this art. A young man from a noble family, Cenni di Pepe (1240-1302?), better known by the name of Cimabue, quit his studies in order to learn from this team. Once initiated into the secrets of their craft, he became the Master of Giotto, a founding figure of the Renaissance who, with the impetus of some enlightened Franciscans, would bring about a renaissance (rebirth) of Classical painting. “Re-birth” is indeed the appropriate word, since this art was practically non-existent during the 2,200 years that separate the Fifteenth century from the Faiyûm portraits.

The thread of this pictorial/artistic tradition had indeed been broken. More prosaically, this extremely rich region of the Nile, was looted successively by the Roman and Byzantine empires. First, Rome grabbed some thirty percent of Egypt’s grain production, and its entire infrastructure connected with water was sacrificed on the altar of immediate profit. Then, in A.D. 395, Egypt became an integral part of the Byzantine Empire, and continued to be run into the ground. It was then that painting entered a two-dimensional world for centuries to come. The advent of the Byzantine Empire, with its icons, institutionalized a flat stylization, and a symbolism which led to the superstition of “magical re-doubling”: the painting, which has become an object, is supposed to “magically” possess the divine qualities of that which it represents. It is supposed to capture forever a segment of eternity, but represents only a moment of emptiness. From this standpoint, the Faiyûm portraits, despite some technical similarities, are the opposite of the tradition of icons. We could say, that by losing the fourth dimension of transcendence, the third dimension—that of the space created by the unity between perspective and color—is lost along with it.

But whither this thread, last renewed during the Renaissance, today?

—Karel Vereycken and Philippe Messer,  
translated by Dana Scanlon



Württembergisches Landesmuseum Stuttgart

Older man, middle of the First century, unknown origin. Distemper on linen.



## Elizabeth Borowsky, Pianist

# ‘Music will help the children become whole’

A YOUNG ARTIST PERFORMS IN THE BALTIMORE SCHOOLS

*The simple, but profound, presence of universal principles—of truth and justice—embodied in the concrete personality of Mrs. Robinson, gave these young children a glimpse of a higher ideal of human life—something that is*

*ventions “outside the curriculum,” that I interviewed Elizabeth Borowsky and her father, Dr. Charles Borowsky, on March 23, 1999, in Baltimore. What accounts for the similarity of excited responses by the students, to these two seemingly different interventions? My short answer is: The students respond to cultural optimism, whether it be produced by Classical music, or by living history.*

—Lawrence Freeman

**Music is *the* universal language. It’s like food—a nourishment for the intellectual body. Children have a natural curiosity about it. Could they do it too? How could they do it?**

**D**uring February 1999, the Schiller Institute, with the help of teachers from the Baltimore schools, arranged for Amelia Robinson, Schiller Institute vice-chairman and an 87-year-old heroine of the Civil Rights movement, to address several locations as part of Black History Month events.\* In four days, Mrs. Robinson spoke at six schools, reaching a combined audience of 1,100 students and teachers, primarily first through fifth graders. The effect on these students was electric. Hearing the Civil Rights leader, whose lifelong fight to end discrimination has spanned generations, produced an immediate and genuine excitement in the various audiences of children.

Listening to Mrs. Robinson recount some of her numerous experiences in fighting for Civil Rights in Alabama, the young children became momentarily changed—they were lifted out of the “here” and “now” of their immediate surroundings, to participate intellectually in a long span of real history.

\* A full report of Mrs. Robinson’s tour appeared in the Spring 1999 issue of *Fidelio*.

*sorely lacking in our culture today.*

*What would appear to be a totally different type of intervention into the Baltimore area schools has been the musical initiative of Dr. Charles Borowsky and his wife, Cecylia Barczyk, collaborators of the Schiller Institute, with the participation of their children, Elizabeth, Emmanuel, and Frances. Through various contacts and Classical music associations, they have arranged for Elizabeth, a pianist, and Emmanuel, a violinist, to perform at elementary schools in Baltimore City, Baltimore, and Hartford Counties, in front of small and large audiences. These performances, which last about twenty-five minutes, have also sparked excitement and inquisitiveness among the primarily inner-city audiences, who are rarely exposed to Classical music.*

*It was with a view of both these inter-*

**Fidelio:** Elizabeth, you’ve been giving various concerts in the public school system around the Baltimore area—Baltimore City, Baltimore County, Hartford County. Could you tell us a little bit about how this came about?

**Elizabeth Borowsky:** This started when I was about seven years old, with me playing in concerts at the University, organized by the International Friends of the ‘Cello Association, for inner-city schools, and the students and teachers.

From there it escalated into eventually playing at public schools and private schools throughout these counties and cities.

**Fidelio:** And you’re how old now?

**Elizabeth Borowsky:** I’m fifteen.

**Fidelio:** So, you’ve been involved in giving these concerts for about eight years now. You were telling me earlier, that first you got involved in this through the International Friends of the ‘Cello Association, which your mother was involved in, and then from there, you and your mother came up with the idea that this would be a good

way of bringing this music to the city school system. And I understand that you and your brother have now played in about fifteen different schools in various city and county public schools.

What has been the reaction in these schools? You're performing before young children—I think you told me from the ages of second grade to fifth to sixth grade. And they're seeing you, who are also young, and your brother is eleven years old. So, how do they respond when they see two young children performing Classical music in their schools? And also, if you can remember, some of the pieces you played.

**Elizabeth Borowsky:** It's often a new feeling for them and something new to them. They might not have heard the music or seen musicians, and most likely haven't seen someone so young playing this music.

They are very responsive and very inquisitive, wanting to know more and more. Music is an international, *the* international, language, universal language. It's like food—a nourishment for the intellectual body. So they have a natural questioning and curiosity about this: how are we doing this? Could they do it too? How could they do it?

You asked some of the pieces we've played. We've played everything from Mozart piano sonatas, to Vivaldi and Bach violin concertos, to Gershwin preludes, to the "Bumblebee," and things like the "Happy Farmer," or "Twinkle, Twinkle, Little Star"—things which are new, and things which are familiar.

**Fidelio:** When you perform these Classical pieces, this may be the first time that these children are hearing Classical music. Do they come forward and say "Gee, I'd like to play that instrument?"

Given the fact that this is new to them, in your opinion, is this something that they would want more of, if they had the opportunity?

**Elizabeth Borowsky:** Often, with adults and other people who are already

set in their ways, new is not good. And therefore, if you give them something new, they will try to ignore it, or they will find something wrong with it. But we find that with these children, when we go, they want new. They don't have any prejudice against new things, different things. And they look forward to having us come and they enjoy listening to us, at least from what I've heard.

After the concerts, we often hear a lot of "Neat!" and "I'd like to play that, too," and "Do you teach piano?" Or "I hope my mom can get me some piano lessons or violin lessons."



ERNS/Stuart Lewis

**This was the largest Classical music concert in Washington, D.C., attended by the highest percentage of people under twenty. It was the concert with probably the greatest number of Black Americans attending. It shows that there is a need.**

So, it's quite easy to see that they are enjoying it.

**Fidelio:** In the approximately one hour you are sometimes given—with audiences that range from 20 to 400, in libraries, in auditoriums, in classrooms—you say that you play music for about twenty-five minutes, which includes a couple of Classical pieces. What takes place in the rest of the time between you and the students?

**Elizabeth Borowsky:** Okay. I'd say

about two-fifths of the time is music, then another two-fifths would be about the music, about the composers, about the history of music, about our instruments. And the last fifth would be questions and answers. They want to know about us, and we want to know about them.

**Fidelio:** One thing you mentioned to me, was that you're planning to do a concert and seminar next year for high school students, which is an older group than the ones you've been playing for. And, in addition to the concert, you want to have a seminar, where you discuss the music,

*Emmanuel Borowsky performs Vivaldi Violin Concerto in A minor, St. Thomas Boys Choir of Leipzig (Thomanerchor) concert, Washington, D.C., February 1998. Emmanuel's mother, cellist Cecylia Barczyk, is seated to his left.*

and that you've been using somewhat as a model, the "Excellence in Education" seminar that was organized by the Schiller Institute and your father's agency Intermuse in February 1998.

Could you tell me how you are using the ideas of that seminar, and this whole "Excellence in Education" concept? How that's affected your own thinking.

**Elizabeth Borowsky:** We've used a lot of the material which was provided, or which came out after, the "Excellence in Education Through Music" seminar and symposium held last year, February 1998, in our concerts and in our travels all around the world, in particular the

statement which my father made, "Everybody is Born a Genius." People respond very well to that, as well as to the report of how mice are influenced by music. And therefore, they can draw the conclusion that people are influenced by music as well.

**Fidelio:** Are you talking about material in *New Federalist* and *Fidelio*?

**Elizabeth Borowsky:** Right. In the *Fidelio* articles.

**Fidelio:** Now, I'd like to ask Dr. Charles Borowsky: In the beginning, this effort was designed to try to bring

schools. And we are now planning something more to raise the awareness among those decision-makers on the Board of Education, politicians, as well as other people responsible for the well-being of the Greater Baltimore society. And, therefore, we would like to have a festi-

and by yourself as a growing, accomplished pianist.

Could you tell us about some of your travels, some of the cities you've played in, and what some of your experiences have been around the world?

**Elizabeth Borowsky:** First of all, I've mainly traveled in North America, Europe, and Asia. The countries have included China, South Korea, Japan, Indonesia, Turkey, Germany, Poland, Austria, Switzerland, France, Italy, Great Britain, Canada, and

**Nowadays, there's a trend to picture Classical music as elite, or as a music of the past, while in Asia, they see it as a tool for achievement, not only in the past, but in the present.**

here in the United States.

When we go to other countries, not only do we play music, but we try to find out more about the culture and about the people, to interact with them. And so, although we interact through our concerts and through the music, we often spend time doing other things—visiting places, visiting the people, going horseback riding, climbing mountains, to see a much larger view of everything—the whole picture, the whole idea of the country and the people.

**Fidelio:** You were telling me earlier that you think there's a real—I don't know if this is the right word or not—revival, or emphasis being placed on Classical music in the Asian countries, especially South Korea. Could you tell us about your experiences there, or what indications you have about the concern of these nations to promote Classical music, especially among children? What steps are they taking that you don't see going on, for example, in the United States, or elsewhere in the West?

**Elizabeth Borowsky:** First of all, we see a large involvement of the music with parents and teachers, and other people who can influence the children. The Koreans have a special term for the mothers—"fever mothers," because they are always bringing their children back and forth to music activities. "Fever," like when you're sick.

It seems as if their only purpose is to help their children to succeed, by pushing them to do well and excel in school



*After concert, Elizabeth, Emmanuel, and their mother Cecylia Barczyk, pose with members of the Poole Gakuin Strings Club, Osaka, Japan, December 1998.*

Classical music to the students, to the children, to the families of the Greater Baltimore Area. Have you succeeded in doing that? What steps are you taking and will you take to continue to bring these ideas and music to the students in the city?

**Dr. Borowsky:** Basically, what we have been doing, both through the Friends of the 'Cello as well through our association with the Baltimore Music Club and the Baltimore Music Teachers Association, was to respond to the growing needs among youngsters in this area. We have seen that upon listening to performances by Elizabeth and other musicians, the children desired more. And they were dissatisfied because they only got a little.

And therefore, we reach out to

val which will bring out Classical music, and prove and show how music has contributed to excellence in education.

Observing these children, and being a sort of scientist looking at the larger picture, I can see that creative people must have an environment and stimuli. And the stimuli will not come from blind watching of television, or games, or daily low-key consumption, but it must be stimulated by values which have made the society effective for centuries. And I do believe that music is one of them.

**Fidelio:** I'd like to ask Elizabeth some questions about your international travels, because you don't just play in Baltimore and Maryland, but, in fact, you've been in many cities all over the world, performing as part of various concerts,

and in anything else which they do. So the parents, especially the mothers in this case, are really trying to help their children, while here you often see—too often—see the parents letting their kids watch TV, and sending them off to let someone else do the job of bringing them up.

**Fidelio:** Are they, for example, teaching—is Classical music part of the curriculum in some of these Asian countries? Do you see more children playing Classical music? What has been the response to some of your concerts as a young American pianist playing over there?

**Elizabeth Borowsky:** Well, first of all, I know that they have many, many art schools, in which they teach the fine arts of dance, music, and art. And these are not just like the magnet schools here, but they are really pushing the students to do well.

You have, for instance, 300 piano teachers at one school.

**Dr. Borowsky:** The students sign up, and then if the teacher is effective, they will stay with it. If the teacher is not effective, they switch. And they are naturally eliminated.

Moreover, I think it's like a catalyst, Classical music—to awaken self-discipline for pursuing education, systematic education, because this is exactly what Classical music does. If a child doesn't practice, there's no progress, and so on and so forth. And so, one can see that the social planners, the educators, and most of the families, have somehow modelled themselves after the great achievement of Western cultures, particularly Germany and the United States.

However, nowadays, when we promote some kind of wrongly perceived multiculturalism, we eliminate—we distance ourselves from the achievements of Western Europe, or even of our own country, and we are going back to somewhere where we will end up on a dead-end street. And I think Asia, particularly Korea, and possibly also in Singapore or Thailand, even, are opening their minds through music.

**Fidelio:** Do you find that there's more interest in, let's say, for example, South Korea, or Thailand, or Indonesia, for

Classical music, than you find in the United States?

**Elizabeth Borowsky:** I think that the people there realize that music—though they don't have to become musicians—that the music will help the children and the people become whole.

**Fidelio:** And you find a great interest in the concerts you've given? I mean, do people have any reaction to the fact that you're a young American in Asia performing Classical music?

**Elizabeth Borowsky:** I think that the fact that we're young, is always something which attracts people, in Asia and all around the world. In Asia, because there are so many young artists, the fact that we're Americans probably makes a difference to them, because I don't think there are many Americans going there to play music.

**Dr. Borowsky:** Briefly, I think it's the perception of the function of Classical music. Again, nowadays, there's a trend to picture Classical music as elite, or as a music of the past, while in Asia, they see it as a tool for achievements, and not only in the past, but in the present. And they could see that well-educated people have a better understanding of different cultures because they are more open-minded, and as I spoke in Singapore at a meeting, they said that Classical music seems to open the people's minds to others—to different people, as languages do. If somebody knows more languages, he's more tolerant and more inclined to understand and look benevolently on other people.

So, it's probably also a tool which should be promoted in our society. And I think the Schiller Institute, or the committee which was created last year on the occasion of the Thomanerchor's visit to the United States, was an excellent example. People of various backgrounds were able to join together and to create an atmosphere which didn't last for only one day or night of the concert. By the way, this was the largest Classical music concert in Washington, D.C., attended by the highest percentage of people under twenty, and attended by people of various ethnic and racial backgrounds. It was the concert with probably the greatest number

of Black Americans attending.

So, it shows that there is a need. And it should not be portrayed as an elite, or as a racial matter, or as looking backwards, as European, but it should be something which is *human*; it's universal—it's a universal value. And since everybody in development needs a catalyst, we can not look for catalysts which kill people, but we should use something that is provable to be beneficial—and that is Classical music.

**Fidelio:** So you have found that, among young people, Classical music is a universal language, and that all people can understand it, and that there are no limitations or prejudices when it comes to who performs the Classical music, and that you have seen—

**Elizabeth Borowsky:** Well, as you can imagine, when we go to Korea and to Japan, we don't speak Korean and Japanese. So, the only way for us to communicate with these people, is through music. And somehow, it always works out. We see that these people are enthusiastic, and that they enjoyed the concert. And it doesn't even take words—just the feeling in the room can be really incredible. You can feel the atmosphere when the audience is interested, and is receiving the signals, and your intentions, which you are trying to send out.

**Fidelio:** What about your future plans? Do you plan on becoming a concert pianist?

**Elizabeth Borowsky:** I plan on becoming a professional concert pianist, and to continue what I've already started—bringing music to people of various backgrounds, of various musical abilities—to everyone, not just musicians. I'd like to continue to bring music to the school systems, to the retirement homes, and not just to the concert halls.

**Fidelio:** So, you think that Classical music belongs to everyone?

**Elizabeth Borowsky:** Yes. It's not something which only privileged people or higher-income people can have and enjoy.

**Fidelio:** Thank you, Elizabeth. And thank you, Dr. Borowsky.



National Gallery of Art, Library

Adriaen van de Venne, "God is revealed in the smallest work of his Creation," 1623.

## ‘God Is Revealed in the Smallest Work of His Creation’

While the chill winds of January still blustered outside, giving little hint of the spring to come, an exhibit at Washington’s National Gallery of Art gave hope that the delightful forms, hues, and scents of the season of rebirth could not be too far off. The show, “From Botany to Bouquets: Flowers in Northern Art,” an exhibit of 61 works by the greatest Dutch and Flemish still-life artists of the Sixteenth and Seventeenth centuries, includes watercolors, manuscripts, paintings, and botanical books, which celebrate the beauty of exotic flowers, as well as discoveries in botany and related scientific fields.\* The exhibit will remain open until May 31.

It was not until the Sixteenth-centu-

ry Northern Renaissance that still-life painting was accepted as an appropriate subject for a work of art. Up to that time, “still-lives” were to be found only as details of Northern, as well as Italian Renaissance paintings. But, inspired by Fifteenth-century botanical studies, especially those of Leonardo da Vinci and Albrecht Dürer, and by depictions of flowers and other botanicals as decorative elements in Books of Hours (prayer books), the early 1500’s began to see a veritable explosion of still-life flower painting—an interest that was fed by the discovery, in the New World and the Near East, of many botanicals previously unknown in western Europe.

In fact, one ironic feature of the coming of age of flower painting is, that this most secular of painting subjects grew in part out of the most fervent of religious endeavors: the pilgrimages of the pious to the Holy Land. On their travels, pilgrims often collected mementos, which they placed in small prayer

books. While many of these objects were of a devotional nature, some were natural objects such as flowers and insects, which were pressed between the pages.

### Observation of Nature

It was the discovery of many plant species that had been unknown to the ancients, which inspired Renaissance scholars to observe nature directly, rather than merely relying on such sources as Pliny and the other botanical studies of antiquity. As a result, during the Sixteenth century, the number of plants identified by botanists increase six-fold, from about one thousand, to six thousand species.

In his *Four Books on Human Proportion* (1528), Albrecht Dürer argues for the importance of observing nature:

“But life in nature manifests the truth of these things. Therefore, observe it diligently; go by it and do not depart from nature arbitrarily, imagining to find the better by thyself, for thou wouldst be misled. For, verily ‘art’ [i.e., knowledge] is embedded in nature, he who can extract it, has it.”

Dürer’s nature studies, which were widely copied and emulated, fathered a new field of highly-accurate and visually pleasing plant studies. One of his studies included in the “Botany to Bouquets” show is “Tuft of Cowslips” (1526) [SEE inside back cover, this issue], in which Dürer presents the humble primrose so that we almost see it grow before our eyes.

### Encyclopedia of Florals

This fascination with increasing man’s knowledge of the botanical world, led to the cultivation of extravagant gardens by wealthy burghers and members of the nobility. Artists were commissioned to draw and paint these gardens, and this in turn led to the production of the *florilegium*, a kind of encyclopedia of florals, shown for their beauty alone,

\* I am indebted to the exhibit catalogue, “From Botany to Bouquets,” by Arthur K. Wheelock, Jr., the National Gallery of Art’s Curator for Northern Baroque Painting, for much of the background material in this review.



Jacques Le Moyne de Morgues, “Damask Rose and a Purple-and-Blue Pansy (Heartease),” probably 1570’s.

and drawn from exotic and rare flowers found in the gardens.

One of the first artists to create a florilegium was Jacques LeMoyne de Morgues, a French Huguenot from Dieppe, who is best known for his renderings of the people, flora, and fauna of Florida (North America), which he drew during a French expedition of the mid-1560’s. Two examples of Le Moyne de Morgues flower paintings, done in miniature-style, are a “Damask Rose” and a “Purple-and-Blue Wild Pansy.”

### Man, the ‘Little Creator’

At about the turn of the century, the representation of flower bouquets arranged artfully in vases emerged as a genre in its own right throughout The Netherlands, Antwerp, Middelburg, Amsterdam, and Leiden. These early Seventeenth-century works, by such artists as Jacques de Gheyn II, Ambrosius Bosschaert the Elder, and Jan Brueghel the Elder, are, in my opinion, the high point of Dutch and Flemish flower painting. For, even though the later Seventeenth century is known as the “Golden Age” of flower painting, these early works display a marvelous quality of refined exuberance—perhaps derived from the marriage of rigorous scientific observation and extravagant loveliness.

There is a paradox created in these still-lives, between the glory of God’s creation (the flower), and man’s

improvement on nature, through Art. The paradox is resolved by the metaphor of the painting itself, wherein man—who was himself created by God—becomes himself a “little creator” by means of his art. Embedded in this is another idea: that man, through his voyages of exploration and the discovery of new lands—each with its own exotic flora and fauna—exerts his will over ever-greater portions of the universe.

Flower painters of the 1600’s were commissioned by botanists to record specimens for their research. For example, Carolus Clusius, who laid out the famous botanical garden at the University of Leiden in the 1590’s, engaged the artist Jacques de Gheyn II to portray the bounty of his gardens. In his *Hortus Botanicus*, Clusius grew many of the exotic species he had discovered on his travels abroad, including the tulip, the daffodil, and the hyacinth.

One of the most

Jacques de Gheyn II, “Still Life with Flowers,” c. 1602/04.

delightful of the early flower paintings is “Still Life with Flowers” (c.1602/04), by de Gheyn II, which was inspired by Clusius. For the modern gardener, each of these flowers will be instantly recognizable: a huge pink rose, whose size and shape mirror the globe of the vase, pink carnations, tiny violets (which look like today’s “johnny-jump-ups”), and a purple Turk’s cap lily. A window is reflected in the glass vase—a little joke by the artist, who turns reality on its head: Here you must look into the flower vase to see the window, whereas, in “reality,” one must look out the window to see the flowers!

At about the same time, certain artists became obsessed with a kind of realism that actually excludes metaphor, by attempting to imply tangible attributes, such as the sweet scents of the flowers, through the introduction of insects, butterflies, and even small snails and lizards into the composition. This trend is evident in a painting by Roelandt Savery, “Flowers in a Roemer” (1603), in which the host of beetles and lizards conveys a menacing quality, while the flowers themselves project an air of decadence, as though they were nearly spent—especially the large blue iris, which looks as if it were about to expire.

### Exotic Flora

The city of Middelburg, the capital of Zeeland, was the second home of the Dutch East India Company—which,



Courtesy of Teresa Heinz (and the late Senator John Heinz)



Roeland Savery, "Flowers in a Roemer," 1603.

among the treasures it looted from its colonies, were many unusual and exotic flora. As a result, the city was renowned for its botanical gardens, the most important of which was established in the 1590's by the famous botanist Matthias Lobelius. It was Lobelius's garden which is supposed to have inspired Adriaen van de Venne's engraving entitled, "God is revealed in the smallest work of his Creation."

The "Still Life with Flowers" (1612-14) of Ambrosius Bosschaert the Elder [SEE inside back cover, this issue], Middelburg's most famous painter of the period, features a single butterfly perched on a pristine white rose, which is surrounded by brilliant red, yellow, orange, and purple tulips, anemones, pansies, etc. This, and other works by Bosschaert, are notable for their sheer delight in the beauty of the natural world, as it was organized and improved by art. A later painting by Bosschaert, "Roses in an Arched Window" (1618-1619), displays an echo of Renaissance themes, as the arched window opens onto an extensive landscape

of the type seen in both Italian and Northern Renaissance works—but here, a bouquet of roses, at once sumptuous and refined, replaces what would have been the primary, religious scene, perhaps an Annunciation.

### 'The Lightness of Nature Itself'

With Jan Brueghel the Elder (1568-1625), the second son of the great Dutch painter Peter Brueghel the Elder, we encounter flower painting at its zenith. Brueghel had travelled extensively throughout Europe's artistic centers, including Cologne, Rome, Naples, and Milan, before visiting the court of Rudolf II in Prague, one of the great patrons and collectors of flower painting. In Milan, he met Cardinal Federico Borromeo, who would become his patron for life. Borromeo considered Brueghel's works to be

"the lightness of nature itself."

In the exhibition catalogue, Arthur K. Wheelock, Jr., the National Gallery's Curator for Northern Baroque Painting, notes that Brueghel's letters to Cardinal Borromeo provide "rare insights into the working method of this early Seventeenth-century flower specialist. They indicate not only that he made trips to distant cities to find rare and unusual blossoms, but also that he waited entire seasons for flowers to grow."

Brueghel writes that he painted flowers from nature, without benefit of preliminary sketches, so as to capture their fleeting beauty. An example of his work, "A Basket of Mixed Flowers and a Vase of Flowers" [SEE inside back cover, this issue], delights in the sheer abundance of gor-

geous blooms, gathered in the basket fresh from the garden, some of which have been selected for the vase.

Yet, as any gardener would immediately recognize, no matter how skilled the grower, these blooms could never have been gathered during any one season of the year! While the artist is celebrating the abundance and beauty of God's Creation, he is also extolling man's freedom to appropriate this bounty for his physical, as well as spiritual needs. As Cardinal Borromeo himself observed, these painted flowers, seen "when winter encumbers and restricts everything with ice," would continue to blossom and provide enjoyment, "even imagined odor," long after nature's own flowers had withered and died.

It was this spirit that the Dutch humanist and poet Constantijn Huyghens, father of the scientist Christian Huyghens, captured in a poem written in 1645, in which an envisioned contest between Mother Nature and the flower painter Daniel Seghers takes place. Here—wonder of wonders!—it is the artist who wins, for his painted flowers produce a "fragrance of roses" so excellent, that it "renders the real one a shadow."

—Bonnie James



Ambrosius Bosschaert the Elder, "Roses in an Arched Window," 1618-1619.

## A Primer of Geopolitical Madness

Dr. Zbigniew Brzezinski, who counts among his leading political offspring Secretary of State Madeleine Albright, the self-described “Xena Warrior Princess” of the Clinton administration’s Principals Committee, has spelled out his zany geopolitical views in a booklength diatribe, *The Grand Chessboard: American Primacy and Its Geostrategic Imperatives*.

While Brzezinski’s book has probably sold more copies in Russia, where the elites are trying to figure out U.S. strategy, it is worth recalling that Brzezinski is in reality a British asset, trained by William Yandell Elliott, a Nashville Agrarian and Cecil Rhodes “Roundtable” tout who also trained Brzezinski’s sibling rival, self-confessed British agent Sir Henry Kissinger. Unlike Kissinger, who was given a knighthood usually reserved for leading members of the British Foreign and Commonwealth Office, Brzezinski has been more covert in his Anglophilia.

### British Camouflage

In *The Grand Chessboard*, Brzezinski goes out of his way to camouflage the current British role as the “back-seat driver” behind the worst policies of those such as Vice President Al Gore, Jr. and Secretary of State “Madmeddling” Albright.

Thus, in *The Grand Chessboard*, which always speaks of U.S. “geopolitical” interests, Brzezinski dismisses as irrelevant the ongoing manipulation by an Anglo-American cabal, in which the British “Venetian Party” is the dominant intellectual force shaping the issues that confront traditional American institutions.

According to Brzezinski, Britain today occupies a special place as a U.S. ally, but it is a “retired” geostrategic player. Britain is above reproach, in terms of the dangerously “geopolitical” doctrines that “Americans” like himself have been peddling increasingly of late, being content to maintain what it can of

the “special relationship” with the United States and play with its Commonwealth—the euphemism for the British Empire today.

### Hitler’s Geopolitics

Brzezinski starts his discourse on “Superpower Politics” in the wake of the collapse of the Soviet Union and emergence of a prostrate Russia, by stating that the United States, as the sole surviving superpower in the post-Cold War world, has a window of opportunity of some ten to twenty years to assert its control over all of Eurasia. For Brzezinski, “Eurasia . . . retains its geopolitical importance. For America, the chief prize is Eurasia.”

It should be noted, that what Brzezinski calls geopolitics, is a variant upon the Mackinder/Hitlerian quackery that, in the hands of the Prince of Wales—later King Edward VII—underlay World War I. Ultimately, this doctrine was conduited, through Anglophile circles such as the “Wagner Kreis” (i.e., Houston Stewart Chamberlain and the Wagner Circle) and the mystic Thule Society, of which German geopolitician Karl Haushofer had been a member, into the pages of Hitler’s *Mein Kampf*, as a prelude to World War II.

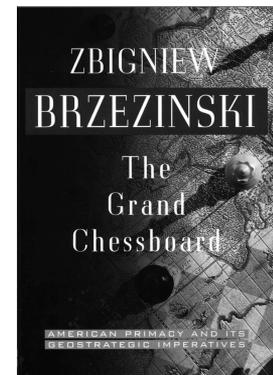
Brzezinski knows this. Thus, when discussing the history of geopolitics, he writes, “one of the most prominent [analysts of geopolitics], Harold Mackinder . . . popularized his heartland concept by the famous dictum:

“Who rules East Europe commands the Heartland;

“Who rules the Heartland commands the World-Island;

“Who rules the World-Island commands the world.

“Geopolitics was also invoked by some leading German political geographers to justify their country’s ‘*Drang nach Osten*’ [‘Drive to the East’], notably by Karl Haushofer adapting Mackinder’s concept to Germany’s strategic needs. Its much-vulgarized



**The Grand Chessboard:  
American Primacy and  
Its Geostrategic Imperatives**  
by Zbigniew Brzezinski  
New York, HarperCollins, 1998  
240 pages, paperback, \$15.00

echo could also be heard in Adolf Hitler’s emphasis on the German people’s need for ‘*Lebensraum*.’”

It is therefore little short of astounding that Brzezinski presents a post-modern version of the Mackinder/Haushofer geopolitical doctrine—since it places him historically in the footsteps of Hitler’s geostrategic doctrine!

### Targetting the ‘Survivors’ Club’

Brzezinski is crystal clear throughout his book that China and Russia, especially, must not be allowed to combine forces, thereby becoming a global power sufficiently strong to expel the United States from its post-Cold War “prize” of Eurasia. The alliance of China, Russia, and India that is coming into being based on Lyndon LaRouche’s “Grand Design” for Eurasian integration through massive infrastructure projects such as the Eurasian Land-Bridge, what the Chinese refer to as the “New Silk Road,” is, for Brzezinski, the number-one danger.

Brzezinski writes: “Potentially, the most dangerous scenario would be a grand coalition of China, Russia, and perhaps Iran, an ‘anti-hegemonic’ coalition united not by ideology but by complementary grievances. It would be reminiscent in scale and scope of the challenge posed by the Sino-Soviet bloc, though this time China would likely be the leader and Russia the follower.

Averting this contingency, however remote it may be, will require a display of U.S. geostrategic skill on the western, eastern, and southern perimeters of Eurasia simultaneously.”

Thus, Brzezinski defines the emerging “Survivors’ Club” as the single most dangerous “geopolitical” force which those who desire to dominate Eurasia might encounter. Once again, Brzezinski allies himself with the British “Club of the Isles,” that emerged out of two world wars that were instigated by a treasonous Anglo-American Tory plot—e.g., financing Hitler’s imposition upon a prostrate Germany by E.H. Harriman, Sir George Bush’s father, Prescott Bush, and Montagu Norman, Governor of the Bank of England—in order to halt precisely such integration of Eurasia around such true global economic development as the Land-

Bridge conception.

Hence, Brzezinski fantasizes a “global-zone of percolating violence,” that could be skillfully manipulated to stop Eurasian integration. According to a map of this region in *The Grand Chessboard*, this zone of “percolating violence” includes all of Central Asia, extending westward to include Turkey, northward to include southern Russia, and eastward to touch upon the western borders of China. It includes the entire Middle East, where Brzezinski claims it is imperative for the United States to retain control, especially in the critical Persian Gulf. And, the zone extends eastward to include Afghanistan and Pakistan, up to the latter’s border with India.

It is clear, based on reading *The Grand Chessboard* “geopolitical” lunacy from the perspective of Lyndon

LaRouche’s Eurasian Land-Bridge for the integration of the United States in strategic partnership with Franklin Roosevelt’s World War II allies—i.e., China and Russia—that anyone in policymaking circles insane enough to lend credence to Brzezinski’s nonsense has endorsed a fast track toward World War III. As LaRouche made clear in his strategic study “Mad Brzezinski’s Chessboard” [*Executive Intelligence Review*, April 2, 1999], every time the Anglo-American Tory traitors have faced a depression collapse, they have sought to protect their global dominance by starting a war. *The Grand Chessboard* is a blueprint for how to start such a war, which would plunge the majority of mankind into a New Dark Age for generations to come.

—Scott Thompson

## Crackpot Landlords vs. Mideast Peace

Yossi Beilin, a top aide to Israeli Prime Ministers Yitzhak Rabin and Shimon Peres, and a behind-the-scenes architect of the Oslo peace agreement, once offered an insightful comment on the difficulty of resolving the deadlock over Jerusalem: “There is a crackpot quality to much of the talk here about Jerusalem,” he said.

That “crackpot quality” is again evident in the last-minute maneuvers of outgoing Israeli Prime Minister Benjamin Netanyahu, which threaten the potential for a reinvigorated effort to conclude the Oslo process under Ehud Barak, who defeated him by a landslide in the elections on May 17. These measures include a green light for the construction of 132 housing units for Jewish settlers at Ras Al-Amud in a Palestinian neighborhood in East Jerusalem, which cuts off access to East Jerusalem from Abu Dis, a large Palestinian suburb just outside the city; and, in the decision announced May 29 to expand the West Bank Jewish settlement of Maale Adu-mim by 3,000 acres, linking it to Jerusalem and cutting the West Bank in half.

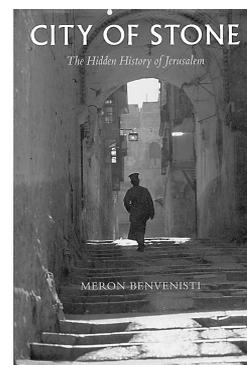
Both actions have provoked an angry

response from Palestinian Authority leaders, at precisely the moment that hopes for peace have been rekindled, with the ouster of Netanyahu.

### The Bingo King

The case of Ras Al-Amud highlights the danger inherent in this “crackpot” factor. The settlement houses members of Yeshiva Ateret Cohanim, messianic Jewish extremists who believe that building the “Third Temple” on the Temple Mount in Jerusalem will bring the advent of the Messiah. To facilitate this occurrence, the buildings presently occupying the Temple Mount—the Al-Aksa Mosque and the Dome of the Rock, both sites holy to Islam—must be removed, by force if necessary. Members of the Jewish Underground allied with Ateret Cohanim have been arrested by Israeli security forces in recent years for attempts to blow up these mosques.

Financing this settlement is the notorious bingo king of California, Irving Moskowitz, who has funnelled millions of dollars to projects in Jerusalem. The opening of one of his pet projects, the tunnel adjacent to Temple Mount, in September 1996, resulted in more than



**City of Stone: The Hidden History of Jerusalem**  
by Meron Benvenisti  
Berkeley, University of California Press, 1996  
274 pages, hardbound, \$24.95

75 deaths in the riots which followed.

Moskowitz, who vehemently opposes the Oslo peace process, exemplifies the crackpot factor. He has stated that the essence of Judaism can be reduced to the following formula: “Jewish control of Jerusalem, of the Temple Mount and the Western Wall, is more important than peace. When Jews throughout the ages prayed, they did not pray for peace with the Arabs. They prayed for Jewish control of Jerusalem.”

To reduce the mission of the Jews, from that of being “a light unto the

nations”—with the message of One God, and with the idea that man, created in God’s image and likeness, serves as an instrument through which civilization moves toward a more perfect future—into a single-minded pursuit of property titles in Jerusalem, as Moskowitz and the crackpots in general do, is, first off, a demeaning insult to those who sustained their commitment to that mission through two thousand years of Jewish dispersion. Moreover, it is also the means by which some Jews, such as the extremists financed by Moskowitz, have been turned into psychotic killers, driven by the belief that human life is less sacred than real estate.

### ‘City of Stone’

Israeli author and historian Amos Elon wrote that this extremist view, which posits that the holiness of Jerusalem makes it imperative that it be under Israeli sovereignty—for which there is widespread acceptance among settlers and other fanatic supporters of “Greater Israel”—“is a novelty in Jewish religious thought.”

Yet, as becomes clear in the thoughtful and provocative book by Meron Benvenisti, *City of Stone: The Hidden History of Jerusalem*, it is precisely this novelty which is at the heart of the Jerusalem “crackpot quality,” and which is the ultimate stumbling block to an agreement in the final status talks on Jerusalem.

Benvenisti has had hands-on experience with governing Jerusalem, having served as a deputy mayor with responsibility for administering the Palestinian areas annexed by Israel. From reading this book, one discovers that he knows the city well, both in its physical space, and in the subjective distortions which have become attached to political control of that space. While the market has been flooded in recent years by books on Jerusalem, few combine the depth of insight of Benvenisti with his razor-sharp, polemical slicing-and-dicing of the ideological impediments to peace.

The central problem faced by negotiators for Israel and the Palestinians over Jerusalem, is laid bare in the opening pages. The year 1995 was chosen by Israel as the 3,000th anniversary of the

establishment of Jerusalem as the capital of the Kingdom of Israel. To commemorate the event, the Israeli government distributed handbills which stated, “Jerusalem is the concrete historical expression of the Jewish religion and its heritage, on the one hand, and of the independence and sovereignty of the Jewish people, on the other. Jerusalem’s identity as a spiritual and national symbol at one and the same time, has forged the unique and eternal bond between this city and the Jewish people, a bond that has no parallel in the annals of the nations.”

This assertion is mirrored, Benvenisti writes, by an official explanation produced by the Palestinians: “Jerusalem has been the capital of our Palestinian Arab homeland ever since it was built by our ancestors. . . . The Arab presence in Jerusalem was never interrupted.”

When Benvenisti asks, “Who is right?” he answers: “The question is superfluous. The chronicles of Jerusalem are a gigantic quarry from which each side has mined stones for the construction of its myths—and for throwing at each other.”

### Making Demographic ‘Facts’

As Israel has governed Jerusalem since its victory in the 1967 war, the designation of Jerusalem as a “city of stone” goes beyond metaphor. “History is a vast quarry from whose stones a magnificent edifice dedicated to the cult of Israeli Jerusalem has been constructed,” writes Benvenisti. “In it there is no room for the other—Palestinian Arab—collective.”

The implications of this attitude for the non-Jewish residents of Jerusalem is a particularly valuable contribution of Benvenisti. He is unsparing in his criticism of his former boss, long-time Jerusalem mayor Teddy Kollek, who used city planning to establish “demographic and physical ‘facts’ in east Jerusalem.”

Kollek pursued this, with support from both Labor and Likud governments, during his tenure, which lasted from 1965 until 1993. With the adoption of the 1968 Master Plan for the city, city planning became a “Jewish national undertaking. Organization of urban space ceased to be a question of plan-

ning, aimed at guaranteeing optimal quality of life; the physical space came to be perceived as a battlefield to gain control of and to defend against the Muslims and Christians.”

In 1992, a Commission established by the Interior Ministry, decreed that it is “the state’s obligation to strengthen and shore up the status of Jerusalem as Israel’s capital through increasing its [Jewish] population and expanding its economic base.” Thus, Jewish settlements were expanded with heavy state funding, and Jewish neighborhoods provided the most modern infrastructure, while Arab neighborhoods suffered from neglect, all in the name of “establishing physical and demographic facts.” Kollek admitted that this was conscious policy in his 1994 book, *Teddy’s Jerusalem*, in which he wrote: “It is necessary to make life difficult for the Arabs, not to allow them to build.”

The situation has grown worse for Arab residents of Jerusalem, Benvenisti points out, under Kollek’s successor as mayor, Likudnik Ehud Olmert, who has openly backed actions by extremist settlers to break up Arab neighborhoods.

### Good Questions

Despite the multitude of problems presented by Benvenisti, he remains hopeful. While sharing with Beilin concern over the “crackpot” factor, writing that “the problem with Jerusalem is irrational at its core,” he believes a “process-oriented approach,” as initiated with Oslo, which grapples with each problem as it arises, remains the only solution. He has concluded that there is no alternative to Oslo, but confrontation and war. The Intifada demonstrated that a “unified Jerusalem” is “nothing but a forcibly imposed fiction.”

In the end, all sides must answer the question, “Why is it that the love of Jerusalem and the reverence for its holiness, shared by all the religious communities, do not become a unifying force in the world, but instead a force for conflict and divisiveness?”

Benvenisti may not have all the answers, but he asks many of the right questions.

—Harley Schlanger

*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.  
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# ‘God Is Revealed In the Smallest Work Of His Creation’

From Botany to Bouquets: Flowers in Northern Art,’ an exhibit at the National Gallery of Art showing works by the greatest Dutch and Flemish still-life artists of the Sixteenth and Seventeenth centuries, celebrates the beauty of exotic flowers, as well as discoveries in botany and related scientific fields.

It was not until the Sixteenth-century Northern Renaissance that still-life painting was accepted as an appropriate subject for a work of art. Inspired by Fifteenth-century botanical studies, especially those of Leonardo da

Vinci and Albrecht Dürer, and by depictions of flowers and other botanicals as decorative elements in Books of Hours (prayer books), the early 1500’s began to see a veritable explosion of still-life flower painting—an interest that was fed by the discovery, in the New World and the Near East, of many botanicals previously unknown in western Europe.

It was at about the turn of the Seventeenth century, that the representation of flower bouquets arranged artfully in vases emerged as a genre in its own right, throughout The Netherlands, Antwerp, Middelburg, Amsterdam, and Leiden.

There is a paradox created by these still-lives, between the glory of God’s creation (the flower), and man’s

improvement on nature, through Art. The paradox is resolved by the metaphor of the painting itself, wherein man—himself created by God—becomes a “little creator” by means of his art. And, embedded in this, is another idea: That man, through his voyages of exploration and the discovery of new lands—each with its own exotic flora and fauna—exerts his will over ever-greater portions of the universe.



*Albrecht Dürer, ‘Tuft of Cowslips,’ 1526.*



*Abrosius Bosschaert the Elder, ‘Still Life with Flowers,’ 1612-1614.*



*Jan Bruegel, the Elder, ‘A Basket of Mixed Flowers and a Vase of Flowers,’ 1615.*

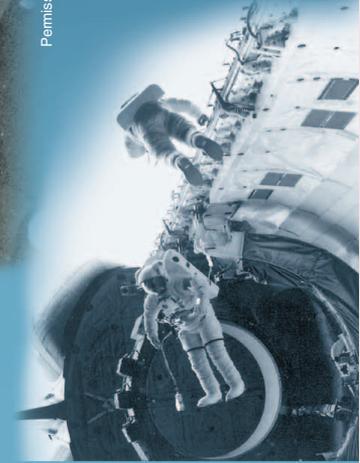
## In This Issue



EIRNS/Stuart Lewis



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NASA

## What It Takes To Be A World-Historical Leader Today

The solution to the paradox of political leadership resides in the discoveries of Classical art and science—discoveries which can only be brought about by ‘human beings who devote their lives to a purpose way beyond their mortal existence.’ Helga Zepp LaRouche’s presentation of the philosopher Moses Mendelssohn as an example of world-historical leadership, is amplified by accompanying reports by David Shavin and Steven Meyer.

## Can the Destruction of Africa Be Stopped?

‘An American partnership for the development of the African continent is a completely natural idea that flows from the heritage of this country,’ writes Linda de Hoyos, in this overview of the philosophy required to successfully beat back the genocide of Britain’s ‘New Colonialism.’



EIRNS/Stuart Lewis



Balkan Countries: Existing and Proposed Waterways

## Peace through Development in the Balkans

Without a program of economic development, based upon a New Bretton Woods system and participation in the economic engine of the Eurasian Land-Bridge, the Balkan peace cannot be won. The full text of the Schiller Institute resolution circulating among political leaders internationally, accompanied by news reports from around the world.