

FIDELIO

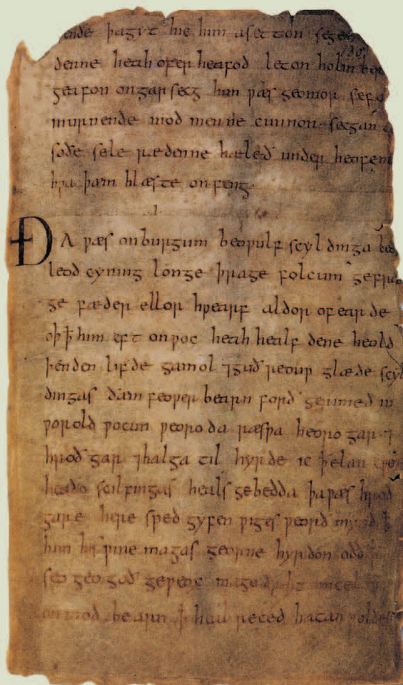
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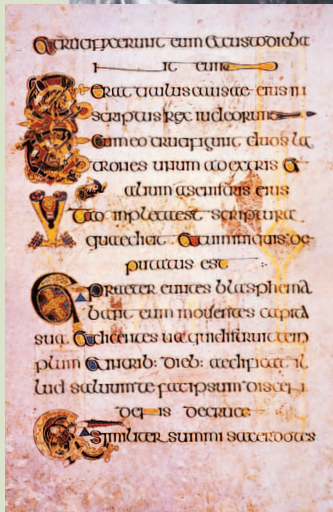
A Window into the Anglo-Saxon Renaissance



Top left: *Beowulf* manuscript, c. A.D. 1000.
Left: Wooden dragon head, Viking ship stem-post, c. A.D. 700.

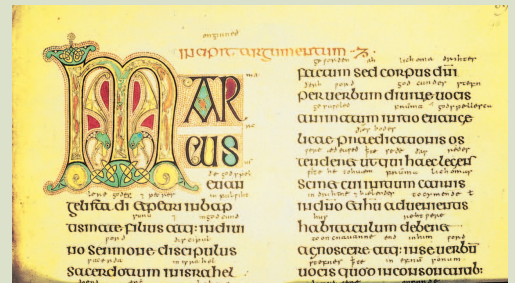


Art Resource, NY



The Granger Collection

Right: Pages from the *Lindisfarne Gospels*, c. A.D. 698.
Left: Page from the *Book of Kells*, c. A.D. 800.



Art Resource, NY

Seamus Heaney’s new translation of *Beowulf* has gone through six printings so far this year, an astonishing feat for a verse translation of a heroic poem of 3,200 lines written in Anglo-Saxon England between the Seventh and Ninth centuries A.D.

Beowulf is a tale written down in English, but set among the Danes, Swedes, and Frisians of the Anglo-Saxons’ homeland, before they migrated during the great *Völkerwanderung* of the Germanic peoples. *Beowulf* tells of warrior-heroes fighting evil, of loyalty and courage, of betrayal

and doom—and, of a Christian sense of self and others. For, far from being a barbarian saga, or celebration of pagan Norse mythology, as one might suppose, *Beowulf* was written by a Christian poet, sometime in the first two centuries after the Anglo-Saxons’ conversion.

Beowulf was part of the process of the civilizing of all Northern Europe, for the English, once converted, played a central role in the evangelization of the continent. It was the product of a period of tremendous literary ferment; within a century of the very beginning of the conversion, there had arisen in Northumbria one of the very greatest of the early medieval scholars: the Venerable Bede, whose *History of the English Church and People* was probably the first history

written by a Northern European, and certainly one of the greatest.

From the same area as Bede, in the city of York, came the great scholar Alcuin, the intimate of Charlemagne. Alcuin created and directed the Palace School at Aachen, which he oversaw from 782 to 796. Under Alcuin, the School became an important factor in Frankish national life, a magnet for the sons of patrician and plebeian alike. Alcuin taught the classes in person, drawing other intellectuals in to follow his example, and Charlemagne set the tone by taking classes himself.

[SEE ‘A Window into the Anglo-Saxon Renaissance’]

FIDELIO

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

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

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On the Cover
Rembrandt van Rijn, *The Large Self-Portrait* (1652). Cognition vs. information. (Erich Lessing/Art Resource, NY)

SPECIAL DOUBLE ISSUE

Proceedings of the International Conference

On the Subject of Strategic Method

Bad Schwabach, Germany
May 26-28, 2000

4

Editorial	2	There Are No 'In the Meantime' Solutions
News	110	LaRouche at Rome Meet on New Bretton Woods
	111	Egypt Conference Hears Land-Bridge Plan
	112	Amelia Robinson Takes Voting Rights Fight to Poland
	114	Democratic Officials Hold Ad Hoc Platform Hearings
	115	Peruvian Patriots Turn to LaRouche To Stop 'Dope, Inc.'
	116	Los Angeles Concert: 'A Tribute to the Spirit of Man'
Obituary	117	Taras Muranivsky Has Passed On
Commentary	119	A Window into the Anglo-Saxon Renaissance
Exhibits	125	Gerrit Dou: The Lesson of Rembrandt
Books	127	Drug Politics
	128	Home and Exile
	129	Arguing About Slavery

There Are No ‘In the Meantime’ Solutions

As this issue of *Fidelio* goes to press, the world is in the throes of a global financial collapse—contrary to the virtual war-time “bodyguard of lies” in the news media. That inevitable and imminent financial collapse is driving the financier-oligarchy, centered in the Anglo-American Gang of Five nations—Great Britain, Canada, New Zealand, Australia, and a Wall Street-controlled U.S.A.—in a desperate effort to maintain its political power, by engaging in a geo-strategic chicken-game with Russia, which could lead to World War III. The danger to civilization is heightened by the nominations of Al Gore and George W. Bush as the Democratic and Republican U.S. Presidential candidates, neither of whom is remotely qualified to deal with this crisis, but, rather, both of whom are committed to one form or another of *universal fascism* under such crisis conditions.

On May 26-28 of this year, an historic conference took place in Bad Schwalbach, Germany, the full proceedings of which appear in this special double issue of *Fidelio*. The speeches delivered at that conference are a thorough-composed elaboration of the themes developed by Lyndon LaRouche in his keynote address, “On the Subject of Strategic Method,” which he characterized as a “manifesto.” This package of speeches provides you, the reader, with the intellectual tools required to save our otherwise doomed civilization.

As LaRouche repeatedly emphasized in discussions at Bad Schwalbach, Plato, in his *Timaeus* dialogue especially, stressed that civilizations die from one of two causes: natural disasters beyond the

current capacity of civilizations to prevent or control; and, disasters which derive from human follies, from failure to correct one’s own false, axiomatic assumptions and to nurture that cognition essential to scientific, technological, and social progress.

Rather than capitulating to popular opinion, the durable survival of civilization requires statesmen and citizens, who are committed to mastering the laws of the universe, to prevent or control natural disasters, and to uproot those human follies, which threaten our civilization’s doom today, just as in the Dark Age of the Fourteenth century.

Such statesmen and citizens must locate their personal identities in shaping the future. Instead of acting like Romantic, small-minded, manipulable children, concerned only about immediate pleasures and gratifications, a true statesman or citizen must understand the present, from the standpoint of past centuries and millennia, and he must think 25-30 years ahead. You must derive pleasure from what you contribute to a future which you yourself may not personally enjoy. The poignant example cited by LaRouche is space travel: In the near future, man may be able to travel to Mars within days; but, for more distant space exploration, decisions will be made to undertake voyages that will not be completed until after one’s death. To make such visionary decisions requires locating one’s identity in what LaRouche calls “the simultaneity of eternity.”

Lacking such an identity, and the Classical culture on which it is based, the typical Baby Boomer would

EDITORIAL

prefer to deny reality, and cling to illusory, “in the meantime” solutions. Such a Baby Boomer says, in effect, “That may be true, but let us be practical. What can we do in the meantime?” But, there is no “in the meantime.” The crisis is now!

Since the 1901 assassination of President William McKinley, an Anglo-American empire has come into existence which, despite the efforts of Franklin D. Roosevelt, has increased its power to the point that now, with the collapse of the Soviet Union, it has declared a New World Order controlled by London and Wall Street. This empire is modelled on the Roman Imperial System, and its watchwords are “globalization,” “free trade,” and “democracy.”

Humanity’s only hope is that this fascist world empire be defeated now, at its most vulnerable moment of financial collapse. Ironically, the trilateral relationship between Japan, the U.S., and Europe, which spearheaded the consolidation of that empire over the last thirty years, has begun to crumble, owing to the need of the Anglo-Americans to cannibalize Japan and Europe to keep the financial bubble afloat. In fact, the Anglo-American financier-oligarchy’s ability to maintain its rate of looting of the savings of Japan and Europe through the yen and euro carrying trade, is diminishing. The cannibals are running out of people to eat.

To protect themselves, key nations throughout the world are moving to establish regional alliances to protect themselves from the predatory, Anglo-American imperial system. There is growing defiance of the so-called “Washington Consensus,” in Asia centered on the ASEAN-plus-three (Japan, China, and South Korea) moves to create an Asian Monetary Fund, and in Europe centered on France, and its

Wilhelm Tell

When powers raw break hostilely asunder,
And courage blind ignites the flames of war,
When in the battle furious factions thunder,
The voice of justice can be heard no more,
When every vice sets shamelessly to plunder,
When bold caprice the Holy throweth o’er,
The anchor’s loos’d, on which the nation’s clinging:
That is no proper theme for joyful singing.

But when a people, herds devoutly tending,
Content with self, nor other’s goods desires,
The yoke throws off, unworthy ’neath its bending,
Though angered, still humanity admires,
In victory, its modesty’s unending;
That is immortal and to song inspires
And such a view may I with joy have shown thee,
Thou knowest it, for all that’s great thine own be.

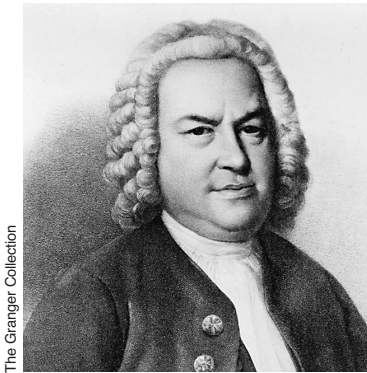
—Friedrich Schiller

efforts to create a Franco-German-pivoted, anti-British core of eleven continental European nations. These regional blocks have the capacity to become the stepping stones to the creation of a New Bretton Woods system, as proposed by Lyndon LaRouche, to replace the bankrupt I.M.F. system.

The still missing element to a new, just economic order, based upon a community of principle among sovereign nation-states, and committed to the principle of the General Welfare, is the participation of the United States under the intellectual leadership of Lyndon LaRouche. It is the revival of the Renaissance tradition of the U.S.A., the anti-colonial, nation-building tradition of the Founding Fathers, Abraham Lincoln, and Franklin D. Roosevelt, as that tradition has been advanced by LaRouche, which is the greatest threat to the existence of the Anglo-American Gang of Five.

But, to accomplish this, each of us must give up the illusion of any “in the meantime” alternatives. Now is the time to free the American population from the Romantic culture which enslaves it. Those who believe in Empire, don’t believe in the human mind. Our fight is for the triumph of the human species over bestiality. Our fight, is to foster the intellectual development of people, *to turn slaves into human beings*.

On the Subject



The Granger Collection

J.S. Bach

We have chosen the juxtaposed portraits of Johann Sebastian Bach and Gottfried Wilhelm Leibniz for the graphic motto of these Proceedings, to highlight the essential coherence of Classical physical science and Classical artistic composition. As Lyndon H. LaRouche, Jr., has developed the strategic significance of the Leibniz-Bach influence:

“The American Revolution of 1776-1789, was made possible by the growing political influence of a cultural revolution spreading throughout Europe. This was



Corbis-Bettmann

G.W. Leibniz

the so-called Classical revolution, led by the avowed defenders of the legacies of Gottfried Leibniz and Johann Sebastian Bach, the leading cultural opposition to the French and British Enlightenment of that time.

“The scientist, and leading then-influential advocate of Leibniz’s work, Göttingen University’s Abraham Kästner, Lessing, and Moses Mendelssohn, were the central figures in this revolution. Without the direct and effective intervention of these leaders of the Classical-Greek resurgence, there would have been no Carl Gauss, no Bernhard Riemann, no Josef Haydn, no Wolfgang Mozart, no Friedrich Schiller, no Johann Goethe, no Ludwig van Beethoven, no Franz Schubert, no political liberation of the Jews in Central Europe, and so forth and so on. It was this Classical upsurge, to which Benjamin Franklin was personally and directly linked, which viewed the American republican cause’s victory over the British monarchy as the hope for the cause of freedom inside Europe itself.

*“If we trace the Classical influence into the Seventeenth-century North America around the Winthrops and Mathers, and the role of Mather follower Benjamin Franklin, it was the influence of Leibniz, through these and related channels, which is chiefly responsible for the political philosophy and economic thinking of the 1776 Declaration of Independence, the Preamble of the 1789 Federal Constitution, and the 1789-1791 economic policies of U.S. Treasury Secretary Alexander Hamilton.”**

What more fitting tribute could there be—in this “Bach Year” 250th commemoration of the great composer’s death—to the cultural underpinning of man’s political and economic progress?

* “Call Them ‘The Baby Doomers,’” *Executive Intelligence Review*, July 21, 2000 (Vol. 27, No. 28).

of Strategic Method

Bad Schwalbach, Germany May 26-28, 2000

KEYNOTE I

- 7 **On the Subject of Strategic Method**
Lyndon H. LaRouche, Jr.

KEYNOTE II

- 22 **Only a New Classical Period Can Save Humanity from a Dark Age**
Helga Zepp LaRouche

PANEL I

- Cognition vs. Information in Science**
- 35 **How Ideas Change the Order of Space-Time**
Dino de Paoli

- 43 **Bach and Kepler: The Polyphonic Character of Truthful Thinking**
Jonathan Tennenbaum

- 54 **Dialogue: Bach, Kepler, Leibniz—And the Crisis in Russia Today**

PANEL II

- Cognition vs. Information in Music**
- 62 **J.S. Bach's Musical Revolution**
Anno Hellenbroich

- 70 **The Riddles and the Meaning of J.S. Bach's *The Art of the Fugue***
Prof. Yelena Vyazkova

- 78 **Beyond Bach: Beethoven's Studies of Bach's Works**
Ortrun Cramer

- 85 **Dialogue: Bringing Great Music to All the World**

PANEL III

A New Bretton Woods

- 88 **F.D.R.'s 'New Deal': An Example of American System Economics**
Hartmut Cramer

- 96 **F.D.R. and Jean Monnet: The Battle Against British Imperial Methods Can Be Won**
Jacques Cheminade

The fundamental secret to politics, is culture.
It is the underlying axioms, or cultural mind-set, of a nation, as of an individual, which shapes what decisions will be taken in times of crisis, in the political or economic realm. To meet the requirements for political leadership today, at this time of accelerating collapse of the political and economic institutions of the postwar era, this fundamental cultural issue must be grasped. Thus, the conference of the International Caucus of Labor Committees and the Schiller Institute, which took place May 26-28 of this year, in Bad Schwalbach, Germany, focussed

intensively on this crucial point, and presented groundbreaking studies of its various facets.

The conference celebrated the imminent demise of the old order, represented by institutions such as the International Monetary Fund, and charted out the process by which a new, fundamentally different order—a New Bretton Woods System—will be brought into being, by the LaRouche movement internationally. Delegations and guests from forty nations attended the conference, including friends and members of the Schiller Institute, as well as leading policy-shapers and intellectuals from around the globe.

A Revolution in How People Think

In remarks opening the conference, Muriel Mirak Weissbach, an Executive Committee member of the I.C.L.C., posed the following challenge:

“The economic crisis which has condemned millions of human beings to misery, is not an economic crisis; it is a cultural crisis, the result of a collapse in culture, worldwide, over the past century. To respond to this breakdown crisis, requires more than a new program for world recovery. What is required, is a fundamental change, a revolution in the way people think.

“This, Lyndon LaRouche will present to us, in his keynote, ‘On the Subject of Strategic Method: The Global Crisis and Its Strategic Implications,’ which will constitute the starting point for our discussions; after which, we will turn to a crucial theme, ‘Cognition versus Information,’ or Classical thinking versus Romanticism, in science and in art, specifically music.

“Some of you may ask, what does Bernhard Riemann, the Nineteenth-century German scientist, have to do with strategic thinking? What does Johann Sebastian Bach, who died 250 years ago, have to do with strategic method? What kind of a ‘revolution’ did Riemann and Bach make, such that we can learn from them, today?

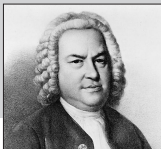
“As you will see, Riemann and Bach, among others, were revolutionaries in the true sense of the word, who changed the shape of world history. They were thinkers, whose works also had a profound influence on LaRouche’s own development. In fact, when we explore their works, under the rubric of cognition versus information, we will be retracing the path that Lyndon LaRouche took back in 1948-52, which led to his fundamental breakthrough in economic science.

As LaRouche recounts in his autobiography, *The Power of Reason*, after he had read a book called *Cybernetics*, by Norbert Wiener, in 1948, on ‘information theory,’ he recognized it as utterly wrong, and fraudulent. LaRouche refuted Wiener’s ideas, ‘from the standpoint of the economic effect of the discovery of new physical principles,’ and, in so doing, came to articulate precisely what constitutes the difference between a computer, and the human mind. As LaRouche was to demonstrate, it is the unique capacity for *cognition*, creative thinking, which sets man apart from and above the beasts.

“LaRouche recounts in his autobiography, that at the same time he made this breakthrough, he was deeply immersed in the music of Beethoven, and in poetry, exploring the way in which poetry communicates ideas through metaphor. LaRouche delved into the writings of the English poet—and revolutionary—Percy Bysshe Shelley. In his essay, ‘A Defence of Poetry,’ Shelley developed the concept, that poetry in the broadest sense—poetry, music, art, and drama—is the driving force behind every progressive process in history. From the times of the Greek epic poet Homer, to the epoch of drama in Athens, as later, with the Italian national poet Dante Alighieri, and the Italian Renaissance, it was poetry which led the way.

“LaRouche dedicated years to working through the way in which poetry, and great art, accomplish this. How does the poet communicate profound ideas? How does the creative process work, in the poet? How is this process of artistic discovery, in the poet, or the composer, coherent with the process of scientific discovery, of the scientist? How is it that ‘Classical artistic principles’ are ‘complementary to the discovery of validated universal physical principles’?

“These are the profound questions which we choose to deal with in this conference, and we are fully confident that at this critical juncture in history, your minds are stimulated to thrashing out great, necessary ideas. As Shelley wrote, referring to revolutionary times such as ours, ‘The most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution is poetry. At such periods there is an accumulation of the power of communicating and receiving intense and impassioned conceptions respecting man and nature.’ And, Shelley concluded, ‘Poets are the unacknowledged legislators of the world.’”



On the Subject Of Strategic Method

by Lyndon H. LaRouche, Jr.

Forecasting vs. Predicting

From my knowledge of the world situation today, the currently leading policy-postures of the U.S.A., as expressed in its leading news media, and in the presently dysfunctional three branches of its Federal government, represent, for civilization as a whole, a recipe for a global catastrophe of monstrous proportions and profundity. The central feature of this tragedy, is the fact, that the U.S.A., like the world in general, is presently gripped by the terminal phase of the worst financial, monetary, and economic crisis in more than a century.

The most ominous feature of the situation, is not merely that economic crisis itself. The worst problem, is that state of mind which is expressed by the current policy-shaping of not only the U.S.A., but by London, and also among numerous other leading governments of the world. This state of mind bespeaks the characteristics of societies which appear to have mislaid that moral and intellectual fitness needed to survive that economic collapse which is now looming for the world as a whole. For that reason, because of that mind-set, global catastrophes are now extremely probable, if not yet absolutely certain, for some time sooner or later, during the course of the months immediately ahead.

The crucial feature of the report I present here today is, the following.

The exact timing of any critical phase-shift within the

economic process, is determined by human choices of actions, or by the simple absence of competent choices. Therefore, exact dates for important breaking developments become predictable, only under unusual, very extreme conditions. Such unusually extreme conditions, are typified by the circumstances of *my successful, June 1987 forecast of a probable major stock-market collapse for October of that same year*. Those extreme conditions are also typified by the exceptional circumstances of *my October 12, 1988, Berlin press-conference forecast: that an imminent collapse of the Soviet economic system was pending, with the prospect of reunification of Germany, to occur during the period then immediately ahead*.

If we avoid the common folly of simple-minded predictions, and engage in competent forms of long-range forecasting, we will produce the kind of forecasts which only rarely attempt to predict exact dates for stock-market convulsions. Instead, we must provide forecasts which have a less exact dating, but which are not merely reliable, but indispensable guides, for the purpose of informing the long-range policy-making of any government or large private enterprise.

Such latter qualities of long-range forecasting are indispensable, because investments in physical capital are based on long-range commitments, with which we must often live for periods as long as a decade or generation ahead. A major investment in public works, in education policies, or any other long-term capital investment, or the

lapsed time from the date of the first stage of generating a new line of product, until its actual production for general use, years later, are examples. These kinds of forecasts, are indispensable, to enable us to assess the long-term risks incurred by continuing to adhere to any presently operating sets of policy-guidelines.

It would have been widely accepted, among reasonably competent statesmen of former times, that the course of economic developments, of a nation or world economy, is shaped by choices, especially choices of policies made during the critical phases of an unfolding process. However, most among today's generation of statesmen are too often lured into the often fatal folly, of relying upon so-called objective, or statistical forecasting. We must never forget the determining factor: it is the human will, in choosing, or failing to choose, appropriate kinds of voluntary, critical changes in policy, which shapes the future of nations, and of mankind as a whole. These are the decisions which have relatively decisive impact on the course of events, especially under crisis-wracked conditions similar to those prevailing, world-wide, today.

The Recent Crises: Deflation and Hyperinflation

For example, what foolish U.S. and European officials deluded themselves into calling the "Asia crisis" of 1997, actually marked the entry of the world's financial, monetary, and economic systems, into the present, terminal phase of decline of the present form of that combined, global system. It was failed policy-decisions, made by the U.S. government, and others, in response to the so-called "Asia crisis," which led, more or less inevitably, into the global conditions reflected in the Russian GKO bond crisis of August-September 1998.

Similarly, although U.S. President Clinton had threatened, during September of 1998, to introduce deliberation on reforms of the structure of the international financial system, a few weeks later, at the time of the October monetary conference, the President had chosen to capitulate to prevailing, Anglo-American-dictated policies of the International Monetary Fund (I.M.F.).

As a result of the decisions made during that Washington conference and its sequels, the world financial system was shifted, then, into the same kind of hyperinflationary phase-space, which is typified, in historical precedents, by the case of 1923 Germany [SEE Figure 1].

That pro-hyperinflationary policy, was later affirmed, in a deliberately chosen reaction to the inevitable Brazil crisis of February 1999, and has entered the phase of utter desperation and madness, in the more recent attempt, expressed by the U.S. "Plunge Protection Committee." Those "Plunge Protection Committee" and related mea-

asures, were taken as the result of a choice, by the U.S. President, and others, in their desperate—one must say, hysterical—attempt to prevent a global financial crash from undoing, suddenly and fatally, an intrinsically unelectable Vice-President Al Gore's aspirations for election—by virtual Hitler-style plebiscite—as the next U.S. President.

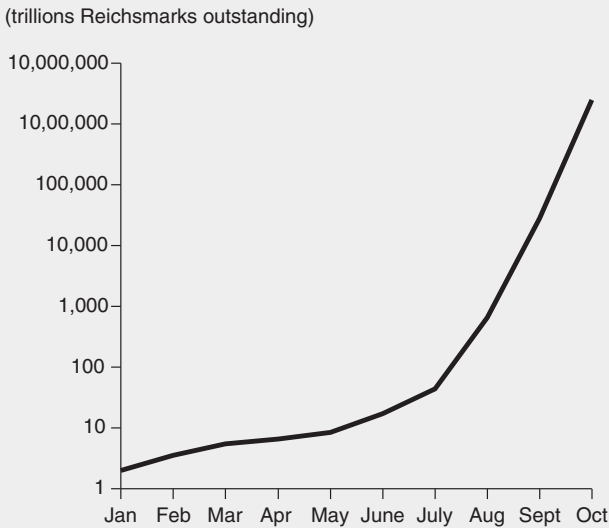
I hear repeatedly, from leading U.S. circles, that Al Gore's election as President is "in the cards." The truth is directly the contrary. That catastrophic commitment to support for an intrinsically disastrous Gore candidacy, was the result of the sleight-of-hand methods used, by Treasury Secretary Larry Summers and foolish Federal Reserve Chairman Alan Greenspan, among others, during the recent four months.

As the 1998 folly of the Nobel Prize-winning Black-Scholes formula, illustrates the point: no statistical formulation could actually predict a crucial economic event mathematically. *The characteristic of all social processes, including economic processes, is the voluntary role of the individual human will, in shaping policy. Such is the nature of the possibilities and challenges for forecasting in a real-world political-economic situation.*

On the condition, that we view a political-economic process from the same standpoint as a qualified scientist who is seeking to discover, prove, and willfully apply a new universal physical principle, a scientific quality of political-economic forecasting becomes feasible. By studying financial processes, as something whose practical effects are ultimately regulated by the way in which policies are willfully applied, primarily, to non-financial, purely physical-economic processes, we are able to trace the phase-shifts to be expected at fairly estimated future critical points in the unfolding process. Usually, we may not be able to predetermine exactly the month, or even the year, when those critical points will be reached. However, we can, and must foresee the way in which those critical points will be brought into being, and must be prepared to recognize warning-signs that such a forecast threshold-condition is about to be reached. We may not be able to predict in advance, even the month, or even the year, an earthen dam will disintegrate; but, we can recognize the warning-signs, that such a foreseeable event is threatened.

We can also estimate, similarly, the new critical choices which are available to be made, at future turning-points, during the period beyond whatever crisis-points are presently being approached. Similarly, we can foresee the likely way in which each among the critical choices we might make, at each subsequent crisis-point, will set into motion a process which must tend to lead us toward some more distant, next critical point, beyond the crisis-point immediately ahead of us. Each and all of such a succession of crisis-points, are determined by voluntary

FIGURE 1. Hyperinflation in Weimar Germany, 1923.



Source: Zahlen zur Geldentwertung in Deutschland 1914 bis 1923.

choices. Such a pattern of choices, each and all, together, represent a critical pathway which we have just willfully chosen, a choice which is the result of the methods we have habituated ourselves to employ, in making such a succession of critical policy-decisions.

For an example of such critical pathways, consider a series of mid-1970's studies, identified as the "1980's Project," published by the New York Council on Foreign Relations. In this case, a succession of such critical choices—a critical pathway in policy-shaping—was outlined for the Trilateral Commission's candidate for U.S. President, Jimmy Carter. As experience has shown, the critical choices outlined by the Trilateral Commission, back during 1975-1976, were destructive to the point of being insane, but those choices, as outlined there, have continued to impact the Wall Street crowd's shaping of U.S. and world policies ever since.

For example, in that series of studies, prepared, during the years 1975-1976, under the direction of later Carter Secretary of State Cyrus Vance, and later National Security Advisor Zbigniew Brzezinski, *et al.*, the plan was detailed, to introduce a global policy of "controlled disintegration of the economy." Four years later, Paul Volcker introduced exactly that policy, by that name. The policy not only did cause a directed disintegration of the U.S. and other nations' economies; that policy has continued, under the successive direction of Volcker and Alan Greenspan to the present moment. I speak here today: a quarter-century after that policy-draft was adopted for the incoming Carter Administration.

The method of that usual gang of Wall Street bankers and law firms was wrong, even evil, but these fellows had, at least, a vision of a succession of culturally motivated changes in the nature of U.S. and world society, which they intended to induce over a period of decades ahead. The reason those fellows so often win the big game in current history, is not only that they have power, but that they are thinking ahead, while most ordinary citizens are thinking foolishly, thinking only of their begging for better personal opportunities, and for odd bits of local community and personal family interests, that for little beyond the next year to two immediately ahead. "I have to think about my community and my family affairs," these poor, foolish citizens say. So, most of the people, in most so-called democratic nations, fool themselves, most of the time.

If we study the behavior of powerful centers of power and policy-making, and take into account their various failures and successes in shaping current history, it should become clear to us, that in all attempts at long-range forecasting, over spans ranging, usually, from decades to generations ahead, there are certain knowable factors governing relative, if not exact timing, *as in forecasting the future of any physical process for which we do not yet know all of the determining factors.*

Usually, estimates of timing can be made only in broad terms, as I, in 1959-1960, accurately forecast the probable outbreak of a series of monetary crises for the second half of the 1960's, and the subsequent breakdown of the existing form of Bretton Woods System ensuing from such a series of monetary crises. I neither predicted, nor even thought of predicting the exact timing of the November 1967 and March 1968 monetary crises, nor the mid-1971 date for breakdown of the system, but my broad approximations as to timing, which I had outlined more than a decade prior to the August 1971 crisis, were correct, and as precise as to timing as such matters might usually be forecast.

Thus, the function of economic forecasting is not a formal-mathematical, ivory-tower sort of predicting of the exact dates of specific future events. The competent forecaster refuses to answer the question: "On exactly what date should I pull out of this market?" Competent long-range forecasting, is, chiefly, a guide to medium- to long-term policy-shaping; it is concerned to determine what choices among available pathways of policy-correction, must be made, and approximately by what time-scale, on whatever date the critical point of decision actually arrives. Long-term forecasting shows us what policies we should support, and which we should abhor, if only out of simple prudence. The goal of forecasting, is not how to calculate the way in which to squeeze the last ounce of speculative gains, up to the instant before a financial market collapses.

Near the End of This System

Presently, we have come to the point, that the near-term future of the present world economy, can be successfully forecast within the terms of the conditions I have just summarized. So, we may safely forecast, that the present form of the world's financial and monetary system, under present economic and related policies, is doomed. Exactly when the point of disintegration of the system will occur, can not yet be predicted, because the policy-choices which will determine which of three available choices is made, have not yet been decided with finality; nonetheless, as much as we can and should know about factors of timing, is readily available to those among us who have done our work. The time is now becoming very short.

Broadly, there are only three alternative ways in which the present I.M.F. and related global systems will cease to exist, that fairly soon.

Until the Washington conference of October 1998, the more likely scenario for then-existing policies, was a deflationary collapse, a collapse of a form like that of the 1929-1931 interval, or the 1987 U.S. stock-market crash. At the present time, when the policy-shapers have succeeded, temporarily, in resorting to hyperinflationary financial-pumping measures, aimed to postpone an otherwise inevitable deflationary collapse in the world financial system, those policy-makers also set into motion a new threat, one even more deadly than a deflationary collapse: We are now building up toward a hyperinflationary blow-out, resembling the hyperinflationary acceleration of the German Reichsmark over the March-October 1923 interval, but this time on a global scale. In the latter, presently threatened, global alternative to deflationary collapse, one does not merely suffer deflationary losses; entire currencies evaporate.

Now, the world financial and monetary systems, taken as a whole, are gripped internally by these two presently interdependent, but also opposing alternatives, each alternative becoming worse weekly: The system is sustained, against the worsening pressures for deflationary collapse, only to the degree that the managements of governments and the international financial institutions, consent to increase the rate at which hyperinflationary infusions of financial growth, are accelerating the underlying rate of inflation. Those rates of financial inflation, are now skyrocketing, not toward Heaven, but, rather, toward the Hell which erupts as soon as the accumulated financial inflation explodes as commodity-price inflation. Under a continuation of present Anglo-American policies, the postponed expression of that underlying rate of hyperinflation, will erupt in a pattern similar to the case for March-October Germany of 1923, but this time on a global scale.

Thus, under such present conditions, increasingly precise forecasting, if not yet prediction, becomes, unfortunately, more and more feasible with each passing week. The ratio of the two simultaneous, financial-monetary processes currently ongoing, when compared to a shrinking, common physical-economic base, defines a curve of self-aggravating instability, *akin to physicist Bernhard Riemann's defining of the way in which a transsonic shock-wave is generated*. A critical set of values is being ever more closely approached. Recent months' trend toward increasingly wild hyper-instability of fluctuations in financial markets, reflects the convergence upon that boundary condition, creating a spectacle akin to the efforts of desperate fire-fighters, creating an inflationary fire-storm, by attempting to quell a conflagration, by flooding the fire-scene with increasing volumes of deflationary, ice-cold gasoline.

That image of fiery times, suggests Federal Reserve Chairman Alan "Seneca" Greenspan taking his final bath, while U.S. Treasury Secretary Larry "Nero" Summers fiddles.

Thus, there are two choices of ways in which the present system will soon destroy itself, if a third option does not intervene. The only workable third option, is the rational one: that we put the existing system into bankruptcy-reorganization, by cooperating sovereign actions of nation-state governments, and that we establish, almost instantly, a new system premised largely on the model conditions which ruled under the 1945-1958 interval of the postwar Bretton Woods system.

The 'New Bretton Woods' Option

The reason we must move quickly toward adopting that old Bretton Woods model of the Marshall Plan period, is that sudden political decisions to implement urgently needed, sweeping reforms, must have a clear precedent. The revolutionary quality of the action, is to be confined to the action itself, without incurring the additional burden of measures which lack such a clearly visible precedent. After we have established the new system, premised chiefly on the best features of the protectionist model from the 1945-1958 interval, we can add further innovations, as necessary, but at speeds which due deliberation, under relatively less sudden conditions, permits.

Admittedly, among the leading nations of the world, the current policy-shaping trends within the U.S. government and major public-opinion-manufacturing media, the sickness of U.S. adherence to current Anglo-American policy-making, is the most dangerous immediate threat to global civilization. However, although many from leading nations' policy-influencing circles agree, that this is the present pathetic state of U.S. (and British) policy-making, every leading nation, as a growing num-

Most among today's generation of statesmen are too often lured into the often fatal folly, of relying upon so-called objective, or statistical forecasting. We must never forget the determining factor: it is the human will, in choosing, or failing to choose, appropriate kinds of voluntary, critical changes in policy, which shapes the future of nations, and of mankind as a whole.

President Franklin D. Roosevelt addresses Congress, Jan. 4, 1935.



UPI/Corbis-Bettmann

ber of leading circles of thought in Western Europe typify this, wonders if the world as a whole could survive the looming crisis, unless the self-styled U.S. military superpower itself, were to begin, once again, to assume a more useful, relatively much saner role in world affairs than has been seen since the close of 1989. Yes, the policy which is ruining us, is primarily of British authorship, as the Blair “Third Way” government typifies such rampant lunacy at its Luddite worst; but, it is the adoption of such policy by the U.S.A., which is the most crucial problem thus presented to the world at large.

On this point, there is an important lesson to be learned from the exceptional success of my long-range forecasting practice over the recent forty years.

Very little has happened in the world's general economic situation, as I have just described it, which I did not forecast, repeatedly, over the course of the 1959-1973 interval: those were forecasts which I presented in sundry written forms, and in classes I taught, during that period, and updated still later. If one examines the forecasts which I included within my lectures on various campuses, and elsewhere, during the 1966-1973 interval, the crucial developments which have actually occurred, since 1966, follow with relatively great precision the forecasts I made during that interval.

Over the course of the recent four decades, in many

cases, I have watched, sadly, as foolish firms and national economies ruined themselves, quite predictably, and repeatedly. In the relatively simplest cases, the ruin was the result of relying on short-term considerations, when medium-term effects of those policies would be disastrous. In other, more important cases, such as those of governments and major private enterprises, attention to medium-term effects, blinded policy-shapers to the disastrous, long-term effects of their decisions, that is to say, over the span of approximately a generation. Most of the calamities which have struck national economies during the course of those decades, have been ruinous conditions of the type against which my long-range forecasting had forewarned ever wider audiences in the relevant professions and governments.

That example, the results of my method in forecasting, supplies an appropriate study of the characteristics of successful approaches to long-range economic forecasting, as I have just addressed the matter of the possible degree of precision with which scientific forecasts differ from that more popular, and illusory sort of card-reading and crystal-ball-gazing which is commonly represented as statistical forecasting.

That is to say, if we consider the sequence of developments leading from the mid-1960's to the present state of impending world financial debacle, and compare them

with what I have forecast, we have, thus, a lapsed-time view of the way in which the thus foreknown, and therefore foreknowable effects of critical choices, or lack of choices, shape the long-range unfolding of a foreknowable consequence of likely trends in political-economic decision-making processes, as by leading governments and other relevant agencies.

Those immediately foregoing remarks have illustrated the nature and proper role of long-range forecasting. That leaves us with one, remaining, even more important problem to consider: *How can we foresee, and operate to influence, the cultural paradigms which will, in turn, decide the way in which populations and other policy-shapers will respond to a global financial and political-economic crisis-shock of the kind now rapidly approaching?*

The first lesson in long-range forecasting, is that the failure of the forecaster to influence policy-shapers, is not necessarily the result of some lack of proper evidence and rhetoric presented by the forecaster. In most history, of most cultures and their nations, the plain fact is, that most of the time, as in Washington, D.C. at the present moment, people, even in high places, do not wish to hear the truth, if the truth is perceived to conflict with those of their prejudices to which blind hysteria has lent an axiomatic authority in their mind-set.

It is only when the shock of events prompts people to call into doubt their own mind-sets, that those populations become open to considering uncomfortable truths about their own deeply-held opinions. Thus, in history, there is a time and place where populations are willing to hear the truth; most of the time really accurate forecasts are to be found languishing, through no fault of their own, on unfertile popular ground. Good long-range forecasts are like stubborn, good seeds, which bloom in suitable circumstances; it is one of the essential qualifications of a forecaster, that he or she learn to live with, and act upon that fact.

Now, the time has come for the relevant seeds to bloom. That is the kernel of the matter I put before you now, here today.

Classical vs. Romantic Axioms

During the immediately preceding months of the Year 2000, the intelligence news-weekly *Executive Intelligence Review* (**EIR**) has featured four of my writings which are of special and immediate relevance, as background references, for the subject of cultural paradigms, which I address here. Taken together with what I shall add here, these four items represent my view, set forth in my official capacity as Vice-President Gore's only current rival for the U.S. Democratic Party's Presidential nomination. The purpose of those four items, like the present report,

is to set forth a perspective for those early political decisions which could bring the world out of that catastrophic, global strategic crisis, which is now confronting all regions and nations.

The first of this series of **EIR** *Features*, was published in the January 28 edition. It included three elements. The first was a transcript of my televised address of Jan. 14, 2000, on the subject of the Manifest Destiny of the U.S. republic. The second element added a brief summary, by Nancy Spannaus, of the most notable precedent for my statement of foreign policy, that provided in 1823, by then U.S. Secretary of State John Quincy Adams. The third element provided a brief summary of another leading precedent for my policy, by the James G. Blaine who was Secretary of State in 1881, and, again, during 1889-92.

The second item, was my featured report, on the subject of "The Becoming Death of Systems Analysis," outlining the case for those new, revolutionary accounting standards, required for managing a general economic and monetary reorganization, and economic recovery in world affairs today. This report, written beginning March 2, appeared in the March 31 edition.

The third item, written beginning April 2, was titled "When Andropov Played Hamlet," which presented the cases of Soviet General Secretaries Andropov and Gorbachov, as a Classical tragedy in the tradition of accounts by Aeschylus, Shakespeare, and Friedrich Schiller. Andropov's Hamlet-like folly, from March 24, 1983 on, was the decisive turn in strategic policy-thinking, which virtually pre-doomed the Soviet system to its 1989-1991, and ensuing collapse. This addresses the similar, potentially even more deadly, and global tragedy, which is not to be repeated in U.S.-Russia relations today. This *Feature* was published in the April 21 edition.

The fourth and final item of that series, written beginning April 18, focussed upon the implications of the ongoing process of disintegration of the U.S.-centered "Information Society" and its Tulip-Craze-style financial bubble. This report, titled "Information Society: A Doomed Empire of Evil," was published in the April 28 edition.

In addition to those four items, I refer your attention to a video-recorded address I made, nearly a month ago, to a late-April conference in Australia.*

In that address, I offered a lapsed-time view, covering the recent forty years, of the change in the characteristics of the U.S. and world economy, a change from the relatively successful fixed-rate monetary system of the 1944-1966 interval, to the ruinous floating-exchange-rate monetary system launched in August 1971.

* See "The Terminal Phase of the Bankrupt System: What Nations Must Do Now," *Executive Intelligence Review*, May 19, 2000 (Vol. 29, No. 20).

Culture and Forecasting

Here, today, I offer you a similar, but different lapsed-time image than I presented to that Australia audience, an image of the change in the characteristic cultural features of a globally extended European civilization, a change which began with the Oct. 6, 1901 assassination-attack on U.S. President William McKinley, and that President's subsequent death on the following October 25. It is in the domain of such cultural factors, that there exists the possibility of forecasting which of the available critical choices in political-economic policy, are likely to be adopted under presently unfolding conditions of crisis.

The McKinley Assassination

The replacement of President McKinley, the last President who typified the patriotic veterans of the U.S. Civil War, by an unredeemed scion of the Confederacy, President Theodore Roosevelt, introduced a fundamental strategic shift. This was a shift, not only in U.S. policy-shaping, but in world politics.

This shift within U.S. policy-shaping, which was set into motion by means of McKinley's assassination, made possible the project of Britain's King Edward VII, for bringing France and Russia into Britain's plan to destroy both Germany and Russia. That shift in the U.S.A.'s cultural paradigm, which was reversed, if only temporarily, by the governments of Franklin Roosevelt and John F. Kennedy, was a shift in U.S. policies, begun under Presidents Theodore Roosevelt and Ku Klux Klan fanatic Woodrow Wilson, a dramatic change, away from the anti-British tradition of all U.S. patriots up to that time of McKinley's assassination. It was a change from my nation's patriotic traditions, to a U.S. becoming, for most decades of the just-concluded century, little more than a dumb giant with a head of clay, a virtual Golem, a virtual appendage of British-influenced "free trade" and related kinds of policy-paradigms.

The effect of the U.S. adoption of those British policies, led into the Great Depression, World War II, and the prolonged strife of the 1945-1989 interval, a trend in London-steered, Anglo-American global policies, which has been continued, since then, to the present day.

It was this change in the cultural paradigm of the U.S. government, which established, under the Presidencies of Theodore Roosevelt and Wilson, the growing, almost dictatorial power of a British-American-Canadian group, often identified by the initials BAC, and centered, inside the U.S.A., in Wall Street's complex of financial houses and the extremely influential law firms attached to them. The case of the late John J. McCloy, typifies the post-World War II role of this BAC. The anglophiles' alliance between this Wall Street complex and the tradition of the

Confederacy, has been the cornerstone of the way in which, with the exception of the Franklin Roosevelt Presidency, U.S. policy-making has been dominated, with but a few interruptions, more or less increasingly, ever since 1901. This legacy of the Teddy Roosevelt Presidency, is the enemy against which President Franklin Roosevelt fought, the decadence which President Kennedy challenged, and that which I have been committed to overcoming, a commitment I have maintained since the years of my foreign military service, in Asia, during World War II.

Thatcher and World Empire

Consider the past decade's world history in light of that legacy of the McKinley assassination.

Consider the effort, of Britain's Prime Minister Margaret Thatcher, France's President François Mitterrand, and U.S. President George Bush, to turn the collapse of the Soviet system into the basis for today's Anglo-American effort to establish a globalized echo of the old Roman Empire; which the decadent U.S. President Bush described as a "new world order." Now as then, this same Anglo-American-dominated, globalized new world order, is intended, like Adolf Hitler's promise of a thousand-year Reich, to rule the entirety of the planet for as far as the horizon of the imagination might reach. That predatory doctrine of "free trade" and globalization, is a consistent outgrowth of that specific, new form of London-Wall Street symbiosis, which was consolidated through the assassination of McKinley.

Although President Franklin Roosevelt had intended to eliminate the domination of the world by "free trade" and colonialist legacies, as soon as World War II had ended, his untimely death resulted in an immediate restoration of the colonial powers by the politically corrupt government of President Harry Truman. Truman was used, by circles associated with Bertrand Russell and others, to set into motion both the age of The Bomb, and the other aversive features of the post-1945 world order, which have led us, through the prolonged Anglo-American conflict with both the Soviet Union and the Non-Aligned Nations leadership, to the catastrophic situation which has developed over the course of the post-1989 decade. This, in turn, has brought us to the present brink of global catastrophe.

To deal effectively with the global crisis now maturing, we must put aside the usual news-media, television talk-show, and similarly silly commentary on currently breaking events. We must adduce, from the entirety of the seemingly diverse global developments of the past hundred years, a single concept, a single principle, by means of which we are able to recognize the actually underlying, long-term forces determining the course of

current history. To this purpose we must, first, look back, as the great poet, tragedian, and historian Friedrich Schiller proposed, to the birth of the entirety of the history of today's globally extended European civilization, in the emergence of Classical Greece.

Since the rise of Classical Greece, which was the place of birth of today's globally extended European civilization, that civilization has been, at all times, in the grip of two opposing cultural forces: the Classical tradition of Greece, versus the echoes of the ancient Mesopotamian oligarchical model, known as the legacy passed down to the ancient pagan Rome. This is the legacy of that Rome which various Christians and Jews of the First century A.D. sometimes described as either "the new Babylon," or "the Whore of Babylon."

That "Whore of Babylon," that legacy of pagan imperial Rome, is to be recognized today as what is called the Romantic cultural tradition. All of the internal history of European civilization, since its birth in Classical Greece, is to be understood in no other way, than as a continuing of the conflict between two irreconcilable cultural currents, the Classical versus the Romantic. These currents are, the republican, as typified by the reforms of Solon and the dialogues of Plato, versus the Romantic, oligarchical model, the latter associated with ancient Mesopotamia, Tyre, and pagan Rome.

It is in that approximately 2,500-year span of the history of European civilization, that we are able to discover the underlying, axiomatic forces at play in shaping the, increasingly, Anglo-American-dominated world history of the recent hundred years.

Conflicting Geometries

The most efficient way to present that historical cultural conflict in the classroom, is to view each of these two contending cultural currents, as like two mutually incompatible physical geometries. These are sometimes described as mind-sets. To describe this conflict in the classroom, it is convenient to begin, by looking at these two geometries—these two, opposing mind-sets—in terms of the corresponding, irreconcilable differences between two opposing sets of definitions, axioms, and postulates. Instead of becoming mired in the useless confusion of debating theorems of these two sets, focus upon the difference in the axioms which determine the way in which the theorems are generated and adopted.

The most essential difference between the Classical and Romantic mind-sets, is their mutually opposing definitions of human nature. The Romantic, as typified by the British legacy of beast-men such as Thomas Hobbes, John Locke, Adam Smith, and Jeremy Bentham, defines man as naturally predatory and wicked, as another species of beast, with fixed, chiefly feral sorts of inbred

sensual impulses, and relations of man to nature, and man to man, as defined in terms of sense-perception. The Classical standpoint, especially in its Christian expression, defines individual human nature as naturally good, as a being set apart from and above the beasts, made in the image of the Creator of the universe, or, as in Plato's *Timaeus* dialogue, as made in reflection of that adducible personality who is the *Composer* of the universe.

In the Romantic tradition, the natural order of society, is seen in the circumstance that some men should prey upon others, in imitation of the way in which the farmer breeds, cultivates, uses, and culls cattle. John Locke's notion of property, is typical of this bestial, oligarchical misconception of the natural form of composition of society. Locke's notions of slaveholder value, or its contemporary expression as "shareholder value," is typical of that oligarchical, bestial conception of mankind and society. François Quesnay's mystically irrationalist argument for what he terms *laissez-faire*, is of the same general, bestial type as Locke's, Adam Smith's, and the utilitarians generally.

Fascism in the U.S.A. Today—Scalia

For example: The recent rise in influence of a new kind of fascist insurgency in the U.S.A., since approximately the mid-1970's, is an expression of a blending of the legacy of John Locke with an extreme form of radical positivism in law and policy-shaping, a positivistic misconception of law characteristically even worse than that of Savigny, Carl Schmitt, and Roland Freisler for 1930's Germany.

This clearly, axiomatically fascist trend in today's U.S.A., is shown most conspicuously by that present majority of the U.S. Supreme Court, that centered around the most rabid exponent of so-called "shareholder value," Associate Justice Antonin Scalia. Locke's defense of chattel slavery, in the name of slaveholder values, and the notion of shareholder value espoused by creatures such as Ayn Rand fanatic Alan Greenspan and Scalia, or to patent, as property, the genome which my body invented, represent an axiomatic misdefinition of human nature, as a mere beast, as mere human cattle, to be bred, used, and culled by the owners of shareholder value. The "useless eaters" policies, the policy governing "lives not worthy to be lived" of the executives of U.S. Health Maintenance Organizations (HMO's), typify that legacy today. These bestial notions of man, such as those to be compared for similarities and differences, with the influence of Karl Marx's law professor, the neo-Kantian Romantic Savigny, for Germany, are derived, in European civilization, from pagan Roman law and the Roman notion of *vox populi*.

Although the culture of ancient pagan Rome, is fairly recognized by all qualified historians, as echoing the oli-

Most of the time, people, even in high places, do not wish to hear the truth, if the truth is perceived to conflict with those of their prejudices to which blind hysteria has lent an axiomatic authority in their mind-set. It is only when the shock of events prompts people to call into doubt their own mind-sets, that those populations become open to considering uncomfortable truths about their own deeply-held opinions.

Crowds in Times Square watch for news bulletins after bombing of Pearl Harbor, Dec. 7, 1941.



UPI/Corbis-Bettmann

garchical evil of ancient Mesopotamian cultures, and that of Tyre, Rome's more immediate model was that of Sparta, as the code of Lycurgus is associated with the Delphi cult of the Pythian Apollo. This cult organized a predatory culture among a faction of the Latin-speakers, in which the mass of the cult members, the *populari* (e.g., the Latin term for predators), were deployed by the ruling oligarchy as a military force, for looting, rapine, and conquest against their neighbors.

All forms of European fascism are derived directly from that Sparta-like, pagan-Roman legacy. The depraved set of opinions induced among the *populari*, opinions used by the rulers to impose self-policing among the depraved masses of ordinary Romans, was known as *vox populi*: the "voice of the people," a popular mass which was defined as predators. This is a dogma similar to that of the democratic party of Athens which murdered Socrates. This Romantic tradition of pagan Rome, has been passed down to modern times, as the philosophically irrationalist worship of the pagan gods of what are called today either popular, or public opinion and tastes.

That Orwellian notion of *vox populi*, or "public opinion," is a wicked conceit, copied into the practice of a corrupted modern society, as a means for controlling the foolish mass of popular political sheep in the image of François Rabelais' account of Panurge and the self-

doomed Ding Dong and his sheep. Such popular opinion was never in the interest of anyone but the ruling oligarchy, of Rome then, or of modern nations, such as today's U.S.A. So, President Abraham Lincoln spoke aptly of the folly of today's typical Americans, all of whom are fooled most of the time, and some of whom are fooled all of the time. Fortunately, not all Americans can be fooled all of the time, but only most of the time.

The Classical Alternative

The contrary, Classical conception of man, placed the emphasis on those cognitive powers of the individual mind, by means of which truthfully validatable and just, universal physical and other universal principles, such as Classical-artistic ones, are discovered, and those discoveries shared within society. In Classical culture, it is ideas born of cognition, as Plato's Socratic dialogues define the cognitive generation of ideas, in that sense, which supply the empirically validatable definition of human nature, as located in the natural goodness and fruitfulness of those cognitive powers.

On account of the Christian appreciation of that Classical Greek conception of the universality and goodness innate to the newborn human individual, it came to be established, in the course of time, as a matter of universal principle, that no government, or form of government, has the

moral authority to govern, except as it is efficiently committed to promoting the general welfare of all existing persons and their posterity. That is the cornerstone of natural law. The revolution in statecraft effected in Europe, during the course of the Fifteenth-century Renaissance, established practical precedents for this republican principle of the general welfare (or, commonweal), in France under King Louis XI and in England under Henry VII. Such are the precedents to be found echoed in the opening three paragraphs of the 1776 U.S. Declaration of Independence and the 1789 Preamble of the U.S. Federal Constitution.

With the waning of the power of the feudal landed aristocracy, as typified by the decline and fall of Metternich's power, the essential conflict within globally extended European civilization, became that between the republicans, as typified, for example, by U.S. President Abraham Lincoln on the one side, and the oligarchical interests and ideologies typified by the City of London, the Wall Street bankers, and the slaveholder system, on the opposing side.

The Lincoln legacy thus represented the republican, Classical legacy, whereas Wall Street's adopted scions of the treasonous Confederacy, Presidents Theodore Roosevelt, Woodrow Wilson, as followed by Wall Street's Calvin Coolidge, Richard Nixon, Jimmy Carter, and George Bush, like the earlier, treasonous, pro-slavery scoundrels and U.S. Presidents van Buren, Polk, Pierce, and Buchanan, who preceded Lincoln, have typified the kind of political rule dominated by today's Anglo-American financier, and similar oligarchies.

To understand the history of ancient, medieval, and modern Europe, it is indispensable to avoid being trapped into a discussion of particular current issues, as if such issues, in and of themselves, were the causes of principal political and other conflicts. To understand all, or any part of the history of globally extended European civilization, one must define the issues at their root: in the continuing conflict between the oligarchical (Romantic) and republican (Classical) conceptions of man and man's relationship to nature.

World War I, For Example

At this point, consider the following lapsed-time sketch, of the most relevant highlights of the history of European civilization since the famous, initial, 1776-1783, victory of the United States and its allies and friends, over the British monarchy's tyranny. The indispensable function of this synopsis, is to bring the underlying principle of that span of modern history into clearer perspective.

From 1782 on, Lord Shelburne, then Prime Minister of England and leading representative of the British East India Company, was determined to destroy both

King Louis XVI's France and the young United States. The key to Shelburne's policy, is located in the 1782 preliminaries of the proposed peace-treaty between Britain and France. The methods used are best typified by Shelburne's positioning his lackey, Jeremy Bentham, as *de facto* head of the newly founded British Foreign Office and its "secret committee," which, among other projects, launched and directed the Jacobin Terror in France.

The central target of this policy, was the circles of the influential admirers of the U.S. republic in France. Through the "free trade" agreement which Shelburne's circles foisted upon France, the French monarchy was bankrupted, under the ministrations of Shelburne's asset, France's Finance Minister Jacques Necker.

When the circles of Lafayette sought to remedy the situation with a constitutional reform, Bentham orchestrated the destruction of Lafayette's faction, by launching and orchestrating the French Jacobin Terror from London, using assets such as "Philippe Egalité" (the Duke of Orléans), Necker, and such London-trained and London-directed, Jacobin demagogues as Robespierre, Danton, and Marat.

Five years of rising, London-directed Jacobin Terror, from July 14, 1789, until the end of mass-murderers Robespierre and St. Just, despoiled France of much of its natural republican intelligentsia, as the U.S. schools are effecting a similar result today. This depletion of the rational elite of France, produced the condition in which France's political leadership passed from the worthy hands of Author of Victory Lazare Carnot, to the despicable hands of, first, the monstrous Barras, and, then, the first modern fascist, the would-be Caesar, Napoleon Bonaparte. Napoleon is to be recognized, today, as forerunner of the modern Caesar, Benito Mussolini's tyranny in Italy, and the figure emulated by such other would-be modern Caesars as Adolf Hitler and London's Mussolini-like Tony Blair.

The Vienna Congress, and its included imposition of a British puppet, the Restoration monarchy, upon France, as aggravated by the Metternichean Carlsbad decrees, put the very existence of the young U.S. republic at peril. Under these conditions of the aftermath of the Metternich-orchestrated, mass sexual congress conducted at Vienna, all Europe, whether Habsburg or financier-oligarchical, was bent upon the destruction of the emerging republics of the Americas, the U.S. first and foremost.

Lincoln—The U.S. as a World Power

This Vienna Congress, combined with the Restoration monarchy in France, was a strategic disaster for Europe, as it was a disaster for the U.S.A. It was not until President Abraham Lincoln's defeat of Lord Palmerston's project,

the treasonous, Lockean Confederate States of America, that the effects of the Vienna Congress could be reversed.

Lincoln's victory, and the brilliant success of the U.S.'s 1861-1876 economic mobilization, established the U.S.A. as a world power, and as the model for a new form of agro-industrial nation-state economy. Following the 1876 Philadelphia Centennial Exhibition, this 1861-1876 model of the Hamilton-Carey American System of political economy, was copied, as economic-development policy, in Emil Rathenau's Germany, Dmitri Mendeleev's and Sergei Witte's Russia, Japan, the circles of Sun Yat-sen, and elsewhere, during the last quarter of the Nineteenth century.

It was to counter this spread of the American-System model of economy, into the other parts of the Americas, into Germany, Russia, Japan, the new leadership of China, and elsewhere, that the British monarchy pre-arranged, and launched the First World War. Under the leadership of Britain's Prince of Wales, later King Edward VII, the British monarchy, aided by the revanchist anti-Germany panic catalyzed in France through the Dreyfuss affair, orchestrated the development of the Anglo-French *Entente Cordiale*, and led Russia into the self-imposed doom of the Czarist system under King Edward VII's other nephew, the pathetic Nicholas II. The British backing for the first Sino-Japanese war, for Japan's seizure of Korea, and for the Russo-Japanese war of 1905, was a crucial prelude for the Balkan wars, and that Russian general mobilization for attack on Germany, which actually set Edward VII's intended World War into motion.

Britain's strategic intent, in organizing what became World War I, was to set the Eurasian admirers of the 1861-1876 Lincoln-Carey model of agro-industrial development, at each other's throats, and to break the U.S. itself from what had been its traditional friends during the latter half of the Nineteenth century, such as Germany and Russia. The pivotal issue, for London, was the influence of the success of the U.S. transcontinental railroad system, in reviving in the Nineteenth-century Europe of Mendeleev, Witte, Rathenau, and Siemens, the old proposal of Friedrich List for railway development of the largely untapped, vast Eurasian heartland. This railway development, which we have revived, and defined, since the beginning of the 1990's, as the Eurasian Land-Bridge project, became the central focus in London's determination to destroy Germany and Russia through what became World War I.

The British could not fight such a war without first, breaking the U.S.A. from its traditional friendships with Germany and Russia, and, second, without mobilizing the U.S.'s great agro-industrial might on the side of Britain's war-effort.

Thus, from 1782 until the defeat of the Confederacy, the global intent of all British policy, had been to isolate and destroy the U.S.A., to ruin it economically, to break it up into quarrelling, balkanized baronies, easily manipulated and controlled from London. The failure of Palmerston's British-backed Confederacy, prompted a shift in British policy, toward that of taking control of the U.S. through political corruption, rather than a renewed raw attempt to dismember it through direct action. The terrorist's assassination of McKinley, by aid of New York's notorious Henry Street Settlement House, accomplished Britain's intended Twentieth-century aims, as if almost at a single stroke.

Teddy Roosevelt, assisted by such wretched creatures as a member of the Napoleon Bonaparte clan, his Attorney-General Charles Bonaparte, established a political-police force, on the French Napoleonic police-state model, in the U.S. Department of Justice, thus founding what is known today as the U.S. Federal Bureau of Investigation (F.B.I.). Similarly, large sections of the Federal Executive bureaucracy became, with the help of Teddy Roosevelt's corrupt Democratic Party predecessor, Grover Cleveland, elements of a European-style state bureaucracy, a bureaucracy controlled directly by representatives of Wall Street financial houses and their attached law firms.

The Presidencies of Teddy Roosevelt, a nephew and protégé of the former chief of the Confederacy's intelligence service, the notorious filibusterer, Captain James Bulloch, and that of Ku Klux Klan fanatic Woodrow Wilson, established the Federal Reserve System created by agents of Edward VII's banker Cassel, and otherwise transformed the institutions of government of the U.S.A. London and its Wall Street accomplices relied, chiefly, then, and also, now, in the Bush and Gore candidacies for the Year 2000, upon the combined political and social base provided by Wall Street and the persisting tradition of the Confederacy.

The Franklin Roosevelt Interim

It was the election of President Franklin Roosevelt, which brought the patriotic currents of the U.S.A. back, temporarily, into positions of power after three intervening decades. It has been the destruction of that Franklin Roosevelt legacy, by measures including the assassination of Franklin Roosevelt admirer President John F. Kennedy, which has enabled the rise, since the U.S. Republican Party's "Southern Strategy" of the middle to late 1960's, of the Old Confederacy, in alliance with Wall Street power, as the dominant, pro-racist force today, in the Supreme Court, the Congress, within the Al Gore-led faction of the U.S. Democratic Party, and in large parts of the Executive Branch's permanent bureaucracy.

In this process, the BAC forces have spent the period

since Franklin Roosevelt's death, working to destroy what former Secretary of State Henry Kissinger once called, and denounced as the patriotic "American intellectual tradition." Typical of this is the role of radical positivism, such as that of Norbert Wiener and John von Neumann, combined with the corrosive role of the so-called Frankfurt School, which was temporarily lodged, to spawn, like a pack of cultural termites, within the intellectual institutions of the U.S.A. The depravity which is characteristic of the pagan-Roman tradition, has, predominantly, taken over control of the popular and academic culture of the U.S. today, as through comparable age-groups in Europe, and has virtually eradicated all remains of the Classical tradition from leading representatives of the age-groups of less than fifty-years of age today.

As a result of these and other malicious influences upon the post-Franklin Roosevelt U.S., the generation of the age-intervals between thirty-five and fifty-five years of age, who are represented in most of the leading positions of executive power there today, have, with relatively few, but important exceptions, lost the moral and intellectual capacities which were more typical of those, from the Americas and old Europe, who grew up during the Great Depression and the ensuing war.

The Role of a Great, Sudden Shock

In such a circumstance, the only hope for civilization is a great shock, a shock which shatters confidence in what are presently still the prevailing cultural and scientific norms of behavior among those of ages below fifty-five. In modern U.S. history, the sudden popular reaction to news of Japan's bombing of Pearl Harbor, qualifies as a shock of the type needed today. That shock is imminently available, in the form of the catastrophic collapse of the world's present financial system: *on the day when the light is turned on in the kitchen, and the cockroaches panic.*

The Economic Role of the Nation-State

To find the deeper causes for the presently onrushing general collapse, of not only the present world financial system, but also the world's physical economy, we must focus attention upon seven structural changes in the form of the modern European nation-state, changes which have been built up over the period since the relevant bombing of Hiroshima.

Seven Structural Changes

Over the entire post-Franklin Roosevelt period, to date, the most conspicuous change, has been the first change, the introduction of the nuclear-weapons policy, including the proposal for a so-called "preventive nuclear attack"

upon the Soviet Union, as outlined in Bertrand Russell's policy-statement in the September 1946 edition of *The Bulletin of the Atomic Scientists*. From the start, throughout the Twentieth century, Russell, an avowedly perfervid hater of the U.S., was committed to eliminating the existence of the sovereign nation-state, and dedicated to imposing a new version of the old pagan Roman Empire, which he identified as "world government."

Russell stated repeatedly, that he intended his version of "world government," called, variously, "globalization" or "rule of law," today, to be established as a side-effect of nuclear-terror-stricken governments' panic-stricken flight into arms-control treaties. The Cuba Missiles Crisis of 1962, orchestrated, from London, by Britain's Bertrand Russell, and the subsequent assassination of President John F. Kennedy, set that process fully into motion.

The second succession of radical changes erupted during the period immediately following the assassination of President John F. Kennedy. (For as long as he lived, Russell was always a leading figure behind each of these monstrous concoctions.) The general change, was the self-destruction of a large portion of the university student population which had been born after the close of World War II; the result, was the so-called "rock-drug-sex counterculture."

The selection of recruits to that counterculture, to be chosen to rise, rung by rung, to influential positions within government and other leading institutions, provided the shock-troop battalions of the type which had been prescribed earlier by Britain's Brigadier John Rawlings Rees of the London Tavistock Clinic. These victims of the "rock-drug-sex counterculture," served as a pro-terrorist mob, like the Robespierres, Dantons, Marats, and St. Justs of 1789-1794, as the Baader-Meinhof gang typifies this, to be deployed for other radical changes, changes which have had a devastating impact upon the governments, economies, philosophy of law, and leading institutions of the U.S., western Europe, and elsewhere.

The third radical change, was an effort to halt the role of technological progress, whether in the name of defending the "environment," or preventing the development of "dual use" technologies, a charlatan's trick performed with aid of the sophistry, that these banned technologies might be imagined to be useful for developing "weapons of mass destruction."

This change was first introduced during 1966-1967, in massive cut-backs in the Kennedy space-program, done on the pretext of bringing expenditures "back from space," which was explained, fraudulently, as an attempt to help alleviate poverty. The full-scale rant to this effect, was unleashed in 1970-1971, in the name of "ecology." This cultural-paradigm shift in policies respecting science and technology, combined with the ruinous effects of the

The leading tragic element in the culture of Europe and the Americas today, is the expelling of Classical humanist forms of education, and of Classical forms and principles of artistic composition, from the life of society in general.

It is in what passes for entertainment today, in a form of popular opinion congruent with such degraded popular forms of entertainment, that the root of civilization's present tragedy is rooted.

Nintendo games in shopping mall, Darmstadt, Germany, 1999.



EIRNS/Christopher Lewis

August 1971 conversion of the I.M.F. system into a “floating-exchange-rate monetary system,” led to an accelerating stagnation and collapse in the rate of growth of both the physical productive powers of labor, in the standard of living throughout Europe and the Americas, and an unspeakable catastrophe unfolding for Africa.

Under the Trilateral Commission's Carter Administration, there was a fourth axiomatic change, a full-scale effort to destroy the most essential underpinnings of the U.S. economy. This occurred, most prominently, in the domain of basic economic infrastructure. This has proven to be an essential part of the effort to obliterate the existence of the institution of the sovereign nation-state. Carter's appointment to be Federal Reserve Chairman, Paul Volcker, wrecked the U.S. economy, to a degree which has never been reversed to the present day. This was done under the name of effecting a “controlled disintegration of the economy,” a phrase from the Trilateral Commission's handbooks, which Volcker cited in his 1979 campaign for the Federal Reserve appointment.

A fifth crucial attack on civilization, was the process of eradicating Classical humanist forms of educational programs, both from public schools, and also, to a large degree, on the level of university education.

Sixth, it is most notable, that without the anti-free-trade, protectionist measures typical of the American Sys-

tem of political-economy, it is impossible to have a self-standing form of healthy economy. No national economy based on a “free-trade” doctrine, ever prospered, except by looting its own natural resources and population, as Britain did, or, by looting other nations, as the British Empire and colonial system did, and the Anglo-American hyper-power has been doing since 1989. *The use of taxation, tariffs, fair-trade policies, and public investments in basic economic infrastructure, is essential, to set those price-levels at which long-term, capital-intensive forms of improvements in the productive powers of labor are effected, as these are to be measured, in physical-market-basket terms, per capita and per square kilometer.*

The unleashing of the dogma of “free trade,” under Presidents Nixon and Carter, destroyed the private productive sector, such as agriculture and manufacturing, of the U.S. productive economy, as we see the same result unfolding in the United Kingdom, over the span from Harold Wilson's, Margaret Thatcher's, and Tony Blair's efforts—Luddites one and all—to bring those islands, finally, back to the Orwellian stone age now called “information society.” This has all been done, in the fashion typical of the great swindlers, like John Law, of all modern times, of claiming nothing so passionately as the desire to promote greater glories for “free enterprise.”

Furthermore, seventh, without national banking, as

the past functions of the U.S. Export-Import Bank typify this, which depends absolutely on the institution of the sovereign nation-state, it is impossible to mobilize in a sustained way, the low-cost, national, long-term public credit, needed to support a healthy form of private banking system, and ensure rates of productive investment needed for genuine economic growth, both within nations, and among the world's trading-partners.

The downshift in U.S. economic policy on these seven points, typifies the hopeless situation to be faced by this planet as a whole, unless and until, those seven retrogressive trends are summarily reversed, unless the Romantic cancer of "globalization" is eradicated.

Culture and Physical Economy

To understand the importance of the modern sovereign form of nation-state republic, we must understand the indispensable function of that institution for maintaining a civilized form of human life on this planet. In summary, the following points are to be made.

The axiomatic difference between the human species, and all other living species, is the function of the development of the cognitive powers of the individual. This is typified by man's unique ability, as a species, to generate validatable discoveries of universal physical principles, and to develop both Classical methods of artistic composition, and also statecraft, in the same way.

It is by means of the cultivation of those powers of individual cognition, as Classical humanist education typifies such policies, that the human species expresses its unique capability for willfully increasing its potential relative population-density. It is the universalizing of social relations, to the effect of fostering that cultivation and expression of the cognitive powers of each and every member of society, which makes the sovereign nation-state form of republic, the only form of political institution consistent with the distinctive need for true personal freedom, as required by the nature of the human species.

It is through fostering the discovery of such universal principles, either as original discoveries of validatable principles, or as re-enactments of such discoveries of universal physical and artistic principles, that mankind has become able to promise, now, to deliver to the generations immediately ahead, actually human conditions of life to every person on this planet. Without the continuation of that quality of progress, decent human life for all were not possible. Indeed, unless that policy is restored, very soon, a prolonged new dark age of mankind, throughout this planet, were presently inevitable.

Since the willful administration of the affairs of a people must be organized in a literate form of scientific and language-culture, the sovereign nation-state provides a uniquely appropriate instrument for the participation of

the individual in society generally. This participation, outlaws the degradation of some parts of society to the virtual status of human cattle, as pro-racist U.S. Justice Scalia degrades the victims of his policies, for example. The role of Classical culture in the life of the sovereign nation-state republic, fosters the participation of the individual in all humanity, a result which tends to be made universal, through a community of such principle among a world composed of sovereign nation-state republics.

Thus, the promotion of the cognitive method for development and propagation of scientific and Classical culture, through institutions of education and economy, is the precondition for the continuation of civilized life on this planet today.

To meet the physical requirements for all humanity, there must be a forced-draft emphasis upon capital investments in the fostering and application of scientific progress, expressed as increases in the productive powers of labor, as the increase of mankind's physical power, *per capita*, in and over the universe. Without this, a return to barbarism, or worse, were inevitable. Without the protectionist form of nation-state economy, which is dedicated to that function, the collapse into a dark age of barbarism, were inevitable as characteristic of the immediate decades ahead.

Thus, the defense of the institution of the perfectly sovereign, economic-protectionist model of nation-state republic, is not really debatable. Unless those reversals in policy-trends are introduced now, there is presently no future for the U.S., or most of the population of this planet. The apostles of "free trade" and "globalization," have always been the pro-oligarchical enemies of human freedom.

But, Such Shocks Are Also Dangerous

The type of impending shocks, which I have identified here, like wars, and the critical battles of such warfare, are dangerous. There is an unavoidable element of great risk involved. In such a situation, as in the most notable flanking strategies of the greatest commanders, great creative insight is needed to avoid catastrophe. Without the mustering of effective leadership, any such crisis ensures disaster.

In such crises, there are brief intervals, during which the general population, or a large part of it, is open to new leadership, new policies. For the U.S., it was fortunate that Franklin Roosevelt provided that quality of leadership, as this quality was otherwise best typified by war-time commanders such as General Douglas MacArthur. A successful leader, under such crisis-circumstances, never relies upon appealing to popular opinion; rather, he revolutionizes it, by an appeal to reason.

He relies upon a revolution in the thinking of those under his command, or influenced by other modes of leadership. Without such leadership, a great crisis, like that onrushing today, leads to nothing but great, and probably still greater catastrophes.

This requirement flows from the nature of truly tragic crises, such as that facing the world today.

The Tragic Principle in History

As the great Classical tragedies of Aeschylus, Sophocles, Shakespeare, and Schiller, expose this fact, humanity never suffers any peril, unless it be from natural causes beyond our present means to control, *except* as the result of a fatal flaw of character in either the ruling agency of society, or in the culture of that society as a whole. Thus, *all man-made catastrophes occur solely as the outcome of prolonged adherence to a mind-set which is alien to the principles upon which the universe is constituted.*

Thus, a great crisis, brought into being in that way, can be mastered only by methods and policies which must appear to the existing generations of society as revolutionary. Truly great leaders, in such times, are those who successfully violate prevailing popular opinion, on behalf of reason, rather than acting in the intrinsically irrational, customary way which had led to that crisis. Herein lies that characteristic of the true making of important developments in history, which the high-priests of Europe's late-Nineteenth and Twentieth centuries' social-democracy abhorred as "the evils of voluntarism." Pity those foolish high-priests! Most among them would have been offended to hear themselves ridiculed so, but are they not just an echo of foolish, predatory spectators in the Roman Colosseum, cheering for the lions tearing apart the Christians in the arena, raising thumbs up (!) for *vox populi*?

No society can destroy itself of its own will, unless it is impelled to do so in order to maintain conformity with a pre-existing, prevalent mind-set. The individual, or group which is gripped by that delusion, will do nothing so much as appeal to the authority of public opinion, which is to say, to the stipulations of the established mind-set. Thus, in the end-phase of any tragic cycle in the history of any nation, any culture, it is continued adherence to accustomed public opinion, which renders that people one which has lost the moral fitness to survive. The collapse of the regimes, not only of Russia's weak and foolish Czar Nicholas II, but of each and all of the 1917 successor governments of reformers, is an example of the control of populations and their foolish leaders by the influence of habituated delusions. If a crisis-stricken nation is to survive, it must act just as a scientist must, when he or she is confronted by a stubborn error in pre-existing scientific opinion; the nation must locate and

uproot the fatal flaw rooted in its own prevailing, habituated mind-set. Here lies the necessity for revolutionary action in such a circumstance. Not only must axioms be changed, but the action to be taken must reflect such a necessary change in axioms.

What then, must be changed in this matter of opinion? The outcome of this entire period of world history depends upon our recognizing the proper choice of that factor.

The essential change to be made, is the superseding of the relics of oligarchical rule, such as financier oligarchy, by republican self-rule. This means a cultural change, cleansing society of the old syphilis, that Romantic legacy common to most of the institutions and populations of extended European civilization today, to put the society again under the cultural dominion of the anti-Romantic, Classical legacy.

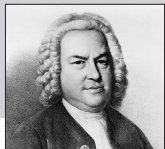
The leading tragic element in the culture of Europe and the Americas today, is the expelling of Classical humanist forms of education, and of Classical forms and principles of artistic composition, from the life of society in general. It is in what passes for entertainment today, in a form of popular opinion congruent with such degraded popular forms of entertainment, that the root of civilization's present tragedy is rooted.

For example, the popularization of Nintendo killer-games, and martial arts, for young children and suggestible adolescents, games modelled on the worst post-war parody of the Japan Samurai mythology, typifies a culture which, by thus destroying its own young children, proclaims itself a post-modernist culture, with no prospect for future existence, except of the most bestial sort.

Return to Classical Culture

The crucial consideration, which I have elaborated by identifying those seven acts of destruction of the nation-state, referenced earlier here, is to rediscover the principle that human relations, as opposed to bestialized ones, are located essentially in those cognitive processes which are brought to the surface in the Socratic dialogues of Plato. These are the same cognitive processes, by means of which a validated universal physical principle, as also a validatable principle of Classical artistic forms of composition and performance, is generated. It is the sharing of such cognitive discoveries, by means of which mankind's increase of power in and over the universe, *per capita* and *per square kilometer*, is effected.

It is sharing those cognitive scientific and Classical-artistic experiences, which expresses the natural, and naturally fruitful relations among human beings. To that we must return, if our nations are to outlive the calamity now descending upon us all.



Only a New Classical Period Can Save Humanity From a Dark Age

by Helga Zepp LaRouche

Lyndon LaRouche developed yesterday, as he has repeatedly done before, that only if the population returns to Classical thinking, can we avoid catastrophe. The first problem we have to deal with is, that the vast majority of the people are completely dominated by “popular opinion,” which is nothing other than the *vox populi* of ancient Rome—which essentially collapsed into a Dark Age, because the Empire lost its fitness to survive, largely because of rotten values associated with the predatory mentality associated with the *vox populi*.

We are faced with exactly the same danger today. Rome used “bread and circuses”; today, the population is brainwashed by mass entertainment. The fact that people in several European countries swallow this “Big Brother” program, openly modelled on George Orwell’s *1984*, adds insult to injury. Then, you have the unbelievable banality, perversion, and brutality of Hollywood movies, deadly video games—full of blood and Gore—and a population immersed in the fantasyland of “wellness” and the “fun society.”

In reality, we are *de facto* already in a new Dark Age. We are not only experiencing a global crisis, but an

entire period of history, an epoch, is over; and only a huge shock and coordinated action for a new world economic order can prevent global chaos and a new fascism. And, indeed, we should be quite alarmed at the fact that, apart from the danger of an uncontrolled collapse of the financial system, the threat of new fascist dictatorships is likely to arise in the same, or actually much worse way, than occurred in the 1930’s. This can take the form of “rebel leaders” fighting for “independence”; it can take the form of dictators implementing “liberal” economic policies; and, it can take the form of police-states with total surveillance of their citizens, privatized prisons for slave labor, and mass elimination of lives considered “unworthy to be lived,” through mass application of the death penalty, living wills, denial of health care, homelessness, etc.

This new fascism has many ingredients of the old fascisms, which are easily recognizable, but there are also new phenomena, which have not yet been properly conceptualized. It is necessary to do a clinical investigation of what is wrong with the mind-set and the method of thinking, which has to be changed. As I will demonstrate, the present *vox populi* is much closer to clinical insanity, than people are willing to accept. One area, where it should be the easiest to see the identity of the old and new fascist policies, is the privatization of health care in the United States, in the so-called health maintenance

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Does a society, whose children do not have a childhood, and where the idea of the sacredness of human life is unheard of, have a future? Then, there are the predator capitalists of the Internet firms, who do not mind that their short-lived riches are built on accelerating racism and the marginalization of the poor. Whoever does not see that there is the danger of a new fascism, potentially much worse than that of Hitler, is blind and evil.



Street gang, 1991.

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organizations (HMO's), where accountants and managers dedicated to a "shareholders value" society, and the mindless greed of speculators, decide who is a "useless eater," and what is an "unworthy life."

This is the direction in which Public Health Minister Andrea Fischer, the most incompetent German cabinet minister of all time, is going; and this is the case with 50,000 involuntary euthanasia deaths *per year* in Holland.

Now it is obvious, beyond a shadow of a doubt, that what we have always insisted upon is true: that the International Monetary Fund, by forcing Third World countries to cut health and other social expenses, has practiced genocide on a large scale, for decades.

The AIDS Threat to National Security

In January of this year, a C.I.A. report was published, stating that the global AIDS pandemic represents a national security threat to the United States. This is exactly what Lyndon LaRouche said in 1985 (actually, in a general form, already in 1973, even before AIDS was discovered)! He then was denounced and prosecuted.

It is indeed a security threat, not only to the United States, but to the whole world! This one area shows clearly that we are in a Dark Age. And, one year ago, there was a report by the World Health Organization, which said that there is evidence that the world has dangerously underestimated the threat of bacteria and viruses to national security and economic growth, and soon the world may lose the opportunity to protect people from this risk.

This report states, in an unprecedented tone of urgency, that the world has only a very short "window of opportunity" left to make dramatic progress in controlling the six leading killer diseases, and protecting the world against new diseases:

The cost of failure will be high; increased drug resistance and the emergence of new bacteria and viruses could make the control of infectious diseases both scientifically and economically unlikely in the future.

It is in the best interest of all countries to support global initiatives to control infectious diseases. Any segment of society that ignores the spread of infections among its neighbors, does so at its own peril. When a country becomes a weak link in the chain of global surveillance and

disease control, everyone is affected. . . .

Smallpox provides a very striking example. If smallpox had not been eradicated in a few remaining countries in 1977, the world might still pay a heavy price today. Unforeseen was the imminent emergence of HIV/AIDS. Immunization with the smallpox vaccine—made from a live weakened virus—would now be *fatal* for many people, whose immune system is impaired by HIV.

Just a few years' delay and global eradication of smallpox may have become impossible without the discovery of a new vaccine. Had smallpox not been eradicated, at a cost then totalling \$300 million, it could be among the top six infectious killers in the world today. Without past concerted efforts to fight the disease, smallpox would still cause at least a million deaths per year, costing governments billions of dollars in health care costs. These lessons have been overlooked.

The progress that the world can make today against infectious diseases may not be possible a decade from now. Increased drug resistance and the unforeseen emergence of new microbes could close the window of opportunity for controlling infectious diseases.

This is almost an understatement. Multi-drug-resistant forms of diseases are already becoming untreatable in any country, at any price, once the options have been exhausted. It is becoming increasingly difficult to develop new antibiotics and other drugs fast enough to replace those that have become ineffective.

Has there been a crash program to develop new scientific breakthroughs? No!

Has a society which fails to respond to an existential threat, lost the moral fitness to survive? Yes!

A Culture of Violence

Let us look at another aspect of the new Dark Age. We have documented the accelerating use of child-soldiers, with the spread of wars around the globe, as well as child slave labor, child prostitution, the use of children as organ donors. Every day, 50,000 children die of hunger. And, in the so-called "advanced" sector, we experience the phenomenon of the "new violence." Children are trained to become mass killers, though video games, modelled on flight simulations used by the military for the training of combat soldiers.

These video games—Pokémon is like an initiation drug—have resulted in an unbelievable brutalization of the minds of helpless children, from the age of three on up. Four-year-old children jump out of a sixth-floor windows, because they believe they can fly like a figure in Pokémon. Six-year-old children shoot six-year-olds. The childhood of the children of the world is being stolen.

They do not *have* a childhood.

Already in 1972, The American Medical Association reported a direct link between violence in the media and the actual increase of killings around the world. Does a society, whose children do not have a childhood, and where the idea of the sacredness of human life is unheard of, have a future? And then, there is what LaRouche calls the generational crisis, where the eco-fascist ideas of the '68 generation are now topped by the unbridled predator capitalists of the Internet firms, Social Darwinist millionaires of Generation X, who do not mind that their short-lived riches are built on accelerating racism and the marginalization of the poor. Whoever does not see that there is the danger of a new fascism, potentially much worse than that of Hitler, is blind and evil.

Self-Delusion: The Rise of Hitler

It is most instructive to compare the present self-delusions, with the complete illusion and misjudgment at the time immediately before Hitler's takeover. After the sensational election successes of the Nazis on Sept. 14, 1930, people were stunned, and looked for reasons for this success. It really could not be attributed to either the program or leadership of the NSDAP (Nazi Party). Why should Hitler be something special, among the four hundred groups of the Conservative Revolution? In fact, people were full of contempt for the "intellectual shallowness" of the Nazis; the Berlin press characterized their tirades as most banal, hollow charlatantry, saying nothing, or else what other agitators for the Conservative Revolution had said already.

Then, after the major losses of the Nazis in the Reichstag election of Nov. 6, 1932, and the crisis around Nazi leader Gregor Strasser in December 1932, the general assessment was, that the Nazis were only a passing phenomenon, which would break apart from their inner contradictions. This was ideologically motivated wishful thinking. All the information concerning the Nazis' intentions was there, but what was missing was the ability to conceptualize the new phenomena.

Still, on Jan. 15, 1933, Reichschancellor Kurt von Schleicher said: "Mr. Hitler no longer represents a problem. His movement has ceased to be a political danger. The whole matter is resolved and a sorrow of the past."

Only a few took *Mein Kampf* and Hitler's speeches seriously. Different political groups had different ideological reasons for their misjudgment. The Communists, influenced by Georg Lukacs, believed that the "actual danger" would be the "social fascism of the Social

Democracy,” which would be much more efficient in implementing the “fascist dictatorship of the financial oligarchy.”

The Social Democrats believed that, since they had survived Bismarck and Kaiser Wilhelm, nothing could be so difficult. And even after Hitler’s takeover, people raised no special alarm—a few voices excepted—and there was also no special outcry coming from abroad.

But, Hitler was very clear about the utopia of a “globalization” of his power. The racism and the glorification of a supposed Germanic super-race were out in the open, and there was a total openness about the Social Darwinist intent to eliminate the “unfit” and “unworthy.”

Where did this come from?

What was the significance of Joseph Goebbels’ radio address of April 1, 1933, in which he declared: “Now we have eliminated the year 1789 from history!”

Romanticism Against the Classical Idea

“The ideas of 1789”—that was a synonym for the enemy-image held by the Conservative Revolutionaries ever since the period of the American Revolution (of which the French Revolution was essentially a failed version), and since the time of German Classical culture, of the Weimar Classic.

One has to consider the entire evolution of the ideas of the Conservative Revolution, which include the mythologies of the Romantic movement, as a fundamental counterattack against the German Classic, all the way through Nietzsche, Wagner, the “Romantic” protest movement of the *Jugendbewegung* (Youth Movement) before World War I, as an essentially uninterrupted tradition; and, then, to consider, how the Romantic-initiated cultural pessimism of the World War I period was shaped though the terrible experience of that war. All this went into the “heroic nihilism” of the Conservative Revolutionaries, individuals such as Ernst Jünger, Oswald Spengler, Moeller van den Brück, and others, who shaped the ideological environment around the Nazis.

It is these ideas which, in a new form, are at work in the present, and which represent a mortal threat to human civilization.

The Romantic movement, as it appeared in Germany, was a conscious countermovement against the German Classic; it took slightly different forms in other European countries, and was a powerful assault against the very identity of that which is called “European culture.”

It was with the emergence of Greek Classical thinking, from Homer, through the great tragedians, until finally with Plato, that the scientific knowledge was

established, that the world is not governed by magic and demons, to which man can respond only with superstition and manipulation, but rather, that man is capable of formulating valid ideas about the physical universe, that the universe is lawfully organized by the *Logos*, and that the reflection of reason and truth, is beauty. In this sense, European culture was a tremendous victory of man over the barbarism of the Mesopotamian, Babylonian, and other empires. It was the birth of human dignity and human rights.

After Leibniz had revived the Platonic-Christian tradition after the Thirty Years War, and developed its scientific method to a new level, and after especially Gotthold Lessing and Moses Mendelssohn had combatted the evil influence of the English and French Enlightenment, and in this way prepared the ground for the Weimar Classical period, the collaboration of especially Friedrich Schiller, Goethe, Wilhelm von Humboldt, and their friends established the high ground in Classical culture up to that point.

Never was there a higher ideal of man, a more noble idea of man in his freedom, each individual capable of becoming a beautiful soul and a genius, than was celebrated in the works of these men. And never, was the principle of Classical composition of works in drama, poetry, music, or sculpture brought to a higher level.

The historical moment when this occurred, was just after the success of the American Revolution—the establishment of the first true republican sovereign nation-state, and the biggest defeat for the British Empire and the oligarchy of that time. It was the understanding, and not only of Presidents John Adams, John Quincy Adams, and James Monroe, that the concept of the sovereign nation-state, committed to the general welfare and the inalienable rights of all citizens, was supposed to be spread throughout the globe, so that sovereign nations could peacefully live together in a community of principle. These were the political ideas which inspired Schiller and all the republican forces of Europe.

When the representatives of the Weimar Classic and the Classical composers, above all others Beethoven, crowned these noble ideas with songs and compositions, which established eternal and universal laws of art; and, furthermore, when Wilhelm von Humboldt and the humanists of his time proceeded to make these principles the foundation of a general educational system; then, the oligarchy was confronted with its biggest challenge ever: True republics, *and* Classical thinking in the general population, were spreading!

I am convinced, that the Romantics were not really

romantics, but agents of the Holy Alliance and oligarchy of their time. Yes, for sure, they had their sincere romantic feelings—what that means, we will see shortly—and their romantic fantasies, but if they were not agents from the beginning, a lot of them were surely picked up as agents in the process. Friedrich Schlegel, for example, later worked openly for Metternich and Gentz. De la Motte Fouqué articulated the ideas of the Restoration and the racial superiority of the *Geburtsadel* (hereditary nobility) as the justification for feudal class society. And Johann Heinrich Voss was probably right, that Fritz von Stolberg was sponsored by the oligarchy and reactionary elements in the Church.

In any case, one has to consider that the Weimar Classic, and especially the works of Schiller, represented the highest level of reason, expressed the most profound Platonic ideas with poetic beauty, and all these contributions challenged the population to the highest level of thought and consciousness. The demand of the time was how to realize the great ideas of the American Revolution in Europe, how to build the greatest piece of art, to build “political freedom,” as Schiller said.

And, what do the Romantics propose at this time? They glorify exactly what was essentially a Dark Age; they present an historically, completely falsified image of the Middle Ages: knighthood, the emperors, misused Nordic mythologies, inexplicable mystical events, an infinite longing for death, the unrestrained living-out of psychological disorders, just to name a few elements of their irrational mix.

The poet Heinrich Heine asks in his essay “The Romantic School,” which is a sarcastic polemic against its proponents: Is it not very strange, that such an eerie curiosity motivates people to look into the graves of the past? This always happens in extraordinary periods, at the end of an epoch, or shortly before a catastrophe.

He concludes that the Romantics in Germany had quite a different purpose than those in France, and that the effect that they were able to have on the broad masses, threatened the freedom and the future of his Fatherland.

I will introduce you now to some of the key Romantics, some of their works and how they continue to be influential in the present, and contrast their way of thinking with Classical principles.

The Schlegels vs. Schiller and Goethe

In the second half of the 1790’s, when Schiller and Goethe had started the fruitful decade of their collaboration, a group of young poets and writers gathered in

Jena, and in the beginning they were in contact with both Schiller and Goethe. August Wilhelm Schlegel, a student of Gottfried Bürger, whose poetic populism Schiller had so sharply criticized, collaborated for a short period with Schiller’s publications *Almanach* and *Horen*. He married Caroline Böhmer, who later left him to marry F.W.J. von Schelling, the “philosopher of nature.” Soon August Wilhelm’s brother Friedrich arrived with his lover and later wife, Dorothea Veit, a daughter of Moses Mendelssohn (who unfortunately did not walk in her father’s footsteps).

After a short period of contact, Schiller cut all ties to the Schlegels, because he absolutely could not stand the impertinent and overbearing behavior of the brothers, especially Friedrich. Friedrich had attacked Schiller in the publication of the royal director of the orchestra (Kapellmeister) in Berlin, Friedrich Reichardt. Schiller and Goethe started the “Xenien” fight, many episodes of which were directed against the Romantic camp.

The Schlegels founded a direct counter-publication to the *Horen*, which only appeared from 1798 to 1800; it was called the *Athenäum*, and it became the flagship publication for their school. In it wrote also Schleiermacher, Novalis (Friedrich Freiherr von Hardenberg), Fouqué’s teacher A.L. Hülsen, and the sister of Ludwig Tieck, who, besides Novalis and the Schlegels, was one of the four in the original core group. It was not least the intrigues of this Caroline, whom Schiller called “Dame Lucifer,” which organized the majority of the Romantics into an openly hostile position to Schiller. She challenged the Schlegel brothers to become “critical dictators of Germany.”

Novalis, whose fifteen-year-old bride had died, was the first example of a “poet” writing out of an overblown fantasy and longing for death, where he wished to follow his bride. His “Hymns to the Night” are the product of a morbid fascination with death.

Another major document by Novalis, “Christianity and Europe” (despite the fact that, on Goethe’s advice, it was not published in the *Athenäum*), formulated for the first time the strange theory, according to which the Middle Ages was the time of a unified, powerful Europe, where the good emperor and respected, commanding priests would tame the wildest and most selfish tendencies. This wise head of the Church would also curb the dangerous development of knowledge—lest the people should become accustomed to despising everything great and miraculous, and regarding it as mere causal lawfulness.

Novalis’s tract went too far for Goethe, who, after all, was steeped in the Greek Classics and three thou-



Friedrich Schlegel

The Romantic movement, as it appeared in Germany at the end of the Eighteenth century, was a conscious countermovement against the German Classic; it took slightly different forms in other European countries, and was a powerful assault against the very identity of that which is called ‘European culture.’



August Wilhelm Schlegel



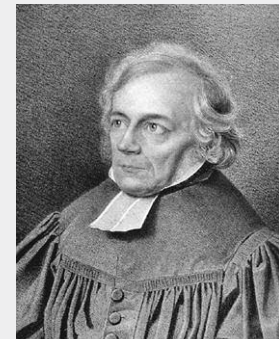
Ludwig Tieck



E.T.A. Hoffmann



Novalis (Friedrich von Hardenberg)



Friedrich Schleiermacher

Key figures of the Romantic movement in Germany.

sand years of European civilization, and who had defended Kepler and attacked Newton in his scientific studies.

Of the Schlegels, August Wilhelm vacillated between his efforts to propitiate Goethe for his own purposes, and to join the attack on the Classics; but he was already in the process of accepting Romantic ideas. Friedrich completely went along with Novalis, and later converted to his own strange brand of Catholicism, on this basis. August Wilhelm never wrote poetry, but from 1801 to 1804 he read lectures in Berlin about the history of Romantic literature. Essentially, they attacked the Classics and praised all poets who followed neither the rules of the Greeks nor those of the French. Schlegel naturally glorified the German Middle Ages, the “Minnesänger” and the *Nibelungenlied*. Indeed, he managed to portray this rather sinister period in a glorious light. Unfortunately, he provided the theoretical foundations for the Romantics.

In the meantime, Caroline left him and married Schelling. For the next sixteen years, August Wilhelm lived with Madame de Staël, the daughter of French

Finance Minister Necker, banned from France by Napoleon. Schiller was absolutely appalled by her, Goethe said, such that when she left Weimar, he felt as if he had survived a terrible disease.

With the help of August Wilhelm, she wrote a book, *On Germany*, about literary life in Germany, which is full of her and Schlegel’s Romantic views. They had a very strange relationship, because, despite the fact that she had numerous affairs with other men, he signed a letter to her in 1805 with the words, “Your slave.” When he tried to marry another woman after she died, this woman left him after the first night, and her parents got the marriage annulled, with the argument that it never was consummated; Heine reported about all of this with funny references to the missing parts of Osiris.

Friedrich Schlegel, who originally studied the ancient Classics and philosophy, went to Berlin in 1797, where he waged polemics against especially German Classical literature, socializing with Johann Friedrich Reichardt, whose house became a center for followers of Romantic ideas. Friedrich wrote in his magazines *Deutschland* and *Lyseum*. He also wrote the

unspeakable novel *Lucinde*, in which he praises man as “the serious beast,” and hails the “god-like art of laziness,” the right to be impertinent, and the pleasures of free love. August Wilhelm was the first to praise the power of the *Nibelungenlied*, which had been rediscovered by J.J. Bödmer in 1757, in his lectures. He insisted that it was comparable to Homer’s *Iliad*—an idea that Schiller and Goethe completely rejected. They were disgusted by the whole Nordic mythology, whose gods were more like incomprehensible ghosts, than godly figures.

Schiller, in particular, concluded that Nordic mythology was too closely tied to the particular time and national interest. Greek mythology, on the other hand, alone could address the eternal, timeless, and universal man.

How right Schiller would prove to be! This conscious effort by the Romantics to replace the reference point of ancient Greek ideas with the Nordic mythologies, would directly lead to the German catastrophe. In another location, Schiller worried about what all of these Romantic ideas would lead to.

Friedrich wrote a major treatise about Northern poetry, while the main works of de la Motte Fouqué were devoted to the Nibelungen saga and the idea of the Nordic heroes. Josef Görres took up the Lohengrin story, and made further investigations into the Siegfried saga. In 1826, the *Nibelungenhort* was performed on stage for the first time, and naturally Richard Wagner then used these mythologies as a reservoir for his operas, *Parzival*, *Lohengrin*, and *Tristan und Isolde*.

With the glorification of the Middle Ages by the Romantics, these mythologies were misused to become the mythical notion of the *Volk*, and under the Nazis the *Nibelungenlied* became the anthem of the unconditional followers of the “Führer.”

The main novel by Novalis, *Heinrich von Ofterdingen*, starts with the following sentences: “The young man lay restless on his bed, and thought about the stranger and his tales. ‘It is not the idea of the treasures, which has awakened such an unspeakable longing within me,’ he said to himself; ‘I am distant from all thoughts of greed. But I do long to catch a glimpse of the blue flower. I am obsessed by it, and I cannot compose or think of anything else. I have never felt this way before: It is as if I had seen it before in my dreams, or I had slept my way into another world.’ ”

This motif of the “blue flower” became the metaphor for the Romantic. And what was it? This strange brew of the Edda, and the glorification of the powers that be.

There is another whole dimension to the Romantic

writings. On one hand, they are mostly very simple-minded, written in an extremely simplistic style. As Heine writes about Tieck, he had “swallowed so much from the popular books and poems of the Middle Ages, that he almost became a child again, and blossomed downward into that babbling simplicity, which Madame de Staël took so much trouble to admire.”

Concerning Tieck’s “Der blonde Eckhart” and “Der Runenberg,” Heine writes further:

“This poem is suffused with a mysterious inwardness, a special secret with nature, especially the plants and the realm of the stones. The reader feels as though he were in an enchanted forest.”

Let me tell you briefly the story of the “Fair Eckhart,” a knight who lives in the solitude of a wood, with his wife, Bertha. A visitor comes, Walter, who befriends Eckhart, and one night he urges Walter to listen to Bertha’s story of her childhood:

When she was eight years old, she was brutally beaten by her father; she runs away through mysterious woods and mountains, and meets an old woman who takes her into her house. Bertha has to take care of the bird and the dog, and eventually the woman tells her a secret: that the bird lays an egg every day, with a pearl or precious stone in it. She adds, that if Bertha does her duty, she will do well; if not, punishment will overtake her, sooner or later. When Bertha is fourteen, she decides to steal the bird and the pearls. She chains the dog up in the house, knowing that he will die as a result. She sells the stones and keeps wandering, until she reaches the village of her parents, who, however, have died three years before. The bird starts to sing, and she strangles him. Then she marries the knight Eckhart.

This is the end of her story, and Walter comments: “I can imagine, how you fed little Strohm.”

Eckhart becomes totally paranoid, that Walter may tell their secret. Bertha gets very sick. She is terrified: How could Walter know that “Strohm” was the name of the dog? Eckhart goes out and shoots Walter dead. Bertha dies before Eckhart returns.

He befriends another knight, Hugo von Wolfsberg. Eckhart is paranoid, that his friend loves him only because he knows of his guilt. All of a sudden, Hugo’s face turns into that of Walter. Eckhart fears that he is going insane and runs away. He runs into the old woman, who says, “So, are you bringing me my bird, my dog? See, injustice finds its punishment. I was Walter, I was Hugo, and Bertha is your sister, whom her father, a knight, had given to foster parents to be raised.” Eckhart goes insane and dies.

Now, this is clearly the story of a child, beaten by a

bipolar father, who develops a multiple personality disorder, combined with paranoid fits and schizophrenia.

As I will show, this fascination with insanity is a very characteristic feature of nearly all the Romantics.

In “Der Runenberg,” the hero, Christian, walks around in a strange mountainous landscape:

He thoughtlessly pulled at an exposed root, and suddenly he was shocked to hear a muffled cry from below; the cry continued to reverberate underground, in plaintive tones, until it finally became mournfully lost in the distance. The sound pierced his heart to the core; it gripped him, as if he had unknowingly touched the wound that was inflicting so much pain on the dying body of nature, that she wished to perish from it. He jumped up, and wanted to flee, since he had heard awful things about the strange mandrake root, which, if ripped out, utters such blood-curdling sounds that it drives men mad with its screaming.

Now, we finally know what’s wrong with Andrea Fischer—she tried to pull out mandrake roots! Not only Novalis talked with plants, so does Prince Charles!

In “Runenberg,” Christian, who otherwise gives a detailed clinical description of his own schizophrenic nightmares, says:

No, I quite distinctly remember that it was a plant which first acquainted me with the full scope of the earth’s misfortunes; only since that time, have I understood the sighs and complaints which are discernible everywhere in nature, if one takes the trouble to listen. In plants, herbs, flowers, it is only one great wound which stirs and moves: They are the corpse of earlier, magnificent stone-worlds, and they appear before our eyes in a state of horrible putrefaction.

Here you have it! Now we finally know how the Greenies know that the forests are sick! All you need is a schizophrenic who longs for death, and the woods will tell him!

The Romantics Live Out Insanity

Tieck was not the only one, in whom this insanity and indulgence in nature were connected. Heine said about Novalis and E.T.A. Hoffmann, that the similarity between them was, that their poetry was actually a sickness. Heine wrote:

Hoffmann saw ghosts everywhere, but life itself rejected him as a pathetic spook. He felt as if he himself had become a ghost, and all of nature was, for him, a misshapen mirror, one in which he could see only, distorted a thousandfold, his own funeral bier; and his works are nothing other than a terrifying, twenty-volume-long cry of fear.

Hoffmann only dealt with the “night-side of Nature,” talking about the devil, graves, insanity.

But, not only Heine recognized that the Romantics were living out insanity; so did Goethe, who said to Eckermann, that the Classical is the healthy mind, while the Romantic is the insane one.

The interesting aspect is, that this insanity had a method. Some contemporary authors admit, that modern psychiatry has its roots in E.T.A. Hoffmann!

So writes Arnold Hauser, in his *The Philosophy of Art History*:

Psychoanalysis is itself a kind of Romanticism; it is unthinkable without the Romantic frame of mind and the Romantic inheritance. Freud’s real spiritual ancestors are among the Romantics, and the presupposition of a psychoanalytical approach to mental phenomena is among the fundamental implications of the Romantic outlook on life. Psychoanalysis regards, as did Romanticism, the unconscious as origin, if not a higher, at least of a more genuine, more perennial form of truth.

Its principle of “free association,” which is not only the foundation of the theory, but also its criterion of spontaneous mental functioning, is a variant of the “inner voice” of Romanticism. The very idea of convertibility of mental energies and attitudes, on which the whole structure of the psychoanalytical doctrine, with its reaction formations, defense mechanisms, rationalizations, and sublimations, is based, is unthinkable without the experience of Romantic frustrations and a constant of compensations, in a period that Freud himself has described as that of “Man’s discontent with civilization.”

Hoffmann clearly was afraid of going crazy himself; in any case, he was in contact with some of the leading doctors of his time, Adalbert Friedrich Marcus and Friedrich Speyer; he visited insane asylums, read the relevant psychiatric literature, and occupied himself with literature about mesmerism (hypnosis) and somnambulism. He used these subjects as literary material.

In his tale “Der Sandmann,” the student Nathaniel has a pair of spectacles, with which he can see two different kinds of realities. Perception through these spectacles sets a fantastic inner life in motion, which lets him see the other world in a completely different way than everybody else. Insanity sets in; the schizophrenic can’t get these two views together.

In “Prinzessin Brombilla,” Hoffmann describes a chronic dualism; in “Die Serapionsbrüder,” he describes the world of a crazy person, who lives in his own mental world, which is logical in itself, and, as long as he is not disturbed, he lives a closed-off, but happy life.

It is exactly that approach—that one should not try to cure the mentally ill, but let them live a human life, where they are at peace with their disease—which was later taken up by R.D. Laing in his book *The Divided Self*; and his “anti-psychiatry” institution at Kinsley Hall. R.D. Laing became the British Tavistock Institute expert in psychomimetic drugs, by studying psychotic states within people, and then trying to imitate them with synthetic drugs. He was part of the Bertrand Russell-H.G. Wells circle, whose program was on how to induce insanity in the population as a matter of control. The experiments with the Heidelberg Mental Patients’ Collective, out of which part of the so-called first generation of the terrorist Baader-Meinhof Gang was recruited, were part of this, as were the experiments with LSD on U.S. campuses, the infamous MK-Ultra project.

An Earlier Oligarchical Project?

Was the Romantic school an earlier, similar operation approach by the oligarchy, to drive the population insane?

It is noteworthy, that Goethe quotes the report in the English *Foreign Quarterly Review*, which describes Hoffmann’s sickness as a fact:

They [Hoffmann’s works] have barely as much apparent content, as would at all events be granted to the insanities of a lunatic; they are the feverish dreams of a sick and impressionable brain: Even if these dreams might often excite us with their amazing feats or surprise us with their oddity, we could never give them more than momentary recognition. Truly, Hoffmann’s inspirations often resemble fantasies which are produced by an excessive use of opium, and which more require the assistance of a medical doctor, than of a literary critic.

The English author advises as a treatment for Hoffmann, the then-customary bleeding, laxatives, and emetics.

Goethe comments on the report:

We cannot recommend highly enough to our readers, the rich content of this article. For, what faithful participant, who cares for his Nation’s education, has not seen with sadness, that the pathological works of this sick man have had their effects upon Germany for many years now, and has seen what aberrations have been injected into healthy minds under the guise of being significant and beneficial?

In the original report, it says:

Thus was the inventor, or at least the first distinguished artist, who exhibited the fantastic array of supranatural

grotesques in his compositions, so nearly on the verge of actual insanity, as to be afraid of the being which his own fancy had created. It is no wonder, that in a mind so vividly accessible to the influence of imagination, so little under the influence of sober reason, such a numerous train of ideas should occur, in which fancy had a large share and reason none at all. . . . There is much reason to think that his life was shortened not only by his mental malady, of which it is the appropriate quality to impede digestion and destroy the healthy exercise of the powers of the stomach, but also by the indulgence to which he had recourse in order to secure himself against the melancholy, which operated so deeply upon the constitution of his mind.

Heine wrote about all of this:

If one wants to get an idea of the great mob of poets who at that time were imitating the poems of the Middle Ages in every conceivable verse-form, one must pay a visit to the Charenton insane asylum.

And:

I have just drawn a comparison of the German Parnassus of that time, to Charenton.

Whatever the Romantic movement was—whether it was an organic explosion, or a concocted operation—its victory occurred after the Congress of Vienna and the Restoration. Friedrich Schlegel, by then in the service of Prince Metternich, praised the ouster of Wilhelm von Humboldt as a Minister in Berlin, as the victory of a just cause.

Another blatant propagandist of the Restoration was Baron de la Motte Fouqué, whose entire *oeuvre* was designed to reinforce the power structures of the oligarchy, by continuously emphasizing the natural supremacy of the inherited nobility and the God-given nature of feudal caste society, which happily would be accepted by the lower subjects.

In “Undine,” the story of a sea-nymph, he writes:

When the sumptuous dinner was finished, and dessert was served, the doors remained open, according to the good, old custom of German lands, so that the common people, too, could look on and enjoy the merriment of their masters.

Here you have the emergence of the myth of the dutiful, submissive spirit, which gratefully accepts and bows before the strong, knightly spirit! Fouqué even went so far as to portray a parallel between the hierarchy of the knights, and angels as mediators in society.

Even Eichendorff, who was a Romantic, but essentially a happy person with enormous lyrical talent, was disgusted.

When Joan violates her oath, to only follow divine love and not feel earthly love for a man, she becomes unsure, loses faith in her mission, and falls into the hands of the English. But then, when she sees the fate of France again in danger, she mobilizes the strength to free herself, and intervenes decisively in the battle. Schiller makes clear, that if you take the divine will as your own, if you become the instrument of world history, you can intervene and change it.

Equestrian statue of Joan of Arc, St. Augustine Church, Paris.



EIFNS/Christopher Lewis

Johann Heinrich Voss, who had translated Homer and the ancient Greeks, led the most heavy attack on the Romantics. In his essay “How Did Fritz von Stolberg Become a Serf?” he used the case of his former friend, Count Stolberg, who, at first, had sympathized with the ideas of freedom of the American Revolution, of Washington and Franklin, but was pulled into the reactionary environment of the Jesuits and the nobility. When the question was posed of overcoming feudal class society in practice, Stolberg had arguments, which sounded exactly like those of the plantation owners of the Confederacy. The lower class was not yet mature enough to be released, he said, defending the principle of the innate supremacy of the nobility, which he considered a more noble part of mankind, with a sense of honor totally its own, much above the low-level thinking of the non-noble classes, and therefore deserving privileges.

Voss blasts this attitude:

The incomprehensible things, which one is barely able to wrap one’s mind around! These pretensions to state honors, without the requisite abilities, this greed for the common weal, to which they contribute nothing, this presumption of ancestors whom nobody knows—this is what they call an elevated sense of honor to their own lineage.

The ‘Religious’ Dimension

But to really understand the strange brew of Romanticism, it is not only the Restoration, the attack on the foundations of European identity based on the Greek Classics, the modern mythologies, the insanity, the oligarchism; to really get a flavor, one has to take a look at the religious component, the strange “speech about religion” by Schleiermacher. He writes there:

What do you call the feeling of an unrequited longing, directed toward some great cause, whose *boundlessness* you are also conscious of? What is it that grips you, when you see that which is holy most intimately intermingled with that which is profane, and the exalted with what is low and insignificant? And what do you call the mood which occasionally impels you to presuppose this direction, and to search for it everywhere? This not only sometimes grips the Christian, but rather, it is the dominant tone of all religious sentiments: *holy melancholy*—for this is the only term for it that language affords me. It accompanies all joy and all pain, all love and all fear; indeed, . . . it [is] the *fundamental tone* to which everything else is oriented.

“This lovely, sweet melancholy,” the tears, this “indescribably sweet pain,” which “could not be exchanged for

all the comforts on earth”—now, this is *really* Romantic!

The idea that “in all of life, it is not much other” than “pulling oneself along in the darkness, along unknown passageways, in quest of shadowy figures which he will probably never succeed in overtaking”—isn’t this what, in the final analysis, is at the bottom of today’s *Zeitgeist*?

And, of course, the “hot tears.” In Fouqué’s “Undine,” it reads:

He was so saddened to his very soul. [And] the tears welled up to his eyes from his entire soul. . . . He always felt better in his tears; it penetrated his heart like a gently warming glow, and, along with deep, soul-gnawing sorrow, blissful hope swelled into a single, never-before-experienced feeling.

Undine, an *Elementargeist* (lesser spirit), is by law condemned to weep her beloved to death, and at his grave, she dissolves into a “fountain of silver light,” to hold her darling in her loving arms forever.

Again, one has to recall that the Weimar Classic had just established the highest ideal of Classical art, whose fundamental characteristic was, that the perfected man, man in his universal identity as an expression of the species, was its subject.

For the Romantics, man was not the focal point at all; man was only one element in an endless nature, an infinite, never-ending story, surrounded by the oceans, ether, and the depth of the night.

Schiller placed the highest demands on the Classical artist. Especially because poetry holds the key to the innermost motions of the soul, the poet or artist in general must first idealize himself into a perfect human being, before he can dare to move his audience. Moreover, the subject he presents can not be arbitrary. In his critique of Bürger’s poems, Schiller writes:

One of the poet’s indispensable functions is to idealize his object; failing this, he deserves not the name. It is his office, to free all that is excellent about his object (whether that be a physical shape, a sentiment, or an action, either internal or external) from coarser, and even from merely extraneous substances; to gather the beams of perfection scattered among many objects, into a single beam; to subordinate asymmetrical features to the harmony of the whole; to elevate what is individual and local, into what is universal. All particular ideals which he develops in this fashion, are, as it were, outpourings of an inner ideal of perfection abiding within the poet’s soul.

Not to gain popularity by appealing to the low-level taste of the masses, but to playfully elevate the people to the lofty ideals of the poet, was his demand. On the contrary, for Novalis, popularity was the highest god.

And how can the poet cause a lawful effect, while

nonetheless fully respecting the audience’s freedom of imagination? In his critique of Mathisson’s poems, Schiller demonstrates that this seemingly contradictory condition can only be met, when the highest degree of freedom is caused by the highest degree of determination.

For the Romantics, such a destination is immoral and paralyzing. Schleiermacher demands, for example, that every person represent his unique way, his own specialty, “*his own opinion*,” since only in this way could all the options of infinity be represented.

While Schiller and Goethe, in their fruitful cooperation, were struggling to define and find eternally the laws of art and the binding way to realize them, demanding the highest mastery and perfection, the Romantics declared arbitrariness to be the highest law. “May Heaven protect us from eternal works,” said Friedrich Schlegel.

For the Classical poets, each moment contains the simultaneity of eternity. So, Schiller writes, “The pure moral impulse is directed to the unconditional; for it, there is no time, and the future becomes the present for it, as soon it has to develop necessarily from the present. For unlimited reason, direction is completion, and the way has been travelled, as soon it is embarked upon.” Goethe says to Eckermann: “Every state, and indeed, every moment is of an unlimited value, for it represents eternity.”

The Romantics, on the other hand, did not want to use or measure time in any way. In “Lucinde,” it reads:

O idleness, idleness! . . . Indeed, one should not so criminally neglect the study of idleness, but rather one should develop it into an art and science, yea, into a religion! To sum it all up: The more divine a human being or a work of man is, the more they come to resemble plants. Among all forms, the latter are the most ethical, and the most beautiful. And without these, the most highly perfected life would be nothing but mere vegetation.

Now I have it: Andrea Fischer thinks she is the reincarnation of “Lucinde”: She vegetates!

Most revealing also, are the totally opposite views the Classical poets and the Romantics had of the famous sculpture “Laocoön.” Goethe regarded it as the representation of the most noble humanity, because the prudence expressed here is greater than the pain. Novalis, on the other hand, said: “Could we not think of a more all-encompassing, a more merciful moment in Laocoön’s drama, than the antique group of sculptures—perhaps the one, where the highest pain turns into ecstasy, resistance into submission, the great life into stone?”

Schiller wrote the following about ecstasy:

Man in this state is nothing more than a fulfilled moment in time—or rather, he is not this, since his personality is suspended, so long as he is dominated by sensation and is swept along by time.

Our language has a very fitting expression for this state of selflessness: to be out of oneself (*ausser sich sein*). To return from this state, back to presence of mind, is just as correctly called going into oneself (*in sich gehen*); i.e., to return into one's self, to recompose one's personality.

Hölderlin talks about the “lust for death,” the “wonderful longing toward the abyss.” And Novalis writes: “Life is only the beginning of death. Life exists for death's sake.”

For Schiller, man's beauty and sublimity (*Erhabenheit*) are victorious over death. For Schiller, freedom is victorious over destiny; therefore, he is always optimistic. He talks about “the great destiny, which elevates man as it crushes him.” It is very clear, that Schiller especially dealt with some of the issues the Romantics tried to take up, in his Classical way. Compare, for example, the “sick calf” longing of the Romantics, with Schiller's poem “Longing,” where the “longing” is overcome in the beautiful last lines:

I descry a shallop drifting,
Ha, but look! No helmsman's sigh.
Dive in swiftly! No more shifting!
Sylphidine her sails now hie.
Go with faith and go with daring,
Gods accord no note of hand.
But a wonder can thee carry
To the lovely wonderland.

The courageous act concludes and moves beyond the longing, it brings it to a conclusion. And here we come to an extremely important aspect, which reveals one more aspect why Romantic writings are so much closer to modern soap operas, with all their phony emotions and petty problems, than to real art.

Tieck writes:

Why does everything have to have an end? Oh, do we begin, only to end again? And which closing is really totally closed? Couldn't the curtain lift again after the last act, and so forth, without end? All end is despotism.

And Dorothea wrote to Friedrich Schlegel:

What I realized is, that a poem does not need a different ending than a nice day.

Classical art, on the contrary, has a definite inner architecture, and a definite closure, when the development of the poetic idea is concluded. In Schiller's dramas, he always starts with what he calls “the pregnant

moment,” which contains in germ form the entire development; then the development takes its course, to finally reach the *punctum saliens*, in which the hero has once again the chance to influence events in a decisive way, either by sticking to a fatal flaw, or by correcting it. The fact that the audience can see these options, is what increases its cognitive and emotional capabilities. And then the drama comes to a necessary end, when the options embedded in the *punctum saliens* are played out. Thus, the subject of Classical drama is not “novelty”—that's the origin of the “novel”—but, instead, the poet finds and demonstrates in an historical event, a universal idea and an eternal law.

The same applies for poems. In the poem “The Walk,” Schiller begins with a walk in actual nature, then he develops the different phases of life and history, to then return to nature on the highest level of freedom.

Or think about the poem “The Artists.” Schiller starts by extolling the beautiful image of Man in his time, to then hark back to all the many contributing factors throughout universal history, which helped to bring mankind to this point, to then end on the highest point of unity—and now you know, what you were told in the first strophe, but you know it in all its complexity. And the poem is absolutely finished, not one word more would be possible!

Schiller's *Maid of Orléans*

According to his notes, Schiller started the play *Die Jungfrau von Orléans* (*The Maid of Orléans*—Joan of Arc) on July 1, 1800, and he had already finished it by April 1801. It was not only a courageous attack on Voltaire, the Enlightenment, and the degenerated taste of the nobility of his time; it was also a direct, smashing answer to the strange issues promoted by Schlegel, Tieck, and Co.

The Maid of Orléans is labelled a “romantic fairy tale.” This subtitle used to always puzzle me. And indeed, the play has all the ingredients of the Romantics' repertoire: It plays in the Fifteenth century, which, according to the historical view of the Romantics, was still the Middle Ages, in which religious devotion played a major role. And, you have what you could call a Romantic figure in the weak and unmanly Dauphin (the future King), who prefers to fantasize about the past, rather than lead on the battlefield, and save France from the occupying and attacking English.

The way the Dauphin describes his goals, is really Schiller getting the Romantics on the hook, by exactly describing their utopia:

CHARLES: That is a joke, a cheerful game, a feast,
 Which he gives to himself and his own heart,
 To found himself an innocent pure world
 In this barbaric, harsh reality.
 Yet what he that is great and regal wants—
 He wants to bring again the ancient times,
 When tender courtly love did rule, when love
 Did lift the great heroic heart o' th' knight
 And noble ladies sat in judgment seats,
 With gentle sense all subtleties resolving.
 In former ages dwells the gay old man,
 And as they still in olden ballads live,
 So would he set it up on earth, just like
 A heav'nly city in the golden clouds.
 Established hath he there a court of love,
 Whereto the noble knights shall go as pilgrims,
 Where ladies chaste shall be in glory throned,
 Where purest courtly love shall come again,
 And he hath me selected prince of love.

And naturally, while he indulges in this retrogressive fantasy, new catastrophes occur in the real world, and the existence of France is in mortal danger.

But then, Joan intervenes, entirely filled with an almost mystical devotion to the great task given to her by God: to save France. In a completely potent way, she *de facto* takes over the leadership of the army and leads it from victory to victory. However, when she violates her oath, to only follow divine love and not feel earthly love for a man, she temporarily loses her inner strength. She becomes unsure, loses faith in her mission, and falls into the hands of the English.

But then, when she sees the fate of France again in danger, she mobilizes the strength to free herself, and again intervenes decisively in the battle. Very unromantic, but very Classical.

Schiller makes clear, that if you take the divine will as your own, if you become the instrument of world history, you can intervene and change it.

Again, you see the principle of Classical composition: The “virgin” starts with an idyllic situation, and in a simple way she follows her devotion. Then, her feelings get into conflict with the command. She fights it through, and in the end, you have an idyllic situation on a higher plane in freedom. What was necessity has become freedom.

Schiller was pleased with his work. On April 3, 1801, he wrote to Goethe:

Of my last act, I expect a lot of good, it explains the first . . .
 Because my heroine is standing alone in it, and since she
 was abandoned by the gods in her misery before, now her
 independence and the cohesion of her character with her
 role as a prophet is demonstrated more clearly.

By acting on the basis of necessity, an existing conflict can be overcome, and a solution be found on a higher geometry where no conflict exists.

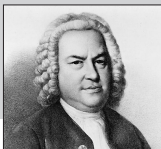
Today: Worse than the 1930's

When you look around in our present-day culture, modern literature is almost entirely Romantic, the content of movies mostly features the dark side of human nature, the insane, the criminal, the morbid. Soap operas are never-ending “romantic” sagas, with no necessary beginning, and unfortunately no end. According to the way people think, it is okay to just live out your feeling-states without regard for reason; the right to have “your opinion,” without regard for Truth and Justice; the right to keep your neuroses, as long as nobody interferes; and so on and so forth. If you consider how thoroughly the ruling elite and their minions in academia and cultural life have eradicated the European Greek Classical identity as the foundation of the Italian Renaissance and the German Classics, and how efficiently almost every object of life is determined by Romantic, basically sick characteristics, you must come to the conclusion, that we are today in much worse shape than we were in the 1930's.

The situation is much worse than it was then, both from the standpoint of the state of the financial system, but also, from the standpoint of the cultural resistance against the danger of a new fascism. How many people are close to insanity, in the way I described the axioms of Romantic values? How many people today think that it is all right, that the health-care system should be privatized, or that the people in Africa cannot be saved anyway, and that it is therefore all right for them to die? That is fascism. People who think like that, have lost what makes them human.

What is the solution? It is exactly what LaRouche said: Only if the majority of the population very quickly learns how to think Classically, can catastrophe be avoided. It is not so difficult, because all the treasures of European civilization, and of world culture for that matter, are there. You can consult Confucius, on how to bring a deranged society to order. You can study Socratic reason in Plato. St. Augustine will tell you all about the degeneracies of world empires; Nicolaus of Cusa will bring you up to the level of the *concordantia oppositorum*. With Leibniz, you can figure out why, indeed, we are living in the best of all possible worlds. Lessing and Mendelssohn will teach you beauty and ecumenical thinking. Bach, Mozart, Beethoven, Schubert will elevate your soul. And Schiller will make you free.

So, think like Schiller, act like the Maid Joan, and be your true self as a human being!



On the Subject of
Strategic Method



COGNITION *VS.* INFORMATION
IN SCIENCE

How Ideas Change The Order of Space-Time

by Dino de Paoli

Sometimes, we become stupid just because we are too greedy!

Let me start by showing you the headlines of this Wednesday's *Die Welt*: "Europe Must Become World Internet Center"; and, at the same time: "The Defense Minister Will Eliminate 100,000 People from the Army."

This is just one example, among many, of the crazy utopia running our present world. I can give you another personal example of this paradox. I travel often by train from Hanover to Wiesbaden, with a change-over in Frankfurt. The greatest innovation of the railroad company is, that I can now reserve my train ticket through the Internet. I save some minutes compared to previous procedures. But, then, once at the station, the train, if it arrives at all, presently has an average delay of 15 minutes, and I must always urgently call my friend in Wiesbaden to pick me up at the station one hour later! The 15-minute delay of my train is enough to make me miss the computer-programmed change in Frankfurt.

This is life in Cyberland!

More seriously, the issue is that so-called investments in "electronic consumer service" are not an *added* service for the consumer, but, in reality, only an *alternative* to the needed investment in the physical aspect of that same service, with obvious catastrophic consequences. Such a state

This article is edited from the written text of Mr. de Paoli's presentation. Footnotes have been added.

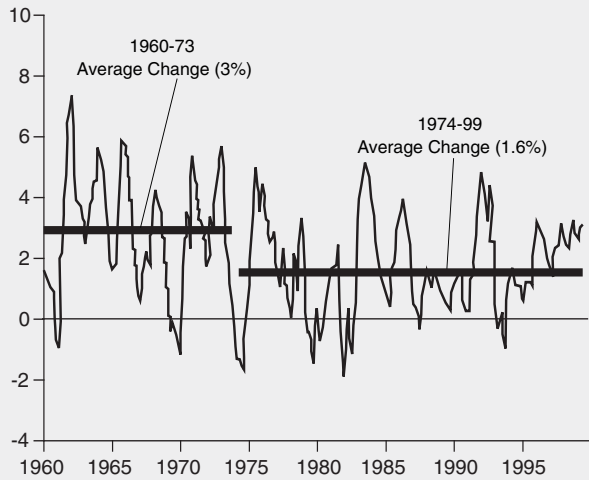
of affairs is in large part the result of the ideology which, in its recent form, started to be fully applied in 1970 under the name of Malthusian de-industrialized society. Some of the worst consequences of this policy are today visible in Africa, but now I want to show only how this affected the U.S.A. itself, precisely starting from the 1970's [SEE Figures 1-4].

These are official American government figures; our own would be much more dramatic. Moreover, keep in mind that in the U.S.A., the effects of de-industrialization were softened by the fact that America tried to preserve its role as a superpower. Europe has nothing to help soften the fall: Once in the full swing of the Internet utopia, there will be only a quick road to disaster.

But, how can we say this? How can we speak of disaster, when a lot of people think they are making easy money as never before? How can so many happy people, be wrong in their expectation? To answer this, we need to get at the core of the information, or post-industrial, society.

The political projects for a "stable," de-industrialized global village, implemented as we saw from the 1970's on, had already been elaborated in England and the U.S.A. during and soon after the World War II, under the exotic rubric of cybernetics. We have written extensively on the history of this project, so I do not want to enter into any detail here. If one wants to grasp immediately the evil social dimension of cybernetics, it is enough to read one of the books of its main spokesmen: Norbert Wiener's *The Human Use of Human*

FIGURE 1. Percentage change of U.S. labor productivity, from previous year (1974 turning point).



Source: Congressional Budget Office, *The Budget and Economic Outlook: Fiscal Years 2001-2010*.

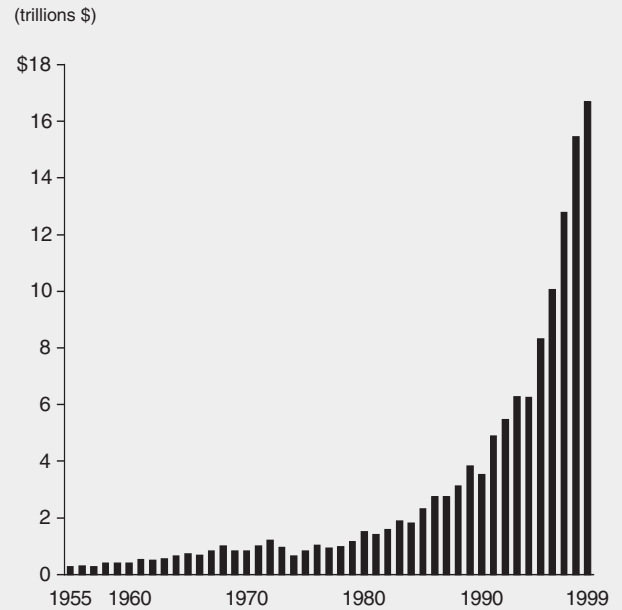
Beings. My colleague Ralf Schauerhammer has covered it in recent **EIR** reports.¹ How cybernetics developed the idea of “mass psychology” for the “shaping of opinions,” has also been documented in some recent issues of **EIR**.²

What Cybernetics Leaves Out of Account

This said, many people, especially in the academic world, have difficulty seeing that Wiener’s immorality is also much greater than his stupidity—stupidity which, in combination with immorality, leads them to make a fundamental mistake regarding the issue of natural law. It is only the discovery of this mistake, that can allow us to speak with competence about the doom of any society that adopts cybernetic zero-growth policies for long enough periods, no matter how happy the people sharing such an adventure seem to be. To get at this “mistake,” it will be necessary to struggle a bit with the core of the axiomatic structure of cybernetics and of the post-industrial utopia; which means also, essentially, to struggle with the work of Lyndon LaRouche, who first, already in the 1950’s, specified it, and elaborated a crucial insight for its solution. Cybernetics’ mistaken assumptions can be reduced to two axioms:

(1) The concept of “progress through discovery” is only a sophist’s nominal definition, without any corresponding “objective” reality in the universe. I call this

FIGURE 2. Capitalization value of all stocks traded on U.S. stock market 1955-99.



Source: Federal Reserve Board of Governors, “Flow of Funds Accounts.”

first, the “Adam Smith/Darwin Axiom.”

(2) Social policies should not be oriented to guaranteeing our future by fostering human creative potential and the dominion of *man over nature*; but instead, by the increase of hidden social control, and by fostering the dominion of *man over man*. I call this second, the “Malthus Axiom.”

To better see how wrong these two axioms are, we need to go through such abstract concepts as: *entropy*, cybernetic *negentropy*, and the alternative LaRouchean *anti-entropy*.

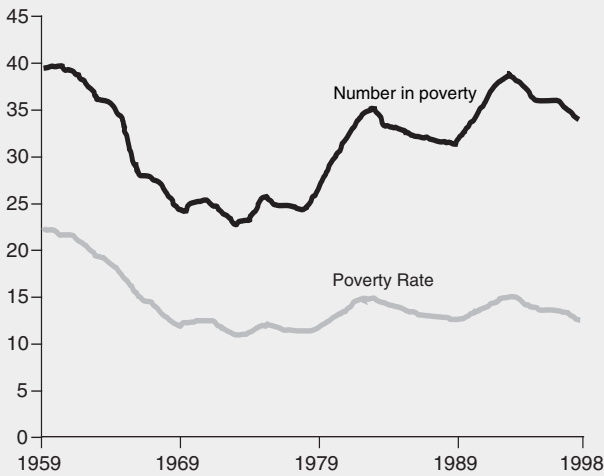
The Real World

Let me start with few words on what entropy is.³ For Leibniz, and especially for Lazare Carnot, entropy meant a form of physical “impossibility,” or a form of “relative-absolute limit” which we encounter in the material transformation of our world. Such impossibilities, or limits, very often take the shape of dramatic catastrophes threatening the existence of entire societies, if they are not solved.

Any technological horizon, and indirectly, any discovery or theory behind such technologies, has an intrinsic limitation in time and space, which appears sooner or lat-

FIGURE 3. *Number of poor and poverty rate in U.S.A. (1974 point of increase).*

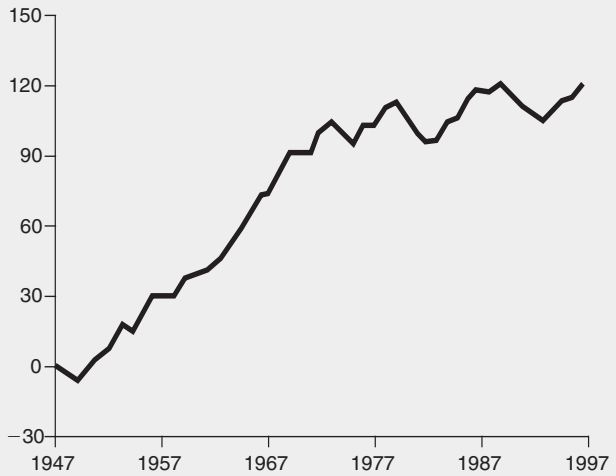
(numbers in millions, rates in percent)



Source: U.S. Census Bureau, *Poverty in the United States 1998*.

FIGURE 4. *Growth of real median U.S. family income (slowdown since 1970).*

(percent change since 1947)



Source: U.S. Census Bureau, *Poverty in the United States 1998*.

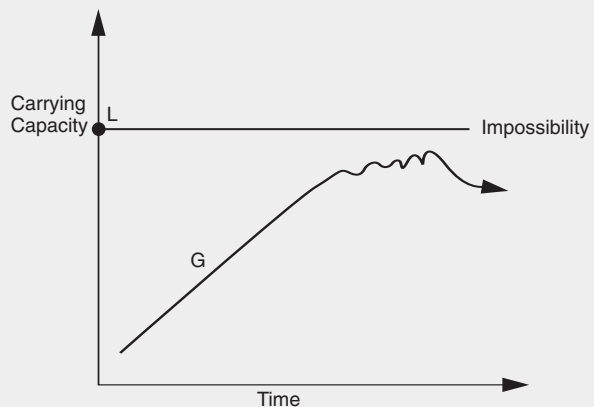
er as an unavoidable contradiction in the theory, as well as an unstoppable reduction in physical, social productivity. It is the reduction of social productivity which, if not reversed, brings ever more members of a society below the threshold required for biological survival—e.g., famine, incurable epidemics, etc.

Let me illustrate Carnot’s idea with a graphic [SEE Figure 5]. Here the line (*L*) represents a calculable socioecological limit, defined by the rate of reproduction possible under that form of energy, or motive power, or technological horizon. For any process of expansion or growth (curve *G*) inside that space, not only is it impossible to get above that limit, but in reality, with *time*, its *simple expansion* will tend to be less and less efficient, and so it will decline.

In other words, entropy is a real problem in the physical world, and this is why I defined it as an absolute limit. It appears in this form to any society, based on a given, fixed, energy source or motive power. At the same time, I defined it as relative, because we, and actually the world, seem to have a way to overcome such limits. But—and here is the crucial point—this can be done only in one single and *necessary* way: Discover or create a “higher” form of energy-space, or motive powers. This, and only this, transforms the previous contradiction and impossibility in simple anomalies, and solves it. “Higher,” here, has a precise and calculable meaning, but I do not need to go into the details.

All this gives fully intelligible meaning to our affirmation that “real evolution,” or “progress through discovery of new universal laws of nature,” is a necessary condition for preserving existence. Also, the fact that we continue to exist by the creative use of our subjective mind, gives an objective reality to our subjectivity. Only this process—which finds, faces, and solves such “impossibilities”—is to be defined as *anti-entropy*. Whether this is a general, or local, property of our universe, is not a matter

FIGURE 5. *Carnot’s conception of how entropy places a limit on growth in productivity.*

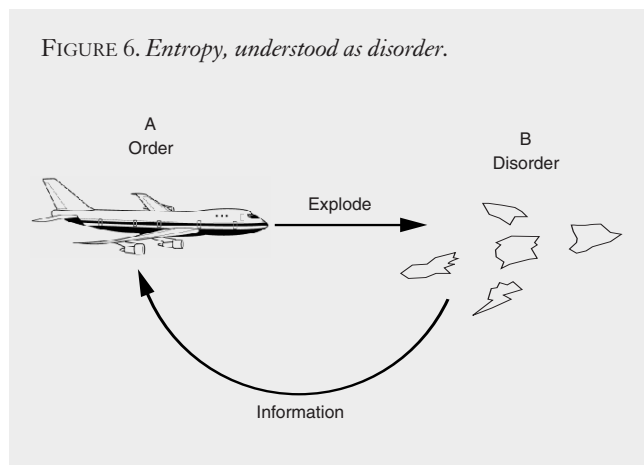


of our concern for the moment. We know for sure, that without that process, there would be no real existence for a human society. Animal society seems to have it easier. Animals exist without the effort of cognition. Life does the anti-entropic work for the single animal species; but, for that reason, they also tend to disappear, very often, as single species.

The Cybernetic World

In the later part of the Nineteenth century, the concept of entropy became more and more transformed into probabilistic mathematics, and associated with notions such as disorder, randomness, and time; alternatively, *negentropy* became associated with time-reversal, order, structure, and information.

I will try to make these associations clear, with the following illustration [SEE Figure 6]. Imagine an airplane (a structure obtained through work). It explodes into many disordered pieces; this is a form of strong increase of entropy. The pieces move randomly, and we lose all meaningful “information.” But, with the patient work of the F.B.I., sometimes we are able to re-acquire the information, that is *piece the airplane back together*, and explain the event of the explosion. Something like this capacity to re-acquire meaningful information, is sometimes called negative entropy, or negentropy. I do not want to banalize the work of piecing together exploded airplanes, nor the fact that the link between information and entropy was first developed in connection with real physical problems encountered during transmissions by telegraph. Neither do I underestimate the usefulness of the development of “filters” that are able to reduce the “entropy” of distortions, disturbances, and noise from waves, so that, today, we are able to see satellite images, when, under normal condi-



tions, we would not see anything. My point here, is that such means to overcome “ignorance,” or loss of information, such methods of “learning” as expressed by cybernetics, can surely be very useful, but they are very insufficient to arrive at the universal meaning of the *docta ignorantia* of Nicolaus of Cusa, or the “I know that I do not know” of Socrates. Moreover, the real evil starts, when someone starts to say that human society has no need to produce enduring evolution through real cognitive discoveries, and can, instead, be satisfied which such so-called negentropic “learning” activities. And this is the cybernetics project, which I want now to better illustrate.

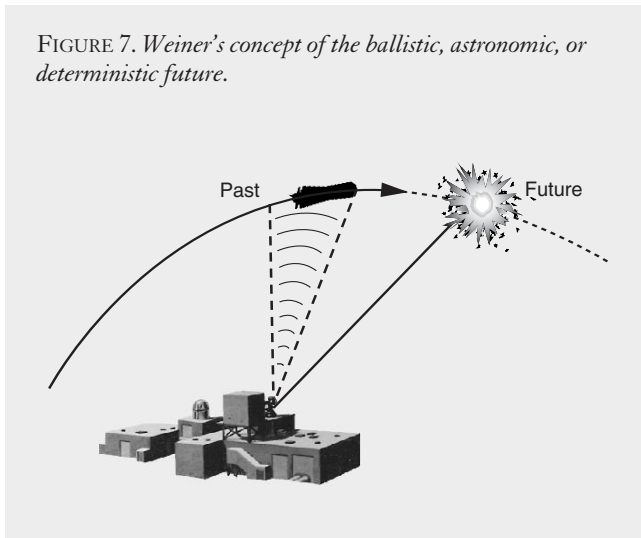
We have to go into issues of *time* and the *future*.

Wiener, during World War II, helped the British to develop models for radar and self-targetting shooting devices. The principle of Wiener’s work can be shown with two illustrations.

Figure 7 is what I will call the ballistic, astronomic, or deterministic future. We have a missile, with a fixed space trajectory. It is captured on radar, and, with the information we have, we can deduce from its *past* path, a projected *future* path. Such acquired and deduced information will help a shooting device to self-target its shots, and hit the missile. All this can, in principle, be automated, given its deductive structure. This is essentially the first of Wiener’s ideas, and is also essentially the useful thermostat installed in your house. You can see that in this first example, time (except under the concept of speed) plays no real role in the calculation. If the full event were to take place one day later, it would not make any major difference in how to calculate the path.

Let’s now look at a second level, which I will call the “risky” prediction of the future; or, the time-path [SEE Figure 8]. In this second example, instead of the missile with a fixed orbit, we have now an airplane guided by a pilot. It is obvious that the automatic acquisition of information and adjustment of the shooting becomes more complicated. The presence of the pilot in the system introduces an independent degree of freedom: the pilot can make decisions. He could suddenly change the path, when and however he wants. Moreover, the pilot will react to the radar, which, in turn, will react to the pilot, which in turn, etc., etc. This interrelation is a typical so-called “non-linear event,” so very fashionable today. But does the pilot really have that much freedom? No, not so much, says Wiener. If one knows the constraints of the physical geometry in which he moves, then one knows that, given the high speed, the physical effects of acceleration and deceleration, the *time*-dependent process of any

FIGURE 7. *Weiner's concept of the ballistic, astronomic, or deterministic future.*



decision-making, etc., the pilot actually has only a limited *set* of possible maneuvers, and can be shot down by an automatic self-targeting device operating with a certain amount of *probability*.

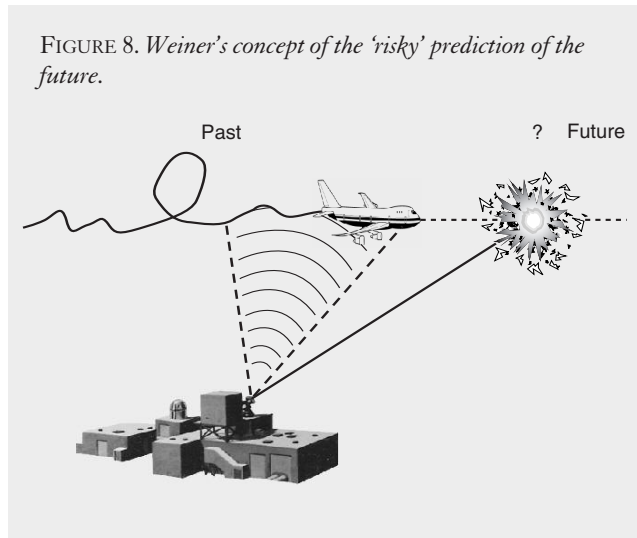
It is the more or less successful attempt to automate the calculation for such non-linear probabilistic systems, which makes the bulk of the cybernetics work. And, it is also this, that, at the same time, makes cybernetics useful to the oligarchical utopians. If human societies can be induced to act as “non-linear” systems, then they, too, can be put under automatic control procedures, non-linear self-adjustments, global planning, etc. Such non-linearities are only in appearance complicated, and only in appearance give the *impression* of freedom. Indeed human behavior, when acting *only* inside a real or artificial set of physical or psychological constraints, without being able to change its geometry, is as predictable as an irregularly shaped billiard ball! Only real cognitive creativity, in the form of the *anti-entropy* that we analyzed before, escapes the trap of determinable probabilistic behaviors.

Through the help of “mass psychology” and a set of policies, a society could indeed be reduced to act in this virtually non-linear way, and be calculable by cybernetics procedures; but to do that, one has precisely to destroy the efficient use of that cognitive creativity, which is the only means that society has to guarantee its survival in the real world.

But before going into this, let me give another example to clarify this issue of non-linearity and time.

Some time ago, I wanted to go from Hanover to Milan. Out of curiosity, I went to the German automobile club ADAC, to get advice about the best road to take. I asked the new, young employee, who looked at

FIGURE 8. *Weiner's concept of the 'risky' prediction of the future.*

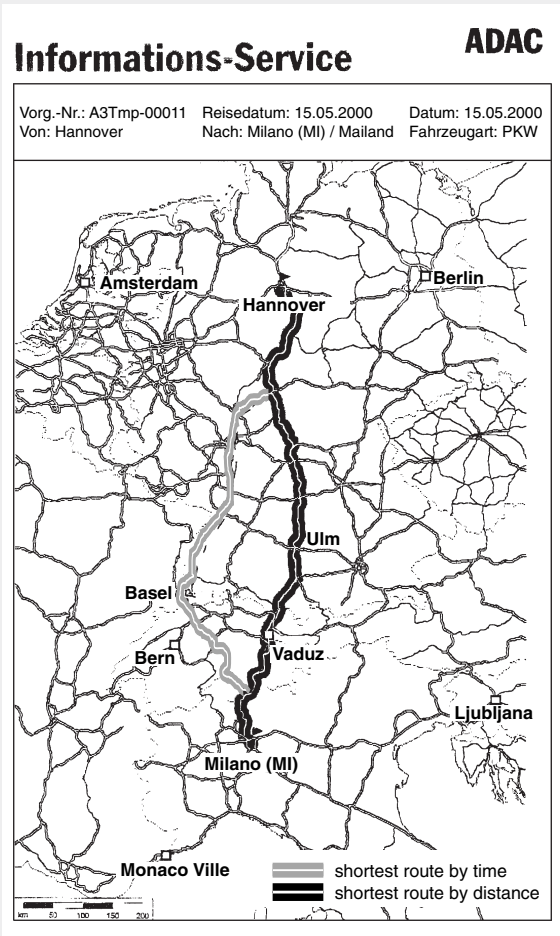


me and said, “Milan! Where is that?” I told him to go to his computer and simply ask for the Hanover-Milan route. And indeed, he came back, smiling, without having learned where Milan was, but with the following printout [SEE Figure 9]. Here you see the best Hanover-Milan route indicated by the computer. It goes from Hanover to Wurzburg, Ulm, Boden-see, the San Bernardino Pass to Milan. Now, this is indeed the shortest *path*, in terms of space, but not in terms of *time!* The shortest time is usually achieved by going through *Basel* (I have added this route to the map.) How did the computer make such a mistake? Or, is it really a mistake?

How do I know that the Basel route is the shortest time? Only statistically! *Usually* that route is shorter, because there is only one border to cross (taking the Ulm route, one has to enter Austria and Switzerland), because the route is highway all the way, etc. But this situation can change from one day to another, from one hour to another, from one minute to another. You can have sudden accidents, traffic jams, etc. In short: *Time-based events* are very difficult to pre-calculate *a priori!* The introduction of time, brings with it probabilities, statistically learning from past, non-linear interactions, etc.—in other words, a lot of what cybernetics defines as *entropy*. To overcome such entropic unpredictability or ignorance, one has to introduce nothing other than a *constant flow of information*, says cybernetics.

And promptly, the information industry is there, ready to sell you systems which update you on the traffic situation every ten minutes. Or even a satellite guidance system, with a real-time route planner to be installed directly in your car, which will guide you, and even will talk to you, to calm you down when you nevertheless face

FIGURE 9. Computer-generated map of Hanover-Milan route. The computer “best route” gives the shortest path in terms of space, but not in terms of time.



the unpredicted traffic jam!

Now you know why most people get fascinated with cyberspace! Very soon all of us will go around with antennas to get constant updates on world *time-events*, and so, be informed and happy. The most popular sport in Germany is to quickly get the news to outsmart all the other drivers, in attempting to bypass the growing daily intensity of traffic jams. Nobody asks himself any more, why, in fact, there is such increasing breakdown in the traffic. Nobody asks himself any more, how to eventually *change the physical space* of the system to solve the problem!

I hope you see now, how wrong it would be to try to run the world simply by making a universal time-based route-planner. This modern fascination with time *per se*, these so-called increased needs for quick-response capa-

bility based on real-time information, is a fantasy, which forgets a bit too quickly the role of the left-out, unchanged “space.” The negentropy of cybernetics always assumes precisely that the characteristic of the physical space-time stays *unchanged*, and so, the so-called freedom of the “non-linear” creative behavior becomes a farce. This is why now, as never before, politicians use words like “creativity,” “innovation,” “knowledge-based society,” blah, blah, blah. Meanwhile, now, there is more *devolution* in the physical base of our society, than ever before. In the last thirty years, we have reduced our nuclear energy capability; we have sabotaged fusion energy; we have stopped real progress in space exploration; in sub-atomic physics; etc. The only exception seems to have been in biology. There, they now want to make money, as LaRouche says, with the patenting of our genome! But, there, too, we know that the absolute limit, in terms of motive power, for all biological life is represented by the sun. Biology will disappear with the disappearance of the sun! So, what is the sense of biological progress, unless we also face the fundamental issues of its physical condition of existence? Unless we start now to see how to re-create or repair the suns in our galaxy!

As I tried to express in a different way: Except in the utopia of the oligarchies, no society has the freedom *not* to respect the fundamental geometrical characteristic of our world, without suffering the consequences. It is precisely the recognition of such catastrophes, which indicates the path to the necessary change in our way of piloting the airplane. And, once in a while, we have even to change the type of flying!

This said, we shall now try to see how to get at the *higher ordering*, which defines the changes in the physical spaces, which cybernetics wanted to prevent.

As indicated before, cybernetics’ other axiom was that, even if real creative cognition should exist, there is no way it could be helped to become a reliable instrument to guarantee our future. It would be, at best, a purely mysterious invisible order, occult, unintelligible for practical needs. This is the Kantian element in cybernetics theory, which LaRouche has attacked frequently.

Paradoxically, no matter how much they have their big talk about communications, they are missing the way the universe really communicates with us. If you have read Leibniz’s *Monadology*, you probably have wondered, as I have, what Leibniz really meant, when he said that the *monads* have no windows, and cannot communicate *directly* among one another! Sometimes I think I understand it, because I feel the need to close down all my antennae, to avoid being overwhelmed by



FIGURE 10.
Pieter Bruegel
the Elder, "The
Fall of Icarus,"
c. 1555-1558.

information! But, probably, Leibniz meant something else: Indeed, he indicated that the monads can communicate among themselves, but only through the intermediate of a higher order, and a higher monad, reason, and God.

The universe does hold dialogue with us, and to do it, indeed, it has to use an *ordering* principle, a harmony. Order, then, is very relevant, but not in the sense of cybernetics. If you want to make a good joke, you cannot start at the end! Why? Because the visible order in an artistic composition, or in a joke, has a necessity, an aim: It does not inform you about its structure, it provokes you to get to the unseen higher order. Without that, at best, you only see a mere contradiction.

Let me try to show it with an actual joke, which I stole, because I find it very pedagogical:

A man arrives in Hanover for the Expo and goes to a nice, small hotel in the countryside. He enters, asks the relaxed half-asleep owner for the keys, and starts to go upstairs. But, there, an aggressive-looking dog faces him. Frightened, he takes a step back and asks the hotel owner, "Does— does your dog bite?" The half-asleep hotel owner answers, "No, it does not bite." The guest goes up, and, promptly, the dog bites him. Furious, he rushes back to the half-asleep hotel owner and screams, "You liar! You told me that your dog does not bite, instead—" And the hotel owner, calmly, and now

awake, replies, "But, that is not my dog!"

Why is this joke pedagogical, although very simple? Because its order shows clearly the arrival of a contradiction, and its transformation in an ambiguity. Ambiguity, at which you laugh, as soon as you "get" that the change in geometry solves the paradox. Or, you would laugh, if I were able to tell good jokes.

Given that I am bad at jokes, let me try another angle: Let's look at a famous painting by Pieter Bruegel, "The Fall of Icarus" [SEE Figure 10].

The reason I got interested in this painting will become obvious. Icarus, as you know, was the son of the scientist Daedalus, who, some two thousand years ago, had to escape from his country. The enemy was waiting along all the probable and improbable paths they could calculate, to shoot him down (under the advice of N. Wiener). But Daedalus invented an "impossible" new path—he invented how to fly, and escaped. But, he had to take his son, Icarus, with him. He carefully instructed Icarus about the constraints of the system: The wings would melt if he went too near the sun. They start their flight, and everything functions; but, after awhile, Icarus, who thinks he is a creative whiz-kid, forgets the constraints, flies too high, the wings melt, and he falls. Many books and articles have been written (including a disgusting piece by Bertrand Russell) to say that Icarus is the symbol of the arrogance of

science. But Bruegel had a different view: Look at the painting. *Where is Icarus?*

We see that Icarus is represented only by a pair of legs coming out of the seawater! That is all! But now look at the farmers: They seem absolutely unaffected by the *events!* They go on working. Not only that, but now comes the *contradiction.* This farmer is looking in the *opposite direction* from where Icarus fell! He is looking up to the sky! So, then, what is the real theme of the painting? Is it Icarus's fall, or something else?

I guess you've gotten it by now: The real theme is the still-flying *Daedalus*, the real scientist.

Daedalus is so much the real theme, that someone made a copy of the painting and thought to literally paint him in. It is obvious that the copyist had no sense of humor, and of metaphor.

This is the same method of composition as the joke above. First, the recognition of a contradiction in the simple visible order, then its transformation in a paradoxical ambiguity as soon the higher order is grasped, by changing the geometry, the space. That process, that provocation, is the only real meaning and *information* of the painting.

This use of ambiguities and humor in artistic composition is very old. Take an example from 30,000 years ago, the Man-Lion from the cave of Hohlenstein-Stadel, near Ulm [SEE Figure 11]. We do not consider here the specific use of this very old art object. The issue here is, that the artist willfully uses an ambiguous concept, man-animal, to transmit an idea of invisible order: a man with an animal's face. And this is not because they could not represent humans' or animals' faces.

To Conclude

Indeed, life and existence is teamwork, not an isolated adventure. At the end of it all, we will get the medal, not if we have been the first in the class, but only if we contributed to bringing the full classroom to safety. But the only effi-

cient way to do it, is to communicate, using the type of "jokes" able to evoke the resources that, to varying degrees, are within each one of us. You see, a few chimpanzees can transmit some cultural acquisitions to the next generation, but there, it is done only by the mother, who shows the technique to her own offspring. In our human world, simple biological mothers are not enough to communicate. To survive, we need also the Socrateses and the Bruegels of the past, the present, and of the possible future.

Now, we can also answer Wiener's question about, where is the *assurance* that creativity can be activated when one needs it?

LaRouche, who, you know, is an unchangeable optimist, having probably in mind the Bruegel painting, once wrote:

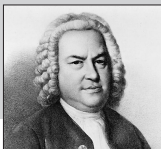
However, as the greatest Classical tragedians have done, we are capable of rising above the grip of a fixed set of axiomatic assumptions, if we but first recognize them to exist in that way. We then foresee the tragedy which must unfold from adhering to such follies. Aha! But, to see this, is to prompt the will to free ourselves from it! That is true long-range forecasting in economics, in cost accounting, and anything else which the cognitive powers of the individual mind care to see.⁴



FIGURE 11. *Man-Lion sculpture, c. 28,000 B.C., cave of Hohlenstein-Stadel, near Ulm, Germany. The use of ambiguities and humor in artistic composition is very old.*

NOTES

1. Ralf Schauerhammer, "Norbert Wiener: Cybernetics and Social Control in Cyberspace," in *EIR Special Report: Why the New Economy Is Doomed*, June 2000 (Washington, D.C.: Executive Intelligence Review, 2000).
2. Lyndon H. LaRouche, Jr., "The Crash of the Nasdaq: Information Society, A Doomed Empire of Evil," *Executive Intelligence Review*, April 28, 2000 (Vol. 27, No. 17); Jeffrey Steinberg, "From Cybernetics to Littleton: Techniques of Mind Control," *Executive Intelligence Review*, May 5, 2000 (Vol. 27, No. 18).
3. See Dino de Paoli, "Carnot's Theory of Technology: The Basis for the Science of Physical Economy," *Executive Intelligence Review*, Jan. 8, 1999 (Vol. 26, No. 2); and "Does Time Really Precede Existence? A Reflection on Prigoginism," *21st Century Science & Technology*, Spring 2000 (Vol. 13, No. 1).
4. Lyndon H. LaRouche, Jr., "The Becoming Death of Systems Analysis," *Executive Intelligence Review*, March 31, 2000 (Vol. 27, No. 13), p. 72.



On the Subject of
Strategic Method



COGNITION *vs.* INFORMATION
IN SCIENCE

Bach and Kepler: The Polyphonic Character Of Truthful Thinking

by Jonathan Tennenbaum

In my remarks I will address the fundamental point that Dino de Paoli has taken up, but from a completely different angle.

Twenty-five hundred years ago, the Chinese philosopher Confucius said he could determine the political and moral character of a nation, just from its music. Imagine if Confucius were here today, and he would hear the typical kind of music which 95 percent of young people today are listening to, often all day long.

What would Confucius say about this? Surely he would say: “Uh, oh! Here is a doomed dynasty, a dynasty which is in a late stage of inner collapse.” And he would be right. Although we do not exactly have a dynasty in the traditional Chinese sense, we do have a *dynasty of ideas*, of commonly accepted opinions and attitudes, which is collapsing before our eyes. None of the opinions and beliefs, which typify public and private life today, are going to last very long. They will soon be swept away

by the onrush of perhaps the greatest crisis in human history.

But what if we were to ask Confucius, how do you *know*, Mr. Confucius, from listening to the music, that the present dynasty is doomed? How can you make such a forecast? He would certainly answer: “Because, from the music I can determine the character of the mental processes prevalent in a society, and above all the prevailing conception of Man. Those tell me whether a civilization will develop, or collapse.”

Confucius already knew the bare kernel of the method, which was later practiced, with great success, by Johannes Kepler and Carl Friedrich Gauss, in their discovery of a missing planet in the solar system. It is the method of *characteristics*, as Gottfried Wilhelm Leibniz understood the term, which is also equivalent to the conception of a general, anti-Euclidean physical geometry, developed by Bernhard Riemann as a continuation of the work of Kepler, Leibniz, and

Gauss. It is also the method of well-tempered counterpoint, as developed by Johann Sebastian Bach. It is the opposite of information theory and cybernetics.

To bring this out most forcefully, I want to focus on a crucial historical branching point, when the issue of method in musical composition—and implicitly in all of human knowledge—took a particularly drastic and pedagogically useful form.

Bach vs. Rameau

In 1722, Johann Sebastian Bach launched a musical revolution, with his publication of the first book of *The Well-Tempered Clavier*, containing 24 Preludes and Fugues in all keys, and demonstrating for the first time the full potentialities of well-tempered, vocal-based counterpoint. Bach did not add any commentary or theoretical analysis; for him, music was a fully developed language, and

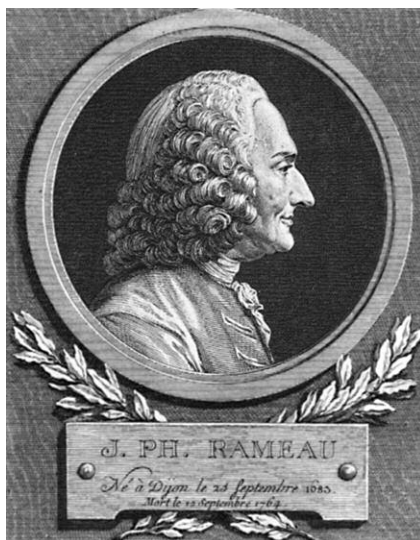
Bach said everything he wanted to say, without any ambiguity, in the music itself.

But in that same year, the French organist Jean-Philippe Rameau published his *Treatise on Harmony*, claiming to have discovered the *fundamental law* of all musical harmony and composition, a law based on mathematics. According to Rameau, the principle and basis of all music is located in what he called “*la basse fondamentale*.” Rameau promises, by reducing the successions of notes in a piece of music to the single line formed by the “fundamental bass,” to make the study of music much easier:

[My] book contains a special method for learning how to compose music in a very short time. This has already been tested.

Rameau was soon hailed in France as the “Isaac Newton of Music.” His fame spread rapidly throughout Europe, and his book became the single most influential writing on the theory of music up to this day. Rameau was the basis of Helmholtz’s later work, which in turn was taken as authoritative for all the Twentieth-century teaching of music theory. If you study musical harmony at virtually any music conservatory or school today, what you will get, essentially, is Rameau.

From the very beginning, Rameau’s theory was strongly promoted by the encyclopaedist d’Alembert, Voltaire, and the same British-Venetian salons that sponsored the so-called Enlightenment, and promoted the cult of Isaac Newton in France and on the continent generally. The effect in France was so enormous that, thirty years after the publication of Rameau’s *Treatise*, Jean-Jacques Rousseau, famous as a music critic, described the situation with the following words:



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Jean-Philippe Rameau, opponent of the Bach school of vocal polyphony.

The study of composition, which used to require about twenty years, now can be completed in a couple of months; musicians are devouring the theories of Rameau, and the number of students has multiplied. . . . France has been inundated by bad music and bad musicians; everybody thinks he has understood the finesses of art before having learned as much as the rudiments; and everybody tries to invent new harmonies before having trained his ear to distinguish between right and wrong ones.

Rameau’s popularity practically meant the end of rigorous musical composition in France and a great part of Europe. Bad music, particularly opera, became a kind of plague, similar to the rock and pop music of our days. Rameau’s work was spread into Germany by Marpurg and others, against the violent resistance of the Bach school, who immediately recognized that Rameau’s ideas constituted a deadly assault on the whole Renaissance principle of composition, which had been based on *vocal polyphony*. The ensuing history of music has been a *war* between the continuators of the Bach tradition,

and the followers of Rameau—which is essentially the same thing as the *Romantic* school. Mozart and Beethoven, for example, were still rigorously trained in Bach. But by the time of Brahms, the Bach tradition had been uprooted from most musical education, to the point that Brahms himself complained bitterly to his student Jenner, that he, Brahms, had suffered enormously from “bad textbooks” and had to learn everything over again.

Rameau’s Theory *Per Se*

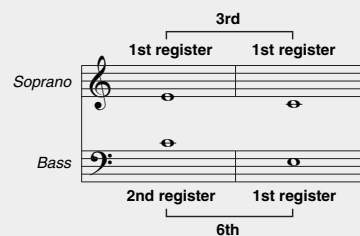
Now, let us briefly look at Rameau’s theory and what was wrong with it.

Rameau starts out, very characteristically, by declaring: “Music is the science of sounds; therefore, sound is the main object of music.”

Wait a minute! What about the human mind, what about the *ideas* which music is supposed to express? What Rameau says would be like saying, that the principles of poetry can be deduced from the properties of words. The notion, that a musical composition has a *meaning*, plays no role in Rameau’s work. Later, in his last musical treatise, Rameau is even more explicit:

We finally possess the principle of this profound knowledge which

FIGURE 1. Transformation in intervals.



The interval of a 3rd sung by a soprano, contains no register-shift, whereas that interval’s inversion, when sung by a bass, contains a shift from the 2nd to 1st register.

will render immortal the glory of mathematics and mathematicians. This principle is in the vibrating body.

So, for Rameau, it is sense perception and the vibrating body which determine what music is. The human mind plays no role! This is exactly what you find today in a discotheque: vibrating bodies, but no thinking human beings! The only additional factor is what Rameau calls “taste” (*gout*) and “license,” which are unexplainable and arbitrary.

Rameau’s theory pays no attention to the principles of *vocal counterpoint*, which had been at the center of the development of music since the Renaissance. Instead, he presents a static notion of *vertical harmony* on the basis of *chords*, or momentary constellations of notes that happen to be sounded at the same time.

Start with a vibrating string of some length, which produces some tone. Divide it into two, three, four, and five parts, which are the simplest arithmetical divisions. The chords of lengths $1/2$, $1/3$, $1/4$, and $1/5$ produce tones, which together with the original tone form a *chord*. Rameau considers this chord the foundation of music. I will play it on the piano [demonstration]. The upper tones coincide with the so-called “overtone series,” experimentally established by Sauveur and others around the same time.

Now Rameau argues that the relationship of an *octave*—corresponding to division of a string by two—is a kind of *identity*. We hear any tone, and its upper or lower octave, as being essentially the same note. As a result, according to Rameau, we can replace any note in the fundamental chord by its octave, and we will get a chord which is harmonically equivalent. By such rearrangements, we get a whole series of chords, known as inversions,

FIGURE 2. Opening of J.S. Bach’s motet “Jesu, meine Freude.”

which are all derived from the same bass tone, or “*basse fondamentale*,” and which Rameau regards as essentially equivalent.

But if you take the standpoint of vocal polyphony, octaves are not at all equivalent: Replacing a note by its octave transforms all the relationships among the different voices! Firstly, I end up in a different *register* of the voice, or even in a *different voice*. Secondly, I transform the *intervals* between the voices. For example: a third becomes a sixth, and a fifth becomes a fourth, and vice-versa [SEE Figure 1].

This sort of *transformation* of intervals, known as *inversion*, was of course known long before Rameau, as a principle of *development* in vocal-based counterpoint. But for Rameau, there is no real change, because the fundamental bass remains the same.

In fact, Rameau thinks of music as a sequence of individual sound effects. He has no conception of a process of transformation, like someone who speaks only in nouns, without verbs.

Let me show you a simple example to see how completely incompetent this so-called theory is: a very simple chorale which Bach uses at the opening and closing of his motet, *Jesu, meine Freude*. In Figure 2, in the measure marked with an arrow, we see, on the first syllable of the word “Jesu,” what Rameau would identify as a perfectly simple consonant chord

on C. Perfectly consonant, that is, when we play it or sing it *in isolation*. Similarly, Rameau would identify the notes just before it, at the end of the preceding measure, as a perfect consonant chord on B-natural.

But, if I play the two in succession, as fundamental chords in Rameau’s sense, I get just nonsense. Whereas, in the context of the actual chorale, the moment where the supposed “chord” of C sounds, is a moment of great tension, a kind of *dissonance*, which is resolved by the development on the following words, “meine Zier!”

Examples like this demonstrate some obvious points, refuting Rameau’s whole approach:

First, human beings don’t hear music as a succession of chords or sound effects, but rather as a process of transformations. It is not the sound of a momentary constellation of notes that determines, for example, whether we hear a given moment as consonant or dissonant, but rather the context, the *process* subsuming those notes.

Second, each of the voices in Bach’s chorale has its own characteristics, its own *willful motion*; so that each moment of such a polyphonic composition is like a historical event, in which various different processes intersect and interact with each other. The dramatic moment at the word “Jesu” is especially connected with the upward motion of the bass,

FIGURE 3. So-called "fugue" by Jean-Philippe Rameau.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is an alto clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The fifth staff is a bass clef with a key signature of one flat and a common time signature. The music begins with a series of rests in the first few measures, followed by a complex melodic line in the second staff.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is an alto clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The fifth staff is a bass clef with a key signature of one flat and a common time signature. The music continues with a series of notes and rests, showing a complex interplay between the different parts.

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is an alto clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The fifth staff is a bass clef with a key signature of one flat and a common time signature. The music continues with a series of notes and rests, showing a complex interplay between the different parts.

continued on following page

Figure 3 (continued)

28

Musical score for measures 28-36. The score is written for six staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one flat (B-flat). The music features a complex texture with various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass clef staves show a steady accompaniment, while the treble clef staves have more melodic and rhythmic activity.

37

Musical score for measures 37-45. The score continues with the same six-staff arrangement. The music shows a continuation of the complex texture, with some staves featuring more active melodic lines and others providing harmonic support. The overall style is that of a classical or early modern instrumental piece.

46

Musical score for measures 46-54. The score concludes with the same six-staff arrangement. The music features a variety of rhythmic figures and melodic motifs, ending with a final cadence. The notation includes many accidentals and rests, indicating a technically demanding piece.

which begins in the preceding measure, and is continued by the soprano and alto voices; and with Bach's special use of the half-tone intervals B \flat -C-B \flat and F \sharp -G-F \sharp in the various registers, which lends this chorale (and the whole motet), a specific character.

How To Write Bad Music

These sorts of things were well known to any competent composer in Rameau's time, but he just ignores them and goes on to formulate his instructions on how to write music. First, you invent a fundamental bass, according to your own good or bad taste. Rameau advises composers who have no taste, to just choose the fundamental bass at random! Next, you just write down the corresponding chords, choosing whatever distribution of intervals suits your mood. In some places you can omit the fundamental note, and use one of the other notes of the chord as the bass note (so-called chordal inversion). Finally, you can add some dissonances according to your arbitrary "taste." Congratulations! You are now a bad composer!

In fact, Robert Schumann criticized a typical product of the Rameau school, the *Waverly Overture* by Hector Berlioz, in the following words:

Often it is only a series of empty sound-effects, of lumps of chords thrown together, which seems to determine the character of the piece. . . . He shines like a jet of water, but he also leaves a stinky smell of sulfur behind him; he puts forward great propositions and truths, only to fall thereafter into schoolboy-like babbling.

Friedrich Chopin made a very similar criticism of Berlioz, in a discussion reported by Eugène Delacroix:

FIGURE 4. Opening of Fugue XXII from Part I of J.S. Bach's "The Well-Tempered Clavier."



FIGURE 5. Passage from Fugue XXII of Part I of J.S. Bach's "The Well-Tempered Clavier."



It has become customary now to learn chords ahead of counterpoint, which means, ahead of the sequences of notes by which the chords are formed. Berlioz simply sets down the chords and fills the interstices as best he can.

A Revealing Comparison

Let's hear the beginning of a piece by Rameau himself, which he uses as an example in his famous *Treatise on Harmony* of 1722. Rameau calls this a fugue, but it is so, at best, only in a formal sense. And then, let's compare that with the opening of a real fugue, Bach's B-minor fugue from *The Well-Tempered Clavier*, written in the same year, and which Beethoven later studied particularly carefully when he was working on his *Ham-*

merklavier sonata. I am playing the Rameau fugue on a computer, which is perhaps appropriate to the quality of his method [SEE Figure 3].

At first hearing, it sounds nice, and you can be fooled by Rameau, who is skillful at creating harmonic sound-effects and putting short counterpoint imitations in. But it is not a fugue, because there is no *dialogue*, no tension between the *voices*. Not surprising, because in Rameau's theory the voices have no real existence; they are essentially devised after the basic outline of the composition has been finished, to fill in the spaces between the chords, as Chopin pointed out.

Now let me play just the opening of Bach's fugue [SEE Figure 4].

Could there be any greater differ-

FIGURE 6. Johann Philipp Kirnberger, *five exercises on the same chorale melody*.

Figure 6 displays five exercises (a-e) by Johann Philipp Kirnberger, each featuring a vocal line and a different bass line for the same chorale melody. The lyrics are: "Ach, Gott und Herr, wie groß und schwer sind mein' be - gang - ne Sün - den." The exercises are numbered 1 through 5 in the bass line, indicating different harmonic treatments.

ence? Bach's fugues are *dramas*: The voices enter like persons in a Shakespeare or Schiller play; each intervention *changes* the process, and the composition drives forward, with enormous pungency, tension, and force, from one crucial conjuncture to the next. This is a typical example of a Keplerian curved space-time, as we shall see at the end of my presentation.

Indeed, Bach's polyphony involves a special sort of harmony, not explicable by Rameau's sort of theory. To emphasize this, I want to play a short passage from later on in the same B-

minor fugue [SEE Figure 5].

This passage is completely anomalous to either Rameau's theory, or the rules of textbook counterpoint. Looked at abstractly or statically, the voices make a jarring series of dissonances, without formal resolution. But we do not hear their motion as dissonant! The reason it works, cannot be deduced from the notes *per se*, but lies in the *intelligible idea* which is guiding the voices. That is why they seem to progress without difficulty toward their respective destinations, like planets travelling along a set of least-action harmonic "orbits," mov-

ing in a special curved space-time, which has been created by the composer in the mind of the listener, not by some fixed *a priori* rules. As a result, Bach is constantly able to do "impossible" things, breaking the rules in a truthful way. In fact, Bach's student Kirnberger reported:

The great, late J. Seb. Bach used to say: It must be possible to do everything; he never wanted to hear that something was impossible.

Bach's Platonic Polyphony

Now, the key to Bach's special use of harmony, is the way each voice *changes* the way each other voice is heard. Let me do a very simple pedagogical demonstration of this, which was made by Bach's student Kirnberger [SEE Figure 6]. He took the opening phrases of a very simple chorale melody: "Ach Gott und Herr, wie gross und schwer sind mein' begangne Sünden," and wrote 26 different bass lines to it, each bringing out a different *sense* and coloring in the original melody. In doing so, Kirnberger emphasized the conception of harmony, not as a matter of chords, but as a means of *contrapuntal development*. We will just do five of them to give you an idea of this. (Note that this is not intended to be a real piece of music, but only a laboratory demonstration.)

Naturally we can also start with a bass voice, and, by adding different soprano voices, *transform* the meaning of the bass. Thus a real dialogue and drama between the voices becomes possible. Listen, from this standpoint, to the opening of the fifth fugue of Bach's *The Art of the Fugue*, in which the dialogue is especially clear. In this fugue the subject appears together with its *mirror inversion*, thereby making it possible to generate a new set of cross-voices [SEE Figure 7].

A useful reflection of Bach's con-

ception is contained in the first (and I think, best) biography of Bach, written by the music director of Göttingen University, Nikolaus Forkel, based on discussions and correspondence with Carl Philipp Emanuel Bach, Kirnberger, and others of J.S. Bach's students. Forkel characterized Bach's use of harmony in the following way:

He considered music entirely as a language, and a composer as a poet. . . . [But] so long as the language of music has only simple melodies, or only successive connection of musical tones, it must still be considered poor. . . . Very different is the case, when two melodies are so interwoven with each other that they, as it were, converse together, like two persons of the same rank and equally well informed. . . . This sort of union of two melodies gives rise to new combinations of tones and consequently to an increase in the variety of musical expressions. When more voices are added, and interwoven with each in the same free and independent manner, the wealth of musical expression increases still further. . . . Harmony must thus be understood not simply as the accompaniment of a simple melody, but as a real means to increase . . . the wealth of our musical language.

Here Forkel is explaining what has since become known as the "cross-voice" principle: New musical ideas are generated, so-to-speak, *between* the voices. So it is, also, in a dialogue of Plato, or a drama of Aeschylus, Shakespeare, or Schiller.

Truth in Music

So much for the musical examples. You will hear more tonight in the concert and tomorrow morning in the panel on Bach. But now I want to start some trouble. In pursuing the diametrical opposition between the methods of Rameau and his followers (the Romantic school) and Bach,

FIGURE 7. Opening of *Contrapunctus V* from J.S. Bach's "The Art of the Fugue."

we have arrived at a point which is very upsetting to many people.

A: Wait a minute! You and Forkel talk about a musical language, a dialogue, and so forth. But, what is the dialogue about? What are the voices in a Bach fugue *saying* to each other? Can you express it in words?

B: No.

A: Aha, it is a different sort of information.

B: No. Not information.

A: Some message coded in symbolic form?

B: No!

A: Then you are talking about *feelings*. The voices are expressing pure feelings.

B: No!

A: Then, surely you do not really mean to say that the voices in Bach's fugues are making an actual dialogue. Surely Bach is just *imitating* a conversation, just like some composers imitate birds or scenes in nature in their compositions.

B: No. It *is* a dialogue. Classical polyphony is a real language, and the compositions of Bach and his school, up to Brahms, have a definite *meaning*.

A: I think you are interpreting too much into the intentions of composers. After all, art is purely subjective, and creativity is something mystical. Especially when you get to Brahms, which is the Romantic period.

B: No, nonsense! Brahms was a passionate anti-Romantic, like all the

great composers of the Bach school. Just read the book his student Jenner wrote on how Brahms taught him. Brahms was a fanatic on rigor. For example, when Brahms and Jenner were discussing the problems of writing variations on a theme. Brahms advised Jenner: “The fewer variations the better; but then they must say everything that is to be said.”

From this and a thousand similar remarks, it is absolutely clear, that when Bach, Mozart, Beethoven, or Brahms wrote a piece of music, they knew *exactly* what they wanted to say.

A: So we are back to my original question. What is the *meaning* of a Bach fugue? I listen to it again and again and look at the score, but I can’t figure it out.

B: The problem is, you are looking in the wrong place. The meaning is *not* in the notes.

A: What? If the meaning is not in the notes, where is it then?

B: In your *mind*. If you have listened to a piece and it was performed properly, then the *idea* Bach is expressing with the help of the dialogue, has already been generated inside your *mind*.

A: That is absurd! If the idea were already in my mind, I would not be asking *you* for it!

B: It *is* in your mind, but you don’t recognize it, because you are looking for a literal sort of meaning or interpretation. But the meaning is a *thought-object*, which Forkel and Kirnberger, for example, had in mind when they talked about the *character* of a composition, and which derives from the particular method or hypothesis which Bach chooses in generating and resolving the *paradoxes* in the musical dialogue. In fact, not only is Bach expressing musical ideas, but his compositions are also *true*.

A: This is too much for me. How



The Granger Collection

Johannes Kepler

can you claim that a musical composition expresses truth, if you can’t even tell me what it is saying? After all, “truth” means to be in agreement with the *facts*.

B: But what about a *thinking process*? Cannot a thinking process be either truthful or fallacious? Regardless of so-called facts?

A: Give me an example.

B: Well, for example, you would agree that the world is in the midst of a gigantic economic, financial, political, and moral crisis?

A: Yes, that is why I am here.

B: But, what about your friends and neighbors, who have the same facts as you, but don’t see any big crisis at all? You see the destruction of the economy, and they see prosperity and growth. What is the reason for that?

A: Something is wrong with their heads.

B: Exactly! Their thinking processes are not *truthful*. That is exactly what Confucius could tell, just by listening to today’s popular music. In the same way, the compositions of Rameau are false, they are a facade; whereas Bach’s compositions represent truthful thinking.

Bach and Kepler

A: But now something else bothers me. You pointed out that Bach’s composition does not follow formal rules, of the sort that Rameau and others tried to define. In fact, Bach constantly breaks the rules. But apart from agreement with facts or with formal logical or other rules, how can you *know* whether Bach’s or anyone’s thinking processes are truthful? Aren’t you opening up the door to purely subjective opinions?

B: Well, the question of truthfulness cannot be addressed simply within music *per se*. Ultimately, it is a matter of physics, or more precisely, of man’s active relationship to the universe as a whole. What processes of the mind lead to an increasing power of mankind, *per capita*, over the physical universe? To the extent we can identify, in our own minds, the characteristic of such creative processes of generation, assimilation, and application of valid scientific discoveries, we can know the truthfulness of our own mental processes. At the same time, by knowing creative Reason, we can know the principle of creation itself, in the only way we could possibly know it! This is why the development of music, since the very beginning of human culture, has been inseparable from *astronomy*.

A: Astronomy?

B: In fact, there is no doubt that Johann Sebastian Bach’s anti-Rameauvian revolution in music, was based directly on the work of Johannes Kepler—exactly the same work which led to the subsequent development of an anti-Euclidean physical geometry by Leibniz, Kästner, Gauss, and Riemann.

A: What could Bach’s compositional method have to do with anti-Euclidean geometry?

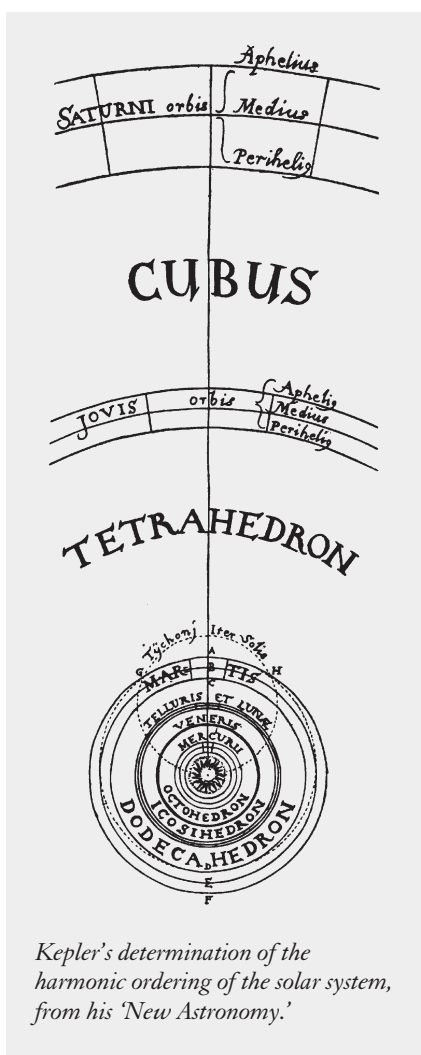
B: Everything. In fact, Andreas Werckmeister, probably one of the greatest influences on the young J.S.

Bach, explicitly stated that it was Johannes Kepler who provided the astronomical proof for the well-tempered system of vocal polyphony. Werckmeister wrote extensively about this, particularly in a remarkable book entitled *Musikalisches Paradoxon-Discours (Discourse on Musical Paradox)*, in 1707. So, we can be quite sure that Bach's 1722 *Well-Tempered Clavier* is a musical elaboration and celebration of Kepler's astronomical discoveries.

Incidentally, Abraham Kästner, the teacher who brought the key issues of anti-Euclidean geometry and the work of Kepler to the attention of the young Carl Gauss in Göttingen, came from Leipzig, where he taught at the university at the same time that J.S. Bach was the main musical figure in the city. A fellow teacher at the Leipzig Thomasschule together with Bach, Johann Winkler, organized the revolutionary experiments on electricity, which made Winkler famous as the "German Benjamin Franklin." Winkler also performed in Bach's cantatas. So, we can be sure that all of these matters were being discussed in Bach's Leipzig circles in the last fifteen years of Bach's life.

A: I still don't really see the connection with music.

B: Very simple. First, you should remember that the conception of a *curved* physical space-time is very old. It begins already with the discovery, made by the earliest astronomers of prehistoric times, that our naive sense-perception distorts the universe in a very specific way, leading to the false appearance that the world consists of a collection of discrete objects of an infinitely extended space, or that the elementary form of action is straight-line motion. On the contrary, the ancient astronomers knew that the geometry of the world is not *flat* in that way, but rather essentially *spherical*; and that this is reflected in the discovery



of a growing array of astronomical cycles governing the motion of the planets and other phenomena. This led into the study of *harmonic proportions* of the heavens and of living organisms, as reported in Plato's *Timaeus*; and the notion, that our universe is *harmonically ordered* as a totality. That is the first form of anti-Euclidean geometry—that is, a geometry which is not based on deductive axioms, but on the discovery of *physical principles*.

A: Aha. So Bach's polyphony is based on this notion of a curved universe, as opposed to the flat thinking of Rameau and his followers.

B: Exactly. But there is more: You have Kepler coming along beginning in the 1590's, and reworking the

whole question; as a first step, Kepler had to eliminate the corrupting influence of Ptolemy's formalist methods (the so-called epicycle method), which had blocked fundamental progress in astronomy for 1,500 years, since the Roman Empire's suppression of Plato.

A: So Rameau was really a successor of Ptolemy.

B: Absolutely. Just like the "information theory" freaks today, who are practicing pure Ptolemaicism.

A: So, what did Kepler accomplish?

B: Briefly, in his first work, *Mysterium Cosmographicum*, Kepler developed a much-improved form of the Platonic hypothesis, that our solar system is pervasively *shaped*, in all its features, by a *unique principle*—a *physical* principle which is reflected, in visual-geometric terms, in the existence of exactly five regular solids in visual space, all of which are derived from a single one (the dodecahedron) in the manner Leonardo da Vinci's teacher Luca Pacioli demonstrated in his book on *The Divine Proportion*.

Kepler drew two very crucial conclusions: First, that the *origin* of the harmonic proportions, found in the forms of living organisms, the motions of the planets as well as in musical system, does not lie in self-evident properties of whole numbers (as the cabbalist Fludd tried to claim), but rather in an underlying *physical-geometry* of the universe as a whole. Second, the pervasive presence of the Golden-Mean-related harmonic proportions in the solar system—proportions otherwise found only in living processes and their products—suggests that the solar system had to be seen, not as a fixed entity, but as an *evolving process*.

A: Aha!

B: It was from this standpoint, informed particularly by the work of Nicolaus of Cusa, that Kepler turned to examine the discrepancies in the

orbital values, relative to a simple-geometrical determination in terms of the regular solids. He inferred the existence of an *additional*, yet-undiscovered physical principle underlying the organization of the solar system, and focussed his attention on the anomalies in the available astronomical data. After many years of work, Kepler published his *Nova Astronomia (New Astronomy)*, demonstrating the elliptical orbit of Mars and establishing a new physical principle of *non-constant curvature*, which revolutionized all of science.

A: And Bach's revolution in well-tempered polyphony flows from that?

B: Yes, but not until we have solved the problem, to which Kepler addressed his final work on this subject, his 1619 *Harmonices Mundi (Harmony of the World)*: How to *integrate* the principle of non-constant curvature, with the harmonic principle he had established twenty years earlier, in his *Mysterium Cosmographicum*. The problem is very simple: Instead of a solar system governed by simple astronomical cycles, we now have a process which is *changing its characteristics* from moment to moment, within every interval. What, therefore, is the higher *characteristic of change*, which subsumes the *evolving characteristics* of the system?

A: Like the motion of Mars on its elliptical orbit, where the velocity and the curvature of the pathway are different at every point?

B: Yes, but more than that, Kepler is addressing the *entire solar system* as a single process—in which, for example, each planet constantly reacts to the existence of all the other planets. Kepler demonstrated, that the harmonic values of any pair of planetary orbits—their minimum and maximum angular velocities as seen from the sun—form *musical intervals*. However, those musical intervals do not constitute a simple



Carl F. Gauss

harmonic series, like Rameau's fundamental chords; nor do they fit together unambiguously into a single musical scale or tonality. The solar system does not work that way; it is genuinely polyphonic, and it generates *dissonances* in a lawful manner.

A: Did Kepler really say that?

B: Not only did he say it, but he called on the musicians of his day to assimilate his discovery:

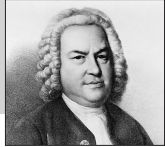
Follow me, you musicians of today, and judge for yourself. According to the principles of your art, which were still unknown to the ancients. . . . Through your polyphonic melodies, through your ears, the human spirit—the beloved child of the divine Creator—Nature has revealed her inner Essence. . . . The planetary motions are thus nothing else than a continuing, polyphonic music (perceived by the mind, not the ear); a music, which progresses through dissonant tensions, as if by syncopations and cadences (as Man uses these, in imitation of those natural dissonances), toward certain

predetermined points of completion; and by doing so, sets its various marks onto the immeasurable expanse of time.

The fact, that the orbital values do not fit into a single, simple harmonic series, has two profound implications: First, from the standpoint of musical polyphony, we require a *well-tempered system*, because each pair of values must be “heard” not as an isolated interval, but in potential relation to all the *other* intervals in the system. Second, and more important: We live in a universe which cannot be reduced in a *deductive* manner to a single principle, as Newton claimed to do with his universal gravitation (itself actually a discovery lifted from Kepler). Rather, human knowledge develops as a growing family of physical principles, such that the discovery of each new principle modifies or tempers all the others. There is a higher characteristic or principle of discovery governing this process, but it is accessible only to the creative processes of the mind, and cannot be represented or communicated in any formal manner.

Finally, I should mention that at the end of his *Harmonices Mundi*, Kepler speaks of dissonances in the array of planetary intervals, as pointing to the possible existence of a “missing planet” between Mars and Jupiter—a possibility he had already discussed in his *Mysterium Cosmographicum* twenty years earlier. Less than a century later, the young Carl Friedrich Gauss, working on the basis of the overall *characteristics* of the solar system, demonstrated by Kepler, determined that the orbit of the asteroid Ceres—whose discovery Gauss himself had made possible—lay exactly in the orbital region Kepler had predicted!

In this way, the truthfulness of Kepler's—and Bach's—polyphony was established, to the glory of God and the delight of the human mind.



On the Subject of
Strategic Method



COGNITION *vs.* INFORMATION
IN SCIENCE

DIALOGUE

Bach, Kepler, Leibniz— And the Crisis in Russia Today

Bach and the Principle of Organ Construction

Q: I have a question concerning organs, because I recently read a biography of Albert Schweitzer, who was very engaged in keeping the old organs alive. He says that the way Bach composed, and what was played on the old organs, is different than the new organs. Do you want to say something about that?

Tennenbaum: I happen to have had some personal experience with this. Bach himself was very much involved with the principles of organ construction. I think that at that time, in Bach's period and also earlier, from the Renaissance period on, and even before that, the construction of an organ was a masterpiece, a feat of the greatest, highest technology of that time. The organ builders like Trost, Schnitger, and Silbermann, and many others—in my conception, this would be like the aerospace industry, today, in terms of the profundity and the amount of knowledge, involved in constructing these remarkable instruments. But, of course, those were Renaissance principles. The Renaissance principles of the notion of sound were not the Helmholtzian—and, here again, we get to Kepler. What is sound? What is a musical tone? Is a musical tone just a vibration, just a sine wave, as we learn in a physics course? Or, is a musical

tone something else? Maybe we can get to that, later, that a musical tone is a kind of soliton. It's kind of a Keplerian process. It's not just a vibration of a string. A *musical* tone.

So, the principles of organ-construction developed out of discoveries on the principles of the human voice, out of the *bel canto* conception. If you hear a Trost organ or a Silbermann organ, you see they *sing*, these instruments of Bach's time. They were *vocal* instruments. The conception was a vocal conception.

Similarly, also, the entrance of voices: I mentioned, in talking about drama, the idea that a fugue is a drama, a drama in the sense that the entry of a voice, and a change in the voice, in a process that is already moving forward, is a moment just like when you're on a stage, and something's happening, and suddenly a messenger comes on and says, "Now, this has happened." So, the notion of the entrance, particularly of the voice—the voices must be transparent, you must *hear* the voices, you must hear this dialogue. The organs were constructed, from this kind of conception.

Now, I don't know the details, but, under the influence of the Romantic school, which entered particularly in the second half of the Nineteenth century (I think it started earlier than that, perhaps), there was a great change in the mode of construction of organs, in the whole conception. This was not something secret; this was very explicit. If you take one of the old Bach instruments, for example, when a typical organ-pipe starts, it starts with a "tuh." It doesn't go "oooooo," it goes "tchjuh"! "*Jetzt!*" "*Jetzt bin ich da!*" ("Now I am here!")

Excerpts from the discussion following the May 27 afternoon panel.

You have this kind of attack, like when a violinist starts a note. It's an assertion, it's a change.

In the construction, I know just one particular, very interesting technical, but not really technical, aspect. Take the sound of an organ-pipe, say a principal pipe. Some organ-pipes have tongues, like an oboe, but other organ-pipes have an opening, and a current of air that goes across them. At the beginning of a note, when it starts, the air makes a phase-change and goes into a kind of turbulence, a very well-organized turbulence. And that's what we hear, in the "tchuh" of the sound starting, in a good, Classical organ. In the Romantic period—and I have played such organs and was greatly disappointed—they took the opening and they filed it, put grooves in, which makes this turbulence start very gradually, so you get this "rrrwwwoooooo." If you listen to some of these so-called Romantic organs, you'll hear this. There were other changes, also. The overall effect was, that instead of this drama, you had a little bit like the sense of Rameau—this, I would say, muddy, or dark, *confused* sound.

Fortunately, some very devoted people tried to maintain some knowledge. There are many things we don't know. Just as we've lost the knowledge of the *bel canto* principles, at least the scientific knowledge—I think we're behind Leonardo da Vinci, in many ways. But, there were some people who kept some of the original instruments alive. Then, there was a movement (Schweitzer was involved in this) to start to rebuild, and to build again, organs on these old principles.

Refuting Rameau, the Cartesian

Q: On the question of Rameau. First of all, I want you to know, as well, that Rameau did not invent hardly anything. He took everything from Descartes. For instance, the idea that a tone is composed of the fundamental bass and the series of overtones, comes directly from Descartes' "Treatise on Music," as well as the idea that music is nothing but agreeable sounds, which is also taken from Descartes. This is the basis for Rameau to reject the logarithmic division of the scale, because the logarithmic division of the scale means irrational numbers, and therefore something which is not "agreeable" to the ear. Therefore, he adopts instead the "natural" division of the scale, which then leads him to have major half-tones, and minor half-tones. This division of the scale would have made it completely impossible to compose *The Well-Tempered Clavier* or the majority of the works of Bach, simply because it reduces the possibility of composition to about one single scale, in order that there not be distortion as you go through the major half-tones to the minor half-tones.

This question of Rameau is extremely destructive for the people who are being trained today, because today they are trained essentially in harmonic composition and not at all in contrapuntal composition. I had the experience, recently, of giving to a very competent musician a canon by Mozart, which was obviously inspired by Bach, and which is all built in terms of cross-voicing and counterpoint. The guy looked at it, and said, "This can only be built harmonically, like filling full chords." He could not see how it could be constructed in a different way. This shows how the culture has been destroyed, and this is very paralyzing.

Tennenbaum: I think that's very relevant, the Descartes connection. There was a promotion of Rameau, which I think would be interesting (perhaps you know more about it, or some people in France have studied more the way it was promoted). I think it was through salon-type networks.

But, one point I wanted to make: Firstly, Andreas Werckmeister, in this book, which (unfortunately, I did not have time to really study it carefully) is an amazing



Jonathan Tennenbaum

work, starts from the notion of refuting this idea of the so-called "natural" system. He says: Look, Kepler's solar system proved that the harmonic principle in the solar system is *not* the Rameau principle, not the numbers, not the overtone series. Kepler actually states, in the *World Harmony*, very explicitly, that the reason for the effect of beauty in music is not the acoustic connection of tones and overtones, but it comes from a deeper principle, namely the geometry of the human mind. Kepler, in his *World Harmony*, in his works, *proves* that the so-called natural tuning of vibrating strings is not the tuning of the solar system. It's not the *principle* of the tuning of the

solar system. It's not a question of frequencies, it's a question of the principle involved. When you get to the changing curvature, you're in universe which is developing ambiguities, it's developing new principles, you don't have this fixed, so-called natural tuning. So, the word "natural" is wrong. Basically, that was one of Andreas Werckmeister's main points. He said, "Since man is created in the image of God, we have to follow the harmonic principle of the solar system, which is *not* that of a



EIRNS/Maria Schmidt

Dino de Paoli

vibrating string." Even though a vibrating string is in the solar system, too, as a little piece of it.

The other point I'd like to emphasize, for people looking at the music question: If one looks at *The Art of the Fugue*, which we'll hear more about tomorrow, I think it's an interesting point, that in many of the fugues, Bach does not use many different tonalities. Formally speaking, he doesn't modulate very much. Many of the fugues stay just in a couple of tonalities. In principle, you could play them in a *non*-well-tempered system. That, I just say to pose the higher thing: The well-tempered principle of composition is not—You can't define it by saying, "Okay, now people could compose in all twelve keys." It's a notion of geometry. It's a notion of the way musical composition is done, a method of musical composition. I think we'll have more about this, tomorrow, but that's a very interesting point. How are you composing in a well-tempered way, even if you're playing only in one or two keys?

Where Fermi and Prigogine Failed

Q: My question is for Dino de Paoli. I studied some elements of thermodynamics from the book by Fermi. He leaves the reader with the impression that the third prin-

ciple of thermodynamics is an answer to the problem of minimizing the entropy of systems. I would like to know, how do you criticize this particular principle, in our discussion? And, how do you think the work by Prigogine, on the structure of orders different from those we ordinarily know, can answer this old problem, left by Fermi?

De Paoli: Very briefly, because there is an article on Prigogine which I've written, so you can read that.¹ But, it's probably relevant that I address clearly, what was perhaps not clear before: What is the *big* difference between Lyndon LaRouche and all this?

The first point is, that some of this work, including the work of Fermi, is very useful in terms of machine construction. That said, the point is precisely that this tendency—just "how do you reduce entropy?"—most of this work, applied to society, means what you would call today "recycling." It's a zero-growth theory, which tries to maintain the equilibrium of society by recycling. The mistake is, when this becomes a sociological issue, a sociological theory, and you try to shape the society based on it. That's why cybernetics is so dangerous. Not because of the technical work, *per se*, but because it becomes a sociological project. That's why Lyn reacted.

Now, the point is—and that's what Lyn did—to identify where the mistake is. The mistake is, that the universe does not try just to *minimize* the entropy. Where do you have the proof? Well, you have to start from the top. The proof is the existence of human beings. You can't go at it from the bottom up. Start from yourself; start from the idea of the individual, the individual capability to rise above time, the individual capability to change space. It is the existence of this individual, which defines any universal law—not any specific technological law, but any law which has the pretense of being universal. Once you start from there, you see precisely what Lyn introduced. And, it's not an arbitrary introduction. It's not something just to make you happy, it's an introduction which responds to natural law.

Why? The second point, is life. Life could not exist, in that same form. So, the existence of human beings, the power of their individuality, what Jonathan tried to express in the music—the single note, as a function—the individual as a function, not arbitrary, but to change precisely the form of the universe. This is the main point of difference, between us and Fermi, and Prigogine, and everybody else, who just try to say that the issue is to minimize entropy. This is merely saying, "We don't want to solve AIDS; we just want to minimize the AIDS effect." Is that what you want to do, or do you want to solve it? There is a way to get out of this tragedy, which

was created by making a technological issue into a social policy, which is this idea that society cannot really increase, it can only control—and “to control” means to minimize thinking.

This is why neither Prigogine, nor Fermi, nor anybody else, has taken the step of saying that the existence of the human individual means something. It is sacred, because it means something. That existence is the starting point, to explain physics, and not the other way around.

Starting a Pedagogical Fight

Q: I have a proposal. The first time I really learned something about music, was in a study-circle with the LaRouche Movement in Stockholm. . . . We talked about the harmony of the spheres, Kepler, and so forth. It was very fascinating, because of the coherence of the solar system with the musical notes. This got me thinking such a crazy thing, as that there might be a God in the world. . . .

My question is for Jonathan Tennenbaum, and perhaps also for Poul Rasmussen [panel chairman]: Why don't you, as such polemical people, write maybe an article or a leaflet, describing this in a very pedagogical way, so young people, my age and younger, can understand that particular thing?

Tennenbaum: Well, I don't want to spare you, also, the interesting work of writing such a leaflet, because you may also know how to address the people of your generation better than us Baby Boomers. We're already has-beens, many of us. Maybe we can work together.

Actually, we did do an experiment. Many experiments, but one particularly I remember, when the Voyager spacecraft took these beautiful pictures of the rings of Saturn. If you look at any book on astronomy, before those pictures came out—how they present the rings of Saturn—and you compare with the Voyager pictures, you see that the astronomers, at least most of the astronomers, had *no idea* of what they then saw. A completely different conception! Because you saw that the rings have this beautiful geometry, which seems to be detailed, down to as far as you can see—the smallest, even just a few kilometers, it's already organized.

So, I wrote a leaflet called, “Newton Was Wrong, Kepler Was Right!” With this leaflet, we did a whole campaign on campuses, and it was probably one of the most successful campaigns in terms of getting a lot of discussion. There must have been about a dozen times, in different universities in Germany, that I went around and had full audiences, packed audiences, and *big* fights.

In one of them, I remember very well, I think it was in

Mainz University, the whole auditorium was filled. There must have been 200 people, maybe more, students. And in the front row, was a whole row filled with professors. Just one after the other, sitting, looking very mean. I made the point, that it is simply a lie, to say what is written in many of the books, that Newton discovered universal gravitation. I read a quote from Kepler's *Nova Astronomia*, where he says that any two bodies, anywhere in the universe attract each other, and if the Earth did not have its gravitation, then the water of the oceans would fly up to the Moon. This is completely clearly written. One of the professors stood up, sputtering, and said, “Bu . . . bu . . . It's imp-p-possible. G-g-give me that, give me that. It's impossible!” So, we had fun.

I think your call is an absolutely correct one. We should go after it. We should have fun with these issues, and really use them to open up the discussion. We'll work on this, and you'll work on this, too.

The Leibnizian Universal Characteristic

Q: In the discussion about Lyn's systems analysis paper² in the local in Copenhagen, we did not quite know what the Leibnizian concept of the characteristic, is. Could you explain that?

De Paoli: There is an unfortunate misunderstanding concerning Leibniz, which is due precisely to cybernetics and formal logic. I see that Lyn is coming to the podium, so he can answer even better. Theoretically, these people say that Leibniz would have been looking for a *caracteristica universalis*, in the formal sense, that he wrote these different books about the “universal characteristic” of the universe. They try to interpret all this in a formal way, to the effect that you can find, basically, a computer-model project, to make a model of the universe, to have the characteristic of the universe, and they say that's what, supposedly, Leibniz was looking for—the general rule of the universe. That is completely false.

In two words—and now we have Lyn himself, so I don't need to speak about him—the real issue of the characteristic of the universe, is precisely what Lyn raised—and, in that sense, I think Lyn is a very modest person. He always says that he is Leibnizian, that he is Riemannian; but in a certain sense, in my opinion, he has gone further than both Leibniz and Riemann, because the precise issue of what is the characteristic of the universe, has to be understood in terms of the individual mind: the individual, living in the universe. How does the individual know, how do we reflect the necessity that is in the universe?

I tried to show, through Wiener, two approaches. The

simple idea that there is a necessity, is what Leibniz was saying. If you make a mistake, you pay. That's a characteristic of the universe. There are necessary consequences to decisions. Now, the issue is, how do we realize the necessary characteristic of what we do? One theory is what I showed with Wiener: simple determinism. You know the past—so that's the future, that's the characteristic of the universe. But, it's *not*. The alternative to that, is nowadays all this "informatics," all this chaos theory, all this "non-linearity": that *the* characteristic would be time changes, without space. But then, there is, actually, no longer any necessity, so there is no longer, actually, a *characteristic* at all. It's what Jonathan expressed with Rameau. Once you define freedom merely as that which *negates* necessity, there is actually no longer any freedom, in reality.

So, both these approaches fail. How do we find the higher-order necessity we're looking for? That was my point, with Bruegel and art. How do you rediscover in yourself, the Absolute? The Absolute is nowhere else, except the way you rediscover it in yourself. How do you do it? And there, I think, I'll stop, because I think the best answer I have had until now, is precisely what Lyn developed. How do you discover this natural law in yourself? That's the real question. That's the role of art. There is no other way. This question of catastrophe, this question of tragedy, is a paradox. Do we really need tragedies? No! But, the tragedies are always looming. We can't stop *thinking*, otherwise the tragedy is always there. And the difference between tragedy and horror movies is ,that the horror movie paralyzes you, whereas tragedy stimulates you, as I quoted from Lyn. That, I think, is the way we have to approach the issue of Leibniz on the characteristic of the universe.

Understanding the Characteristic of the Present World Crisis

Prof. Taras Muranivsky, president of the Moscow Schiller Institute for Science and Culture*: It is very good, that my question was moved from yesterday to today, because today I have some news. I was informed, that Illarionov, the adviser of Russian President Putin, has been removed from his post. But, don't be very glad. He was removed, and instead received the post of [Presidential Envoy to the G-7 Countries], replacing Livshits. You know that Illarionov tried many times to "improve" the Russian economy with the help of advice from different Western

* On July 18, we learned of the sudden death of our colleague Prof. Taras Muranivsky, at his home in Moscow. An obituary appears on page 117 of this issue.—Ed.

economists, such as Domingo Cavallo, the author of the currency board, and other people, some people from Chile, who destroyed the pension system in Chile, whom Illarionov introduced to Russia as very good and experienced in the development of pension systems.

We had one more person, the Minister of Energy, Kalyuzhny. Kalyuzhny visited Turkestan, together with Putin, last week. When Kalyuzhny was asked about his prospects to retain his ministerial post, he replied, "You see, I am together with Putin." But Putin came back to Moscow and removed Kalyuzhny, in spite of that, and appointed one very important person, who lives in the middle of Lukoil, in Siberia. He appointed this little-known administrator, as Minister of Energy.

Now, when we try to analyze the situation around Putin, we see that one day he acts not bad, and another day, he acts very awfully. But, we try to *hope* that maybe he will be clever, and, in spite of his KGB origins, etc., he may do something not bad. Gorbachov, you remember, held a high post in the Communist Party, and eliminated the Communist Party. Maybe Putin will do something clever. We hope, and we try to see what he does now.



Prof. Taras Muranivsky

Maybe he is very connected with the Family (I have in mind Yeltsin's Family). But, we hope that he will be freed from it, not abruptly, but slowly, slowly, step by step—we hope. We hope, and we believe, and don't believe. It is not clear.

One more thing. The question that I wanted to ask you yesterday, was connected with this division of Russia into seven big districts. . . . Nobody makes this comparison, but I compare this action with Franklin Delano Roosevelt's action, when he divided the United States into 17 districts, because of the economic crisis. But, when I

think about it, I see that Roosevelt had another purpose for this division. He appointed, as I know from history, generals as the heads of these regions, too, but it was done in order to strengthen the state and the influence of the state and the administration, through the Presidency, on the development of the country, and to abolish unemployment—this is known very well—he was not a free-trade advocate.

But Putin, from one side, appointed five generals among the seven leaders of these regions, and he removed former Prime Minister Kiriyenko from the Duma, to one of these regions, which is a good step. I think that Moscow is not the place for Kiriyenko; it is better for him to be some 100 kilometers from Moscow—the so-called Union of Right Forces, that were organized as an electoral party, and got some seats on the Duma. From the other side, Putin appointed Gref—you read Tennenbaum’s article in **EIR** No. 14,³ and issue No. 15 had my article about Illarionov,⁴ where we described these persons as super-liberals. These persons have now been appointed to these posts. I don’t understand—what do you think, Lyn, about this division, and about these moves by Putin?

Lyndon LaRouche: Since Dino has spoken—I didn’t hear him speak, but I’ve heard him think, and you can know what he knows in a shorter time, if you hear him think, than if you hear him speak, so I have a great advantage that way—, let me speak from that standpoint, on this question of Putin.

How do we know anything? Russia under Putin, has been a gigantic, cheaply constructed village, a Potemkin Village, covered with a Venetian mask, also cheaply constructed. How do you know, what’s going on behind the front of the Potemkin Village, which you’re not allowed to look behind, and behind the mask, which you have to look through, to get to the village?

This is a problem, which was addressed by Kepler, in respect to the planets. This is a problem, which I’m sure that Dino has elaborated on somewhat today; I didn’t hear, but, as I said, I could hear him thinking, so therefore, I make certain adductions from that. Then you had, at a later point, out of the work of Kepler—and, remember, Kepler’s fundamental contribution to astronomy, the *fundamental* one, apart from being the first modern astrophysicist, was that he ridiculed the work of Tycho Brahe, as well as Claudius Ptolemy, and also Copernicus, as being irrelevant, because they were merely mathematicians and statisticians, who had made and discovered nothing, whereas he discovered something. What was it he discovered? Well, he discovered the implications of an elliptic orbit of Mars, which coincided

with something else, which he had learned from Plato earlier, and said, “If you want to find out how the solar system functions, or any part of it functions, you must define what we would call today the characteristic of the system as a whole.” You do not try to explain the solar system, by explaining each planetary orbit, and then trying to find the general law, which governs the genera-



Lyndon H. LaRouche, Jr.

tion of each orbit. No! What you do, is you define the number of orbits, and their characteristics, which can exist in the solar system, which is what Kepler did. This left some unresolved questions, which he left to future mathematicians.

Among the first responses to this, were by Leibniz, and Leibniz not only developed a calculus—a real calculus, not the phony one, developed by Newton; or, not the phony astrophysics, developed by Galileo. But, in developing the calculus, he developed something else, which is called *analysis situs*. You will find reference to this, specifically, in two papers of Leibniz, one of which was published, I believe, in his *Acta Eruditorum*, and another paper. Then, you find a further explication of this in a logical place to find it, in the work of Riemann—on the question of *analysis situs*, and its treatment by Riemann.

What does all this mean, as it relates to Putin? The way people use the term “non-linear” in the world today, they’re a bunch of idiots, and the more degrees they have, the more idiotic they are. You have people who can explain non-linearity. They can tell you how to calculate it, which means they don’t understand it; because non-linearity is not a *number*. Non-linearity is a question mark, which enables you to identify something, like Putin. Putin is a question mark, he’s not a number. He may have a number, secretly, but it’s not his number. He’s

a question mark. He lives in a universe, which is called the Russian universe in the world today.

What is the question mark, and how do you identify it? What Kepler identified, actually, as *analysis situs*, was that the solar system as a whole has a coherent, central principle, which defines it as a whole. That's not the end of the matter, because the solar system exists in the universe, and the existence of the solar system is determined by the universe as a whole—which means that in physics, as Gauss showed this for his work, and as Riemann brought this to a conclusion, there is a unique determination of the existence of anything, in any part of the universe. This is called, by Riemann, its *characteristic*, the characteristic curvature of a physical space-time—its characteristic; just as a planet, in a Keplerian system, or a Gauss-Kepler system, each planet, has a pre-determined available orbit. For example, the case of the Ceres orbit.⁵ Kepler determined the Ceres orbit's harmonic characteristics, and its *necessary existence*, before anybody discovered this planet, Ceres, which is in the asteroid belt. How? Because he understood from the harmonic characteristics of the solar system as a whole, that there had to be a planet there, to be consistent with the characteristic of the solar system. He gave the harmonic characteristics for it. And then Gauss, almost two centuries later, determined the fact that Ceres was an asteroid, that had exactly the characteristics of the missing planet between Mars and Jupiter. That's the meaning of a characteristic; that a whole process has certain characteristics in it, and you can identify the object, by the characteristic within the system, in which that characteristic is expressed.

Now, you can understand Putin. Why? Because you have a kind of politician which is rather commonplace today, so it should be rather easy to recognize and identify them. Their purpose and motive, and governing principle in power, is to gain, hold, and increase power. For what purpose? *For the purpose of gaining and holding power.*

Now, you have a government in Russia, and you say: Well, how can you determine what Putin's policy is? Well, I can't determine what Putin's policy is. Maybe *Putin* doesn't know what his policy is. I *can* determine what is missing. I can determine what, if he *understood* the situation, he would have to be committed to. And he's not committed to it. I see a man, who is committed to many different, conflicting options, as options. I don't see a man, who has a clear conception.

Russia is about six months to eighteen months away from total destruction. And all the policies in process are leading toward that. All the conciliations, made with the British government and others, are leading toward that. The Russian people have no clear sense of direction, of

where they're going. There's an attempt to bring back Russia as a sense of national power, a sense of patriotism, to bring the Church back in, to bring other constituencies back in, into a consolidation of power. But, where's the action?

What is *missing*, is the key. What you're seeing, is a situation, where they were determined to get rid of Primakov. It was an Anglo-American job: "Get rid of Primakov!" And they got rid of him, with the help of Al Gore, by pulling a swindle, and because Clinton was busy with other matters, they got the Balkan War they wanted, they got rid of Primakov. They created a vacuum. They were faced with the Europeans, from continental Europe; from within the United States, from the International Republican Institute in the United States (the Bush crowd), from Britain, the policy was to establish a Pinochet option in Russia. This Pinochet option would permit Russia to have a strong dictator, to consolidate political power over the country, on condition that Russia continue, in a more refined way, the policies which we had earlier, in terms of the use, the *sale* of the natural resources of Russia on the foreign market, at the expense of the development of Russia's industry and agriculture, and so forth.

What do I see? Exactly that. What you see is a man, Putin, who came to power because the Anglo-Americans allowed him to come to power. The Anglo-Americans, under my nose and with my watching eyes, orchestrated the situation to get Primakov out, and to create an opportunity to select a man to fill the position, which had been labelled "the Pinochet option for Russia." Putin took the job. What's he going to do with the job? If he's going to do the job, he's going to try to consolidate support, consolidate power, increase power, and exert power. For what purpose? For the purpose of gaining, consolidating, and increasing power!

What difference is the government of Germany? Putin has got a clearer head than [German Chancellor Gerhard] Schröder, but the motive is the same. You have the Foreign Minister of Germany, who has no head at all, just a sort of a shrunken prune.

What do you have in France? France is a police-state. It's been a police-state for a long time. It has more policemen than citizens. That's the nature of the French government. It's called democracy. What are they concerned about in France? To hold and maintain power! And to keep from being thrown out, and thrown into jail, or thrown into prison on some scandal or something. To cover up for Crédit Lyonnais—that's the only national purpose of France's existence, right now.

What about the United States? In the United States, you have no conception of policy. You have

some people, who think they're going to have an Anglo-American world empire. But the people who are running as top candidates in parties—they have no conception of anything. They have one conception: Grab, hold, consolidate, and exert power! For what purpose? For the purpose of grabbing, holding, and consolidating power!

We have a characteristic. We have a *world*, which is governed like a Ship of Fools, and every fool is trying to get the best stateroom, on the sinking ship.

Yes, there is a lawful aspect to the Putin option. There's someone in power. There's a vacuum. All of Russia is in agony, wanting to become Russia again, wanting to survive. But there's no *policy* for Russian survival. Just a man, who says Russia will survive, for the sake of his acquiring and holding power. So, why should we mystify ourselves with unnecessary questions, when the question has answered the question? There *is* no leadership of Russia, right now. There are many people in Russia, who, if assembled in the proper way, as we saw earlier with the Primakov option, you could bring together people, who could make a difference and knew what to do, at least in approximation, and would go in a certain direction. They're no longer going in that direction.

My policy is this: How do you *change* the characteristic of the Russian situation? Russia is not an independent entity. It's living in an Anglo-American-dominated New World Order. It is something, put under the category by the British, of "Pinochet Option for Russia—Russia Division of the Anglo-American World Empire." And Putin is trying to get the best bed in the Empire Train. Yes, it's good to have a government of Russia, it's good to have a solid government of Russia, rather than chaos. But, there's no solution in sight. *We* have to provide the solution. There are people in Russia, who are capable of doing what has to be done, if they are given the opportunity, if they are given a clear vision, of what needs to be done. *We must supply that clear perspective and vision*, and let the Russians choose it.

What is going to happen with Putin's options, on the day when what he believes will not happen, does happen? When, in the weeks ahead, this system disintegrates—the system, to which he's adapted. The Cavallos, all these other strange fellows, these cast-off sons of the former *nomenklatura*, the useless sons of the old *nomenklatura*, who are now called liberals, because they *steal* liberally. They say, "Ah! You want us to join the capitalist system? Now we'll become thieves. Bob Strauss told us how to do that, when he was Ambassador."

So, I think the answer is, that *we* have to provide an intellectual conception of both the nature of the crisis, of the imbecility of the existing governments and political

institutions. We have to provide a clear picture of what the world is, and what it might become. We have to hope, that others will study that, and adapt to it. We would hope that the present government of Russia will reform itself, in conformity with the reality, which we know exists. And, therefore, that would change the characteristic of Russia.

This is always the case, in history. History is made by a special kind of missionary, who goes in and finds a baboon, and says to the baboon: "Baboon, stop being a baboon. I'll teach you how to become human. Actually, you *were* human; you just thought you were a baboon." And the baboon says, "Oh! I thought I was a baboon." "You're not a baboon, you weren't a baboon; somebody told you, and you believed it. So, become human." And the missionary is someone, who, essentially, does not dictate to people what to do, but seeks and helps them to find in themselves, what it is they must do. To find out who they are, and what their fundamental interest is.

I think it's very clear, this Putin thing, in that respect. If he *understood* the situation, he could not act the way he's acting, in the main. It's what he's *not* doing, which reveals, because there's only one consistent feature to this whole regime. It's the same thing, in the regime in Germany. It's more pitiful in Germany. Or in Italy, they don't have a government; they keep electing a new one, but they never get a government, in the process. In France, you have the same thing. So, the world is a mess. The United States government is disgusting. There are no competent governments, anywhere in the world, for dealing with the global situation. Therefore, you have to present the ideas which are needed, and you have to act like a missionary, to try to convey these necessary ideas to people, who should respond to them, and hope that you can convince some people, who think they're baboons, to stop being baboons, and be human beings, instead. And then we shall get together, and we shall fix this world. I think it's the only answer.

1. Dino de Paoli, "Does Time Really Precede Existence? A Reflection on Prigoginism," *21st Century Science & Technology*, Spring 2000 (Vol. 13, No. 1).
2. Lyndon H. LaRouche, Jr., "On the Becoming Death of Systems Analysis," *Executive Intelligence Review*, March 31, 2000 (Vol. 27, No. 13).
3. Jonathan Tennenbaum, "'National Liberals' Try To Kidnap Russia's Economic Policy," *Executive Intelligence Review*, April 7, 2000 (Vol. 27, No. 14).
4. Taras Muranivsky, "The Penetration of Immorality into Russia's Putin's Economic Policy," *Executive Intelligence Review*, April 14, 2000 (Vol. 27, No. 15).
5. See Jonathan Tennenbaum and Bruce Director, "How Gauss Determined the Orbit of Ceres," *Fidelio*, Summer 1998 (Vol. VII, No. 2).



On the Subject of Strategic Method



COGNITION VS. INFORMATION IN MUSIC

J.S. Bach's Musical Revolution

by Anno Hellenbroich

In his 1680 "Rules for the Promotion of the Sciences," Gottfried Wilhelm Leibniz wrote an idea, to which he attached a metaphor which would seem funny to us today, an idea which is now more important than ever: "Those who walk around in the sun, take on a different color, and so likewise will a musician, having observed in the compositions of capable people thousands upon thousands of beautiful cadences and, so to speak, phrases of music, will, thus equipped with this beautiful material, be himself enabled to inspire his own imagination." And, as a good teacher, who does not want to discourage those who are willing to learn, Leibniz adds: "There are even such people who are musicians by nature, and compose beautiful melodies."

To recognize something in the observation of thousands of musical phrases "which inspires one's own imagination." This is the Classical-humanist method of teaching, which

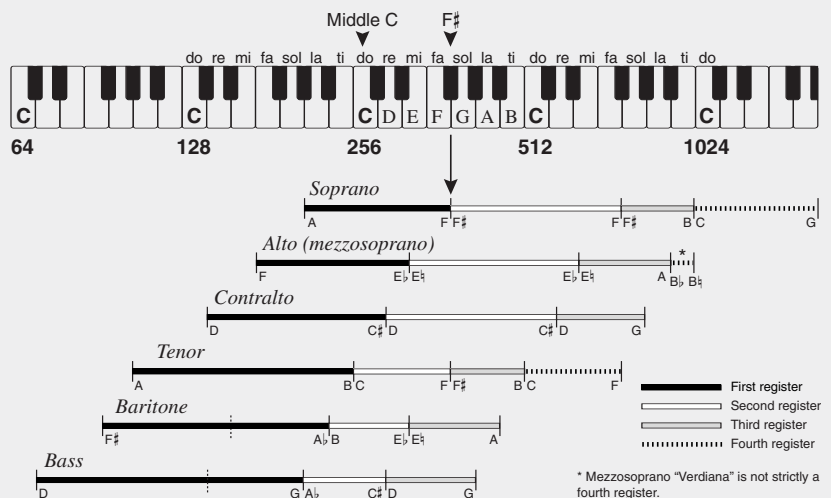
challenges those who are willing to learn to re-live, from the sources of great compositions, the discovery for themselves, whether these be discoveries in the natural sciences, or new artistic creations.

Johann Sebastian Bach (1685-1750) did exactly that when he was a child, and he became a genius. Mozart and Beethoven wrote down

"new counterpoint phrases" from the works of their predecessors, but especially from those of Bach, in order to make the new musical "idea," or "thought-object," their very own, as LaRouche described it in his groundbreaking essay, "Mozart's 1782-1786 Revolution in Music," in 1992.¹

As it seems, it is only today, 250 years after Bach's death, that we are

FIGURE 1. *The six species of human singing voice.*



This speech opened the conference panel on May 28. Footnotes have been added.

better able to understand the musical revolutions which Mozart and Beethoven recognized in Bach's late works, especially in *A Musical Offering* (1747), and in *The Art of the Fugue*.

Many of the ideas which Leibniz, some forty years earlier, articulated in his late work *The Monadology* and in *Principles of Reason in Nature, and Grace*, can help to make Bach's way of thinking, of composing, more intelligible today. We can obtain a deeper insight into Bach's intellectual principles of composition, which so fundamentally revolutionized Classical thinking, from remarks which Leibniz made with respect to music: his comparison to the principles of construction in nature, the divine order of creation, and the lawfulness of musical harmony.

In his *Principles of Reason*, for example, Leibniz speaks about the growing joy in the knowledge of the perfection of the universe God created, the same joy which arises from the beauty of a musical work of art, which sounds harmonic:

Since God is the most perfect and the happiest, and consequently the most worthy of love of all substances, and since truly pure love consists in an emotional condition which allows of the perception of desire for the perfection and happiness of that which one loves, this love gives us the greatest desire of which one can be capable, as soon as God is its object. Thus do we take joy in music, although its beauty seemingly only consist in the concord of numbers and in counting—of which we are not conscious—of the waves and vibrations of sounding bodies, which take on certain intervals.

In order to avoid misunderstanding: Leibniz sees—as did Kepler and Nicolaus of Cusa before him—in numbers and counting, a characteristic of the cosmos ordered by God, a

measuring, an aspect of a fundamental lawfulness which characterizes us and our universe. In particular, Leibniz makes the important remark that “music pleases us by means of the concord of numbers and counting, of which we are not conscious.” Is Leibniz speaking about our souls, perhaps as the midwife of Reason, in which beauty is unconsciously perceived? An idea which Friedrich Schiller develops in his essay on the aesthetic education of the beautiful soul.

In another passage of the *Principles of Reason*, Leibniz formulates the principle of “the best of all possible worlds” in the following way:

It follows from the highest perfection of God that, when he created the universe, He selected the best possible plan, in which there was the greatest multiplicity in the framework of the greatest order, in

which space, position, and time are best employed, so that He achieved the greatest effect with the simplest of means, endowing the creatures with the greatest power, the highest knowledge, the greatest happiness and the greatest good, of which the universe was capable.

“Greatest multiplicity in the framework of the greatest order”: Is not the immense work of Johann Sebastian Bach's life permeated by this principle?

Bach wrote all of his works “to God alone the glory,” *solī Deo gloria*, hundreds of spiritual and secular *Lieder*; cantatas, motets, the powerful Passions and the large fugal works, and, not least, the later work with the royal theme, *A Musical Offering*, as a “painful and tedious work.” Each of his works attests to the attempt to generate the largest multiplicity in a unity, a perfection, to cre-

FIGURE 2. Concluding refrain in “Ach Golgatha” from J.S. Bach's “St. Matthew Passion.”

FIGURE 3. Opening of “Ach Golgatha” from J.S. Bach's “St. Matthew Passion.”

ate the greatest effect by employment of the simplest means. Bach's development of polyphony, the fugue, his use of the organ point, are noticeable elements of this principle of the greatest effect with the simplest means.

That is why we concern ourselves with Classical music, from the Augustinian tradition to Leonardo da Vinci's researches on the *bel canto* human voice, to Bach's revolutionary invention of the well-tempered system—because we are convinced of the fundamental intelligibility of creative thinking. For, both in researches in the physical-natural sciences, as well as in investigating our powers of thinking, our creative thinking processes in the forming of works of art, we run up against the paradox today more than ever: lawful development *versus* discontinuity—which we have to solve.

Bach: Master of Song

It took a long time for Bach's actually magnificent discovery of the characteristics of the six species of the human voice [SEE Figure 1]—for example, in choral singing and in the choral passages of the Passions—to be adequately appreciated.

Today, we have to rediscover the characteristics of hearing and singing of Bach's time, the heritage of the Bach family extending over six generations, about which Bach's great son, Carl Philipp Emanuel, reports.

I want to provide one example to illustrate this, in the brief form of this introduction to our panel.

In the second part of the great *St. Matthew Passion*, which was probably first performed in 1727 (rediscovered and performed anew 100 years later by the young Felix Mendelssohn Bartholdy in Berlin), Bach composes a recitativo for the alto voice and two alto oboes (Oboe da Caccia in F), "Ach Golgatha," which represents a

prelude to a magnificent alto aria. These two alto solos are situated following the scene of the Crucifixion of Jesus, before Jesus dies on the Cross. "Ach Golgatha" reflects the great paradox for all Christians, as expressed in the text of the aria, which says: "Twas there the Lord of glory was vilely rejected," and it peaks in the cry of agony, "... the innocent must die, as do the guilty. Ah! how this grief afflicts my soul!" The aria that follows, placed at this prominently dramatic passage of the Passion, takes up the idea of salvation ("See ye, see the Savior's outstretched Hands!"/ He would draw us to Himself. Come."). Compositionally, the aria echoes the interjected calls, which one can hear in the

introductory double chorus of the *St. Matthew Passion*.

Compositionally, Bach employed the special characteristics of the alto (or mezzosoprano) voice, to represent this painful paradox. This becomes clear, for example in the concluding refrain of "Ach Golgatha" [SEE Figure 2], which drops from a D \flat in the middle register to the E \flat in the chest register, before Bach ends the alto voice in the middle register on the shallow-sounding G, polyphonically set against the oboe voices. With the oboes and the accompanying pizzicato bass, which are polyphonically singing with the human voice, Bach created one of the most gripping of vocal compositions. This is also true with respect to its

FIGURE 4. *Beethoven Piano Sonata Op. 111, opening of first movement.*



FIGURE 5. *Lydian intervals in "Ach Golgatha" from J.S. Bach's "St. Matthew Passion."*



harmonic boldness, which anticipates the paradoxes of the later theme of his *A Musical Offering*.

The opening interval “Ach Golgotha” [SEE Figure 3], which consists of a diminished seventh $E\flat$ to $G\flat=F\sharp$, was later “used” by Mozart and Beethoven, for example in Beethoven’s Piano Sonata Opus 111 [SEE Figure 4]. The paradoxes of the poetic text are characterized by a succession of Lydian interval-leaps and combinations. Each Lydian interval sung by the soloist also introduces a new degree of poetic tension in the text. For example, as shown in Figure 5, in the lines “*der Segen und das Heil der Welt / wird als ein Fluch an’s Kreuz gestellt*” (“The blessing and the salvation of the world / is being, as if a curse, put up on the cross”), the contraries “Der Segen” and “an’s Kreuz” are both sung on Lydian intervals. This is a peculiarity which Mozart discovered in 1782-83, based on *A Musical Offering*, as a new tool of composition. In earlier times, this Lydian interval was outright “cursed” as *Tritonus*, the “devil” (*Diabolus*) in music.

One of the special characteristics of the Lydian interval is connected with the matrix of the six species of voices. The natural shift in the register upwards or downwards occurs either at distances of the octave or Lydian interval. So one can say: The Lydian interval is the smallest interval-unit which effects a register shift in all of the voice species. There are only six Lydian intervals, and they remain the same upwards or downwards, i.e., also in the inversion [SEE Figure 6].

The particularly impressive recording of “Ach Golgotha” which I will play, is from the year 1954, under the direction of Wilhelm Furtwängler with the Vienna Philharmonic orchestra, one of the very few performances of the *Passion* under Furtwängler.² Furtwängler

FIGURE 6. The six Lydian intervals.



A page of handwritten musical notation for the 'Ach Golgotha' section of J.S. Bach's 'St. Matthew Passion'. The score is for an Alto voice and includes German lyrics. The notation is dense, with many notes and rests. The title at the top reads 'Acht. der Hauch der Passion - Alto e Cont. F. (Bach)'. The lyrics include 'Ach Golgotha! Ach Golgotha! in die Welt wird als ein Fluch an's Kreuz gestellt'. The score ends with 'Amen'.

FIGURE 7. Autograph score, “Ach Golgotha” from J.S. Bach’s “St. Matthew Passion.”

died that year. The alto is Marga Hoeffgen. In this performance, the young Dietrich Fischer-Dieskau sang the words of Christ [SEE autograph, Figure 7].

One characteristic of all Classical music, as you can perceive it in the interpretation of this segment of the *St. Mathew Passion*, is carried by the fundamental idea of the Passion, love—*agapē*—in the Christian sense. In other words, the essential musical emotion is not sensuousness, but *agapē*, as Plato and the Apostle Paul define that emotion. In true contrapuntal polyphony, the essential ideas of the composition are chiefly defined in two ways. First, as physical principles are defined in science, by ontological paradoxes. In music, the relevant paradoxes are posed by the metaphorical forms of transitions, lawfully generated dissonances, generated within the composition. Second, by explicit or implied quotation from ideas stated in other compositions, either by the same, or other composers. For this reason, the two late works, *A Musical Offering* and *The Art of the Fugue*, about which we shall learn more from Professor Vyaskova, have their prominent importance for succeeding musical revolutions.

Bach's *A Musical Offering*

I shall play three short examples from *A Musical Offering* to illustrate this. What is striking in the basic theme of *A Musical Offering*, is the seemingly paradoxical F \sharp in the C-minor key area, that F \sharp in the second part of the royal theme, along with the already-mentioned diminished seventh A \flat to B \natural , which Bach put on the first accentuated beat of the bar. With the entrance of the second voice, this allows for the development of lawful dissonances, which were so inspiring for succeeding generations of composers.

FIGURE 8. J.S. Bach's own keyboard reduction of the Six-part Ricercar from "A Musical Offering."

Then, we shall hear two further canons, the very compressed short form of *A Musical Offering* by Bach, with the characteristics of the simultaneous upward and downward movements of the same contrapuntal voice, thus the ambiguity of the intervals, which Bach formulated as the simple movement [SEE Figure 8], and then the inversion of the movement [SEE Figures 9 and 10].

In a letter written to Nicolaus Hartsöcker around 1711, Leibniz wrote the following on the subject of dissonances:

The imperfections which exist in the universe are like the dissonances in an excellent composition, which, in the opinion of those who well understand the connection, contribute to make this [the composition] more perfect.

And to Goldbach (a correspondent mathematician from St. Peters-

burg), he wrote about the sparing use of dissonances:

Dissonances are pleasing as an occasional accompanying element and are employed to great effect: they are inserted between the harmonious sounds [*Wohlklänge*] like shadows in the order and in the light, so that we all take great joy in the great order.

[Text continues on page 69]

FIGURE 9. "Canon Perpetuus Super Thema Regium" from J.S. Bach's "A Musical Offering."

In riddle form:

The musical score for the riddle form consists of two systems of grand staff notation. The first system shows the right hand playing a simple melody while the left hand plays a complex, rhythmic pattern. The second system continues the piece, with the right hand playing a more complex melody and the left hand providing a steady accompaniment. Trills are marked with 'tr' and a section is marked with a double bar line and a repeat sign.

In solution form:

The musical score for the solution form consists of two systems of grand staff notation. The first system shows the right hand playing a complex, rhythmic pattern while the left hand plays a simple melody. The second system continues the piece, with the right hand playing a steady accompaniment and the left hand playing a more complex melody. Trills are marked with 'tr' and a section is marked with a double bar line and a repeat sign.

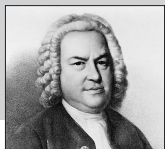
FIGURE 10. *Contrary Motion Canon* from J.S. Bach's "A Musical Offering."

In riddle form:

The musical score for the 'In riddle form' consists of two systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system shows the beginning of the canon with a repeat sign. The second system concludes the piece with a double bar line and repeat dots.

In solution form:

The musical score for the 'In solution form' consists of two systems of three staves each. The key signature is three flats and the time signature is common time. The first system shows the beginning of the canon with a repeat sign. The second system concludes the piece with a double bar line and repeat dots.



On the Subject of
Strategic Method



COGNITION *vs.* INFORMATION
IN MUSIC

The Riddles and The Meaning of J.S. Bach's *The Art of the Fugue*

by Prof. Yelena Vyazkova

Greetings to the participants in the conference, in the name of the Gnesin Academy of Music in Russia. My presentation resonates to Mr. LaRouche's ideas about the saving role of culture, art, and creativity, for the future of our civilization and our planet, and about the special role of Classical music in this regard.

My area of scientific interest is the creative process—more precisely, the strategy of creativity. My research began with deciphering the sketchbooks of Beethoven, a composer who expressed on paper almost the entire process of creation of a work (with all the initial forays, probes, different versions, and doubts). I continued, researching the sketches of other

composers, which made it possible to observe a certain typology of creative processes. I intend to develop that theme in a seminar setting, while my topic today is a different one.

This year, the world marks the 250th anniversary of the death of the great German composer Johann Sebastian Bach. Coinciding with this anniversary, is the anniversary of his most remarkable last work, the cycle *Die Kunst der Fugue* (*The Art of the Fugue*). This date, the Bach Year, prompted my choice of topic for this conference.

There are certain works in the history of music, whose lot it is to

remain unsurpassed peaks, for long centuries. J.S. Bach's cycle, *The Art of the Fugue*, is such a rare work. Infinite, endlessly profound, this work becomes accessible to the understanding gradually, allowing penetration into previously uncomprehended depths, upon each contact with it. The philosophical comprehension of earthly and, perhaps, cosmic being; a grasping and reflection of the laws of the universe—this could best be called the “theme” of this amazing work, revealed in the language of music.

There is a halo of mystery around the cycle: It remained unfinished,

Professor Vyazkova is a musicologist from the Gnesin Academy of Music in Russia. Her speech was translated from the Russian by Rachel Douglas. Footnotes have been added.

FIGURE 1. *Opening of Fugue II from Part 2 of J.S. Bach's "Well-Tempered Clavier."*



FIGURE 2. “Frère Jacques,” a simple round or canon.

The image displays a musical score for the song "Frère Jacques" in a simple round or canon form. It consists of two systems of four staves each, representing four different voices. The music is written in common time (C) and features a simple, repetitive melody. The lyrics are in French and are repeated across the staves, with some variations in phrasing to accommodate the canon structure. The first system shows the initial entry of the melody, while the second system shows the voices overlapping and repeating the melody in sequence.

and the final fugue breaks off literally in mid-measure. In the autograph, at that point there is a notation by Bach's son: "[Working] on this fugue, where the name BACH enters in the countersubject, the composer died." Although this phrase is not accurate—Bach died almost eight months later—the impression made by this unfinished character, remains literally stunning: Death, unexpected and inexorable, interrupts the life and creative work of the great musical thinker and artist. . . .

If people could hear, understand, and take into themselves, what the great Bach said in his final work, the world would be a better and more perfect place—of that, I am absolutely convinced.

The Art of the Fugue is a cycle of fugues and canons, written on a single theme. As you know, a fugue is a polyphonic composition, in which

the main theme is introduced repeatedly in all the voices. All the voices are equal in weight. For example, see Figure 1. There, the theme has entered three times, in the various voices.

A canon is a more complex musical form, in which all the voices sing the same melody at once, but they enter in turn, with a certain delay. Here, for example, is the well-known children's song, "Frère Jacques" [SEE Figure 2]. This is, of course, a more complex musical technique than a melody with accompaniment [SEE Figure 3].

Let us turn to the cycle. Its main theme sounds very serious [SEE Figure 4].

All of the fugues and canons are written in the same key.

This theme is characterized in the literature, with language ranging from "profoundly expressive" to

"colorless." Albert Schweitzer characterized it in the following strange and almost inaccurate way: "Really, this theme cannot be called interesting; it seems not to have been born of some intuitive genius, but rather invented for the sake of its subsequent thorough development and inversion. And yet, it transfixes the attention of anyone who hears it. A quiet world opens before us, a serious world, desert-like, deathly cold, colorless, gloomily without motion, it does not gladden or entertain. And yet, we cannot tear ourselves away from the theme."¹

The only thing that can be called accurate here, are the following words: "And yet, it transfixes the attention of anyone who hears it." "And yet, we cannot tear ourselves away from the theme."

It seems to me, that this theme *was* born of intuitive genius, and that

there is profound meaning in its content (about which I shall speak, later).

Throughout the cycle, the theme is varied: Here is the form it takes in inversion (where the melody becomes like a mirror reflection: what went upwards, now goes downwards, and vice versa) [SEE Figure 5]. Please pay particular attention to this, because it is an important element to understand for some of the ideas I shall be developing.

There are also more complex melodic variations [SEE Figure 6].

It is known, that Bach took part in preparing the cycle for publication: He even produced (recopied, in calligraphy) some of the pages. One part of the cycle (Nos. 1-11) was numbered by him, while the other (from No. 12 to the Final Fugue) remained unnumbered. Nonetheless, I have found indirect evidence that Bach gave instructions for this part, as well. It is also evident, however, that at the last moment the publishers were left without his guidance, and then they included in the first, Original Edition (O.E.), all the material that Bach had left, related to this cycle, without regard for the order conceived by Bach.

This decision by the publishers had its pluses and its minuses. It is good, that in this way all the precious pages of Bach's music were preserved. It is bad, because total disorder arose in the sequencing of pieces in the second half of the cycle, violating the author's conception.

Ever since then, publishers and performers have been arbitrarily changing the order of the fugues and canons, while researchers attempt to restore the sequence as Bach conceived it. (How many versions have been proposed! Several pages in the multi-volume book by Walter Kolneder are devoted just to enumerating them.)

FIGURE 3. Simple melody and accompaniment: "La donna è mobile" from Giuseppe Verdi's "Rigoletto."

FIGURE 4. Main theme of J.S. Bach's "The Art of the Fugue."

FIGURE 5. Inversion of main theme of J.S. Bach's "The Art of the Fugue."

FIGURE 6. Variations of main theme of J.S. Bach's "The Art of the Fugue."

TABLE I. Ordering of pieces in "The Art of the Fugue."

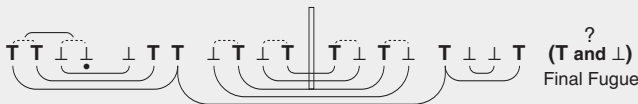
No.	Part I (follows Original Edition)		No.	Part II		Orig. Ed.
1	The Simple Fugues	T	12/1	4-part Mirror Fugue (rectus)	T	12/2 ↑
2		T	12/2	4-part Mirror Fugue (inversus)	⊥	12/1 ↓
3		⊥□	13/1	3-part Mirror and Counterfugue (rectus)	T	
4		⊥	13/2	3-part Mirror and Counterfugue (inversus)	⊥	
<i>Variants of Fugue No. 10</i> ----->						
5	The Counter- fugues	⊥□	14	CANONS in Augmentation and Inversion at the Octave	T	same
6		T	15	at the Tenth	⊥□	
7		T	16	at the Twelfth	⊥	
			17		T	
<i>Two Fugues for 2 Claviers— variants of Fugues No. 13, 1 & 2</i> ----->						
8	Triple Fugue Double Fugue Double Fugue Triple Fugue	⊥□	18	Unfinished (Quadruple) Final Fugue	T	
9		T				
10		⊥□				
11		T				

T = theme in normal form ⊥ = theme in inverted form

Non-repetition of the combination "T" and "⊥" within the same fugue group:



Main symmetry of the theme forms:



T ⊥ ⊥ T is the mirror form of the symmetry T ⊥ ⊥ T — so-called "portable symmetry" (A – A')

This question of the correct sequence, is identified in the literature as one of the most important. In order to imagine how important it is, consider an analogy: In a novel with a dense plot, would it be possible to change the order of the chapters? Could a work like *The Four Seasons* be performed in a different order, with summer coming directly after winter, and then spring, or with May being followed by December, and then August? Of course not. *The Art of the Fugue*, as Bach conceived it, has a remarkable dramatic composition: Bach leads the listener, logically, consistently, step-by-step developing

his thought. If Bach's ordering is violated, the cycle loses its wonderful organization, and becomes a free assemblage of pieces, which are beautiful, but not arranged into a single organism. A truly perfect dramatist such as Bach, could never permit such a thing.

I have been studying this amazing cycle for around thirty years. As a result of my research, I can substantiate solutions for all of the controversial questions "around" this cycle: the number of pieces, their ordering, and the significance of the concluding, unfinished fugue (which some authors do not even

consider to be a part of this cycle).

I have made a detailed analysis of the text of *The Art of the Fugue*, of its manuscript (which was, happily, published in Germany by H. Hoke), both from the standpoint of someone observing the creative process of the composer, and from the standpoint of a specialist in polyphony (counterpoint). The manuscript makes it possible to imagine, that you are as if present with the composer in his creative process, at the moment of creation. You see how he writes, and then corrects what he has written; it seems that the composition is finished, but then suddenly he adds two measures. This is an extremely engrossing task—to understand, why he did it this way, and not some other way, or what a new version gives, by comparison with the first draft, or why the fugues are ordered in the autograph, differently from their order in the finished cycle, even in the first part, which Bach sanctioned. Why are some of them written out in a strange way, not in succession, but one under the other?

I was very interested in trying to answer all of these questions, and it seems to me that, in the course of thirty years, I have managed to understand something. It is striking, that Bach's text contains answers to all the questions: It is necessary only to study it very closely.

For example, the unusual names of the fugues help to answer the question of the ordering: Bach does not call them fugues, but "counterpoints." This means that it is necessary to research the species of counterpoint, and to understand the logic of their succession. After the works of the Russian composer and scholar S.I. Taneyev, this is not difficult to do: It is quite possible to avoid the type of subjective factor, which played a role in the judgment of previous researchers. In other cases, and

even certain mistakes during publication, suggest answers to controversial questions.

I won't exhaust you with the details of this analysis, but will just show you in this table [SEE Table I] what I have observed, namely, that only slight changes are required in the Original Edition, in order to turn it into a cycle, corresponding to Bach's conception. (I should explain, that the majority of scholars are of another opinion. They consider the second half of the cycle to be totally wrong—they put the canons before the mirror fugues, and distort the ordering within the groups.) I have been able to find indirect evidence, that while preparing the cycle for publication, Bach was giving instructions to his assistants almost until the last moment. Therefore, any rearrangement is a violation of the will of the author.

There are six groups of fugues in the cycle. The sixth "group" consists of the unfinished, Final Fugue, which would have been a very big fugue. I should say that this "six" is not just picked out of a hat. With Bach, no number is devoid of meaning.

In the table, you can see the errors in the second half of the cycle. There is an extra fugue, which is a variation of the tenth fugue. The fugue for two claviers is also interpolated, with repeats of fugues 13/1 and 13/2. The table reproduces the ordering of the pieces in the Original Edition, but I have numbered only those that ought to be included in the cycle, leaving unnumbered those, which in one form or another repeat pieces that are already present in the cycle, and which should therefore be removed from the cycle. For a long time, the conventional practice has been to put these in an appendix to the cycle (they are indicated with arrows), while the ordering of the rest of the

TABLE II. *Corrected ordering of pieces in "The Art of the Fugue."*

No.	Part I (follows Original Edition)		No.	Part II	Orig. Ed.	
1	Simple Single-theme Fugues	T	12/1	4-part Mirror Fugue (rectus)	T	12/2
2		T	12/2	4-part Mirror Fugue (inversus)	⊥	12/1
3		⊥	13/1	3-part Mirror and Counterfugue (rectus)	T	
4		⊥	13/2	3-part Mirror and Counterfugue (inversus)	⊥	
5	Counterfugues (with counter- subject in inversion)	⊥	14	Canon in Augmentation and Inversion	T	→ same
6		T	15	Canon at the Octave	⊥	
7		T	16	Canon at the Tenth	⊥□	
			17	Canon at the Twelfth	T	
8	Triple Fugue Double Fugue Double Fugue Triple Fugue	⊥□	18	Concluding fugue (unfinished, quadruple)		→
9		T				
10		⊥				
11		T				

T = theme in normal form ⊥ = theme in inverted form

pieces has constantly been violated by editors, publishers, and performers down to the present day.

The resulting version is shown in [SEE Table II]. With the one additional change indicated, namely, to reverse the order of fugues 12/1 and 12/2, which are mirror inversions of each other, I believe this shows the correct order.

Even a non-musician can see in the table, that Bach deliberately thinks through the ordering of his use of the theme in its direct and mirror-inverted forms (grouping the fugues, he never repeats the way they are combined) [SEE Table I, bottom section]. The "T" symbol is the direct form of the fugue. The inverted "T" is in inversion.

When we write out, horizontally, all the themes—marking whether they are the direct form of the main theme, or its inversion—we see a remarkable symmetry. First there is symmetry on the left side, then a symmetry, pivoted on the center of the cycle, and then another symmetry at the end. It is unknown, what would have been on the far right, since the Final Fugue remained unfinished. Symmetry, of course, is a

fundamental principle of nature, and Bach's use of it is a highly significant hint, for determining the organization of the cycle.

Bach's mastery can be seen in these diagrams, of course, but it is even more noticeable when the music of this marvellous cycle is played.

I shall now discuss another extremely important problem: the idea and meaning of this mysterious work, and the problem of its ending. Essentially, this will be a discussion about the meaning of the musical information. Music is always "informative"—what's important, being what it conveys. What ideas, does this work of Bach convey?

The amazing unity and dramatic wholeness of this cycle, have naturally prompted attempts to search out the hidden thought-content of the conception. The version suggested by the Romantic notation of C.P.E. Bach at the end of the autograph became logically connected with the idea of the finiteness of human life (although, as I mentioned, it does not correspond to what actually happened).

Erich Schwabach made the next

chorales: the Christmas chorale, “Wie schön leuchtet der Morgenstern” (“How beautifully shines the morning star”), except that the chorale is in the major mode instead of minor [SEE Figure 9].

You may know the theme of the A^b major fugue from *The Well-Tempered Clavier*, which is also a variation of this theme [SEE Figure 10]. It is in major, but a minor version of the theme is later introduced.

The second element, is from the Easter cantata “Christ lag in Todesbanden” (“Christ Lay in Death’s Bands”). Combined together, it is as if they denote the extremal points of life—birth and death—as if concentrating the entirety of a life into the minute of the theme’s sounding. In each fugue, the theme receives new life, a new form, while preserving unchanged a certain constant essence: It is born and, having sounded, dies, only to be born again in the next fugue. The cycle becomes an expression of the idea of the infinite life of the soul, which is repeatedly born, and continues to exist after death in some other world, the expression of which is the theme in inversion.

In effect, the idea of the immortality of the soul, the idea of reincarnation, is expressed in this way. This originally Eastern idea, which was adopted by Pythagoras and Plato, was originally interpreted in the works of Leibniz (whom Bach knew personally, and Leibniz’s books were in Bach’s library): Although Leibniz himself wrote about the “metamorphoses” of the soul, not about its reincarnations, his teaching did potentially contain this idea, and his followers necessarily came to this idea. (The Russian philosopher N. Lossky’s studied this problem.) It is not to be excluded, that among these followers was Johann Sebastian Bach.

FIGURE 10. *Opening of Fugue XVII from J.S. Bach’s “Well-Tempered Clavier.”*

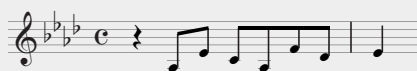


FIGURE 11. *Comparison of “The Art of the Fugue” with chorale “Was willst du dich, o meine Seele,” and a work by Palestrina.*



FIGURE 12. *Comparison of chorale “Aus tiefer Not schrei ich zu Dir” with Final Fugue of J.S. Bach’s “The Art of the Fugue.”*



In this context, the gradual increase in complexity of the work with the theme in this cycle, reflects the gradual development and perfection of the soul. Its final stage—the return to its divine source—remains a mystery for humanity: It is at this moment, when the invisible, eternal depths are revealed, that the Final Fugue stops. Therefore, the cycle is *deliberately* unfinished. It is an expression of those invisible depths, before which man is powerless.

Not only the main version of the theme, but also its variations and the other themes, allow us to see a certain logic of associations, going in the same direction. Thus, the second variation of the theme may be connected with the theme of the chorale,

“Was willst du dich, o meine Seele” (“What wilt thou, o my soul”) [SEE Figure 11]. This theme, incidentally, perhaps not by accident, echoes the theme of the Sanctus in one of the masses by the Sixteenth-century composer Palestrina.

These associations, of course, are not accidental.

The theme of the Final Fugue evokes the following associated images: The first theme evokes the chorale, “Aus tiefer Not schrei ich zu Dir” (“Out of the depths I have cried to Thee”) [SEE Figure 12].

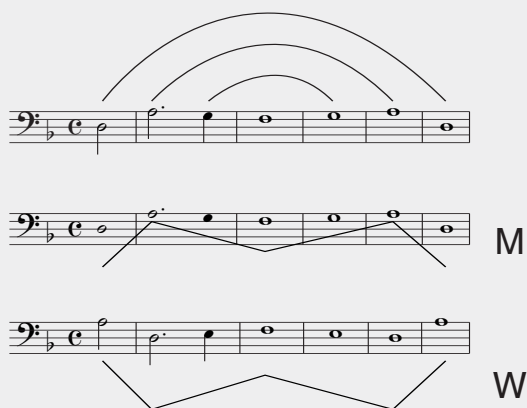
The German musicologist Wilhelm Keller showed the resemblance of the main theme of *The Art of the Fugue* taken in inversion [Figure 5], with this chorale, as well.

The second theme of the Final

FIGURE 13. “Hallelujah” ending of chorale “Christ lag in Todesbanden” and opening of chorale “Schwing dich auf zu deinem Gott,” compared to second theme of Final Fugue.



FIGURE 14. Symmetrical properties of the Final Fugue.



Fugue, it seems to me, also is comprised of elements of two chorales: the ending of the chorale “Christ lag in Todesbanden,” and the opening of the chorale “Schwing dich auf zu deinem Gott” (“Lift thyself up unto thy God”) [SEE Figure 13].

There is one additional idea in the theme itself of the Final Fugue. It is symmetrical; it reads the same, backwards and forwards, left to right or right to left. Its graphic representation (the theme in direct and inverted form) gives mutually reflected pictures of the letters “W” and “M”; “W”=*Welt* (world), and by the mystical relationship of Russian and German orthography, the same word, in Russian, begins with the letter “M”

(*mir*). You don’t have to be a musician, to see this in the notes [SEE Figure 14].

These associations are not accidental. The symbolic language of the epoch should be borne in mind, in order correctly to interpret the ideas of Bach’s works.

Music often reflects universal laws, before science discovers them. It is possible that *The Art of the Fugue* is a philosophical conceptualization of the laws of the universe, expressed by means of music. And perhaps, in this connection, the numerical symbology of the main theme of the cycle is also no accident. It contains 12 tones (12 is a holy number: the number of the Church, the 12 apostles;

adding across, $12=1+2=“3,”$ which is the number of the Trinity). The alpha-numerical symbology of the theme [D is the fourth letter, therefore “4,” A is “1,” F is “6,” and the “numbers” of the notes in the theme may be added across] includes the concepts of “law” (10) and “God,” “wholeness,” “being” (1). Thus it symbolizes the idea of the laws of the world and of existence, laws, given to us by God: Evidently, this is how Bach elucidates the circle of ideas in his composition.

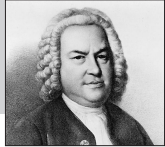
This interpretation of the content of the cycle (the concept of the infinite development, unity, and mutual reflection of worlds) is hypothetical, of course, but quite lawful: In the last years of his life, Bach said that only now had he comprehended the internal spirit of music, and that he wanted to investigate it anew. *The Art of the Fugue*, most likely, is this study.

It is also not accidental, that Schumann said about Bach, that “he knew a million times more, than we can imagine.”

In any event, the cycle occasioned the remark by one German musicologist, Ernst Meier: “Here Bach, the ‘Prometheus Unbound’ of thinking, acts in a truly revolutionary way. He is a true enlightener, who, together with the natural science and philosophy of his time, opens a new future: the victory of active, investigating thought, over dogma.”

The Art of the Fugue is a work of genius, a bequest to posterity, infinite in its depth of thought, and each generation of people, with the development of knowledge and consciousness, will discover in it more and more new ideas.

1. In Albert Schweitzer, *Johann Sebastian Bach, 1685-1750* (Leipzig: Breitkopf and Härtel VEB, 1969), p. 316.
2. In musical notation, German uses the letter H where English uses B♭.



Beyond Bach: Beethoven's Studies of Bach's Works

by Ortrun Cramer

All great Classical composers after Bach studied his works and learned from them, but no one succeeded, as Mozart and Beethoven did, in grasping and further developing Bach's science of composition in such a way, that something entirely new emerged, again pointing into the future.

Ludwig van Beethoven had been familiar with Bach's art of composition since his early youth. In 1783, an article appeared in *Cramers Magazin der Musik*, which stated that young Beethoven "could become a second Mozart." The proof of his extraordinary talent was: "He plays most of *The Well-Tempered Clavier* by Sebastian Bach, which Mr. Neeffe has placed in his hands. Anyone who knows this collection of preludes and fugues (which one could almost call the *nec plus ultra*) will know what that means . . ."

In 1783, *The Well-Tempered Clavier* existed only in private or commercial manuscripts; the first printed editions were published, first in 1799 in England, and in 1800-01 in



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Ludwig van Beethoven

Leipzig-Vienna, Bonn, and Zurich. Beethoven's teacher Christian Gottlob Neeffe, who was in contact with Bach's son Carl Philipp Emanuel, served as a proofreader of the edition of the Simrock publishing house in Bonn. From the essay in *Cramers Magazin der Musik*, one can conclude that the copies must have been circulated rather widely among music lovers.

When Beethoven started his studies with Haydn in Vienna—the hoped-for studies with Mozart had been rendered impossible by the latter's early death—he was welcomed and received by the admirers of Johann Sebastian Bach's music in Vienna. There was the well-known Baron Gottfried van Swieten, in whose house the musical elite of Vienna would gather every Sunday, and where, according to Mozart, "nothing was played but Handel and Bach," and whose library Mozart described as "although in quality a very large store of good music, yet in quantity a very small one." And there were more admirers of Bach among the musicians, poets, publishers, and personalities from the nobility and from economic life.

In an essay recently published in *Fidelio* magazine on "Moses Mendelssohn and the Bach Tradition," Steven Meyer points to the special role of the family of the Jewish banker Daniel Itzig from Berlin.¹ Frequent cultural gatherings at his house were attended by (among oth-



C.P.E. Bach

ers) Moses Mendelssohn and Gotthold Ephraim Lessing, and by the brothers Wilhelm Friedemann and Carl Philipp Emanuel Bach. Itzig's daughter, Sara Levy, had studied piano with Wilhelm Friedemann; she became a key figure in the networks defending Bach's music. Her sister, Babette Salomon, was Felix Mendelssohn's grandmother; she gave him a copy of the full score of Bach's *St. Matthew Passion*. Two other daughters of Itzig, Fanny von Arnstein and Cäcilie Eskeles, were married in Vienna. Fanny von Arnstein was a co-founder of the Gesellschaft der Musikfreunde (Society of Friends of Music) in Vienna; Beethoven wrote a small composition into Cäcilie's album: "*Edel sei der Mensch, hilfreich und gut*" ("Let man be noble, helpful and good").

Of special value for Beethoven was the library of his student, friend, sponsor, and protector, the Archduke Rudolph, son of Emperor Leopold II, half-brother of Franz I. Archduke Rudolph, who later became Cardinal and Archbishop of Olmuez, was a highly talented musician. He played the piano part in the first performance of Beethoven's Violin Sonata Op. 96, and composed forty varia-

tions on a theme by Beethoven, which he dedicated to his teacher. He had an impressive library, which Beethoven could use, which contained a large number of works by J.S. Bach in print, hand-written copies, or manuscripts, as well as many theoretical works on music with further Bach pieces. In Rudolph's library were: *The Art of the Fugue*, *The Well-Tempered Clavier*, all four parts of the *Clavierübung*, the *Two- and Three-Part Inventions*, the *French and English Suites*, *Motets*, *Masses*, the *Four-Part Choral Songs*, and much more.

For Beethoven, this library was of great value; it enabled him to pick out what was "most appropriate" for his studies, as he declared in a letter to the Archduke. It is remarkable, that Beethoven dedicated to the Archduke a whole series of his greatest compositions, which are most clearly influenced by his Bach studies, among them the Piano Sonatas Op. 106 and 111, and the *Grosse Fuge* Op. 133. What Beethoven considered his greatest work, the *Missa Solemnis*, was originally intended to be performed on the occasion of Rudolph's enthronement as Archbishop of Olmuez.



Archduke Rudolph



Wilhelm Friedemann Bach

ment as Archbishop of Olmuez.

In his correspondence with his publishers, too, Beethoven showed his constant concern with the work of J.S. Bach: On the one hand, he constantly requested copies of newly published editions, for example, a copy of the B-minor Mass, from the publishers Breitkopf and Härtel in Leipzig, and Nägeli in Zürich. He thanked Breitkopf and Härtel for sending him Bach compositions, writing, "For the beautiful things of Sebastian Bach, I thank you very much indeed, I shall preserve them and study them." Beethoven welcomed the planned project for a complete edition of Bach's works, at the beginning of the Nineteenth century, as "what does my heart good, my heart which beats fully for the elevated, great art of this original father of harmony."

In Beethoven's sketchbooks, interspersed among work on his own compositions, there are numerous entries of short or long passages from Bach's works, among them, the Chromatic Fantasy, and fugues from *The Well-Tempered Clavier* and *The Art of the Fugue*.

The method of noting down association of ideas right away, Beethoven explained in 1823 in a letter

to Archbishop Rudolph, whom he advised the following:

Right at the piano, quickly, fleetingly write down your ideas. . . . Through this, not only will your imagination be strengthened, but one also learns how to fix the remotest ideas in an instant. . . . Gradually, the ability emerges to present precisely and only what we wish/feel, which is such an essential need of noble men.

If Beethoven copied out long passages or special transitions from Bach's compositions, for study and for later use, he was following a method which J.S. Bach had already applied, who only achieved his science of composition through the study of good fugue writers, and "only through my own reflections," as Carl Philipp Emanuel Bach reported. Only through the conscious replication of the creative discoveries of great predecessors, does the student reach true knowledge—as opposed to obtuse, rote learning. (It would be useless, for example, to condemn composition students to copy *The Well-Tempered Clavier* ten times over!)

The Art of Four-Voice Song

In Beethoven, this enduring dialogue with J.S. Bach—and with the works of Mozart, which took up Bach's discoveries and developed them—leads to a fundamental further development in his late compositions.

In an interview with *Fidelio* magazine,² Norbert Brainin, the primarius of the unforgettable Amadeus Quartet (whom we will see shortly in a film clip), explained where the decisive progress of Beethoven over J.S. Bach's composition method, lies:



FIGURE 1. Autograph score, "Wenn ich einmal soll scheiden," from J.S. Bach "St. Matthew Passion."

Beethoven writes in his late quartets, a kind of four-voice setting, in which the four voices are played, that is, sung, together. All the voices sing something which is *important*—and, that is, all *equally important*. The balance is perfect;

the voices need not be concerned with how loudly or how softly they sing, because everything is so *perfectly* composed. The most important element here, is the *Motivführung* [thorough-composition], because the motifs that Beethoven uses, all origi-

FIGURE 2. Passage from Beethoven's String Quartet Op. 127.

The image displays a musical score for a passage from Beethoven's String Quartet Op. 127. It features four staves: Violin I, Violin II, Viola, and Violoncello. The Violin I and Viola parts are marked 'sotto voce' and play a melodic line. The Violin II and Violoncello parts are marked 'pizz.' (pizzicato) and play a rhythmic accompaniment. The score includes various dynamic markings such as 'cresc.' (crescendo), 'p' (piano), and 'arco' (arco). The key signature is three flats (B-flat major/C minor) and the time signature is 3/8.

nate from the piece and are related to one another.

However, Brainin added,

It must be sung correctly, with the right voice . . . I assume, that a *bel canto*-trained singer, would recognize this immediately.

In order to investigate this idea further, we will use the following musical examples.

The four-voice choral phrases by Johann Sebastian Bach, appeared in print in 1784. Carl Philipp Emanuel

Bach became accustomed, by his father, he said, “not to see anything as a master work”; the works were to serve connoisseurs and those eager to learn the art of composition, to study the “very special arrangement of the harmony and the *natural flowing of the middle voices and the bass.*” Johann Sebastian Bach did not treat his own students with “dry counterpoint,” but rather—after having initially worked through the pure four-voice general bass—led them into the chorales, such that he “first set the bass to it,” and then his students “had

to discover the alto and tenor voices themselves.” Later, “he taught them to write the bass voice themselves.”

Let us listen to an example of a four-voice chorale, perhaps the best known four-voice Bach chorale composition: “*Wenn ich einmal soll scheiden*” (“Should I at some time depart”), from the *St. Matthew Passion* [SEE autograph, Figure 1]. We will hear a performance by the Wiener Singverein (Vienna Singing Group), conducted by Wilhelm Furtwängler, from 1954.³ After the “rediscovery” and performance of the *Passion* under the direction of the young Felix Mendelssohn in 1829 in Berlin, it has become traditional among conductors to perform this chorale *a capella*, that is, without instrumental accompaniment, and this is how it is performed in this example.

The chorale comes immediately after the presentation of Christ’s death, in the *Passion*, and signifies a point of self-reflection for the listener, on one’s own death and on eternal life. That this moves one’s feelings most deeply, is obvious.

Let us now investigate, how Beethoven decisively further developed the art of the four-voice song—which, as we heard in the earlier contribution, is shaped by Bach also in a very polyphonic manner.

For Beethoven, the sense and aim of the study of his predecessors, was indeed his own further development, toward new idea-manifolds. Beethoven described this very clearly in a letter to the Archbishop Rudolph, in which he explicitly names Bach and Handel as the only true geniuses, among his predecessors: “The aim of the world of art, as indeed in the whole creation, is freedom, progress; if we moderns have not the same firmness as our ancestors, yet the refinement of our manners has in many ways

enlarged our sphere of action.”

What this expansion involved, can be heard in two examples, taken from Beethoven's late string quartets.

In autumn 1995, Norbert Brainin demonstrated the thorough-composition method in Beethoven's late string quartets, during a master-class of the Schiller Institute in Dolna Krupa, Slovakia.⁴ I would like to show a film clip from this master class. Let us first listen to a short passage from the slow movement of the quartet Op. 127; the piece should be performed *Adagio molto espressivo* [SEE Figure 2]. We will hear it performed by the Auer Quartet from Budapest. [During the demonstration, Brainin remarks: “This is perfect counterpoint. If you were told that it was by Bach, you would believe it.”]

Now, to the third movement of the string quartet in A-minor, Op. 132, which was composed in 1825, and, like the quartets Op. 127, 130, and 131, was written for Russian Count Nikolai Galitzin. The movement of the quartet is entitled, “Heiliger Dankgesang eines Genesenen an die Gottheit” (“Holy song of thanks, from a convalescent, to the Godhead”). We have already heard about the importance of the “Lydian interval” for the decisive condensation of the well-tempered system, of the 24 major and minor keys. Quartet Op. 132 begins in the first movement (which we are not considering here) with a dense series of Lydian and double-Lydian chords, as preparation for the development of the later composition, and especially this third movement.⁵

The “Heilige Dankgesang” is to be counted among the high points of Beethoven's compositional art. The listener cannot escape the overwhelming effect of the self-fulfilling development process. The composition bears autobiographical traits: In

FIGURE 3. Opening of “Heiliger Dankgesang” of Beethoven's Quartet Op. 132.

Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart.
Molto adagio

Violin I
Violin II
Viola
Violoncello

10
21

1825, Beethoven was seriously ill, and was forced to interrupt work on the quartets, for some time. The composition did not leave him alone, as one can see in his conversation notebooks, how involved with it he was. This reaches from short sketches for the quartet and sketches on the title “Dank-Hymne eines Kranken an Gott bey seiner Genesung” (“Hymns of thanks to God, from an invalid in his convalescence”); “Gefühl neuer Kraft und wiedererwachtem Gefühl” (“The feeling of new strength and reawakened feeling”); up to ironic jokes, such as the sketched canon for Danish composer

Kuhlau during an excursion: “Kuehl, nicht lau,” (“Cool, not lukewarm”), which is a pun on the name, composed on the B-A-C-H (B \flat A C B \sharp) motif. Beethoven often uses this form of irony, when he is dealing with the most serious, even fundamental problems.

Noteworthy is also the emphasis that Beethoven lays on the correct reproduction of the dynamic signs of the voices in the proof copy. In the first performance of Op. 132, he reportedly played a phrase of the second violin himself, in order to demonstrate the correct expression. After the performance, the violinist

FIGURE 4. “Neue Kraft fühlend” section of the “Heiliger Dankgesang.”

FIGURE 5. *Cantabile espressivo* in the “Heiliger Dankgesang.”

Holz wrote, in Beethoven’s conversation notebook, “I am happy now to be able to say, that I have received a violin lesson from Beethoven.” Keep in mind, that Beethoven was entirely deaf at this time!

The “Heiliger Dankgesang” begins as a simple, four-voice, Lydian

chorale (from F), with a short introduction and short contrapuntal interludes, which are redefined in the further development. Let us first hear the beginning of the “Heilige Dankgesang,” in a performance by the Amadeus Quartet [SEE Figure 3]. After the first strophe of the chorale,

a new element, a second subject, is introduced into the composition, a part in D-major: “Neue Kraft fühlend” (“Feeling new strength”), which initially appears to be in the most marked contrast to the chorale. Then, the chorale returns, in an altered form, with accompanying voices after the *Andante*, thence followed by the *Andante* part in altered form. Finally, the chorale appears a third time, but this time in a completely different form, in an incredible intensification with altered, accompanying motifs which have become fully independent voices, and a tightly led, repeated presentation of the chorale through all voices.

Let us consider a short film-clip from Norbert Brainin’s presentation on the principle of composition. In this part of the master-class in Dolna Krupa, he demonstrated the works alone, without other players, and marked the voices of all the instruments involved [SEE Figures 4, 5, and 6].

(In the video, Brainin makes the following comments:

—“Now we are in the dominant of D-major.”

—“Now comes ‘Neue Kraft fühlend.’ ”

—“Then there are trills again, the first violin trills so beautifully there.”

—“Now comes a real—such a fervent song [measures 67-70]. Here is written: *Cantabile espressivo*, but only in the first violin!”

—“Now the others begin to play along.”

—“And so forth, it is all thematic.”

—“Now, again the same, but in a completely different form. The contrapuntal moment here is found in the second violin, viola, and ’cello. I can not play it for you as beautifully as it actually should sound. I can only play one voice at a time. But they are all very independent, and

FIGURE 6. Second entry of “Heiliger Dankgesang” chorale.

Molto Adagio

ppp <>

ppp <>

ppp <>

ppp <>

cresc.

p

cresc.

p

cresc.

p

cresc.

p

FIGURE 7. Final entry of the “Heiliger Dankgesang” chorale.

Molto adagio

Mit innigster Empfindung

Mit innigster Empfindung

Mit innigster Empfindung

Mit innigster Empfindung

p

p

p

nonetheless together.”)

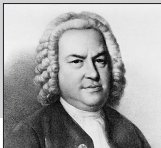
And, in conclusion, the last part of the “Heiliger Dankgesang,” where Beethoven has characterized four voices with the additional remark: “*Mit innigster Empfindung*” (“with deepest, innermost feeling”) [SEE Figure 7].

This conclusion suggests that we think back once again, to Johann Sebastian Bach. In 1738, Bach composed a short study on the thorough-bass, which only exists in a copy by one of his students. In this, is written:

The original cause of finish and end of all music, also of the thorough-bass, should be nothing other than to be for the worship of God and recreation of the spirit. Where this is not taken into consideration, is not music, but rather a diabolical bawling and mindless singsong.

NOTES

1. Steven P. Meyer, “Moses Mendelssohn and the Bach Tradition,” *Fidelio*, Summer 1999 (Vol. VIII, No. 2).
2. “‘As free, as it is rigorous’—Beethoven’s Art of Four-Voice Composition,” interview with Professor Norbert Brainin, *Fidelio*, Fall 1998 (Vol. VII, No. 3).
3. EMI 7243-5-65509-2-6.
4. A report on the master-class appears in “The Principle of Motivführung: Reviving the Classical Ideal in Slovakia,” *Fidelio*, Winter 1995 (Vol. IV, No. 4).
5. On the significance of Op. 132, a number of articles by Bruce Director and Anno Hellenbroich have been published in *Fidelio* over the past years. See, for example: Bruce Director, “What Mathematics Can Learn from Classical Music,” *Fidelio*, Winter 1994 (Vol. III, No. 4); and Anno Hellenbroich and Bruce Director, “On Questions of Motivic Thorough-Composition in Beethoven’s Late Works,” *Fidelio*, Winter 1998 (Vol. VII, No. 4). The latter appears in “The Case of Classical Motivic Thorough-Composition,” an appendix to “The Substance of Morality,” by Lyndon H. LaRouche, Jr.



On the Subject of
Strategic Method



COGNITION *vs.* INFORMATION
IN MUSIC

DIALOGUE

Bringing Great Music To All the World

Working on Bach in the Communist Era

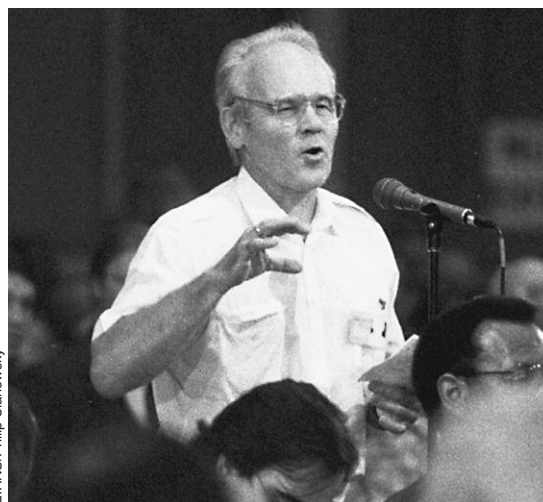
Dr. Jozef Mikloško: My first question to Professor Vyazkova, is whether you did all of this analysis of the Bach works just alone, “by hand,” or if you used a computer to analyze the scores and the composition, as has become possible today.

My second question is, that with Bach one must speak about God and eternity, and the soul, and so forth. How was it possible, in the communist period, to study and to convey this in work with students? In Czechoslovakia, one had only to utter the word “God,” and things became problematic. How could you work on these themes?

Prof. Yelena Vyazkova: On the first question, whether I worked on all this alone, or not: In 1974, an edition of *The Art of the Fugue* was published in Russia, edited by Kopchevsky. In his introduction to that edition, he noted the main controversial questions, the things that were not understood. He wrote that there was an autograph, kept in Berlin, which had the following ordering of the fugues

Excerpts from the discussion following the panel on May 28. Dr. Jozef Mikloško was vice prime minister in the first post-communist government of Czechoslovakia, and is now vice rector of the University of Trnava, Slovakia. Dr. Ladislav Mokry is a Professor of Music History in Bratislava. Anno Hellenbroich is an Executive Committee member of the I.C.L.C. in Wiesbaden, Germany and leads the music research; soprano Liliana Gorini takes a leading role in the I.C.L.C.'s music work in Europe.

and canons, but that it was not understood why that was the ordering, rather than some other ordering. He himself, unfortunately, used the edition of Graeser, the well-known editor, whose conception was hegemonic for fifty years or so in musicology abroad, but somehow gave an



Dr. Jozef Mikloško

incorrect ordering of the pieces. My ideas, to some extent, were born in debate with him. At the same time, it was through him that I found out for the first time, in 1974, that such a problem existed, although I had been working on the analysis of the cycle beginning somewhat earlier. The first publication about it, in Russian, was that introduction. Nobody in Russia was studying *The Art of the Fugue*, and I had the good fortune to delve more deeply

into this problem on my own, without any help from the outside—with the exception of Bach’s own hints.

I think that it was always possible to study Bach, despite the themes of “God,” “the soul,” and so forth. These themes were not particularly raised. People began to study Bach more thoroughly, later, in the 1980s. What you had earlier, was on the level of what we call “musical literature,” which is descriptive, concerning how some-



EIFINS/Andrew Spamaus

Liliansa Gorini

thing is structured, in general terms, not specialized language, so that the it would be accessible to non-specialists.

Things were more difficult, with Beethoven. Our musicologist Fishman, when he first published a book of Beethoven’s sketches, which included Beethoven’s sketches for *Christ on the Mount of Olives*. Natan Lvovich Fishman wrote almost nothing about that oratorio, just ten pages. He told me, in a personal conversation, that it would be impossible to develop that theme thoroughly in our time. The whole publication could have been stopped. That was in the early 1960s. But things were always calmer, with Bach. The historical gap was too big, between our time and Bach’s, between our time and the Baroque era, so there were essentially no forbidden areas.

Miklosko: And, about using a computer?

Vyazkova: No, everything is by hand. We don’t have computers like that. Do you? I’ll have to come visit you!

Celebrate Bach’s 250th Anniversary

Prof. Ladislav Mokry: I would like to situate the four speeches that we heard yesterday and today, in a larger process, which is ongoing, and that is the new image of Bach. Since 1950, more or less, as we gained access to the source material, we tried not only to understand Bach better, but also to lend new meaning to his work. And, in this sense, I think this conference has made an essential

contribution, from many points of view, in every case, very useful and very fundamental.

So, I am very grateful that we have, in this manner, carried forward the task which today’s musicology has to fulfill. The first to be undertaken, is the study of the manuscripts, which had remained unknown for a long period of time. This was done by Philipp Spitta, who published the biography of Bach that was considered the ultimate that could be said about Bach. The new Bach edition that was completed in 1900, was also considered the last word on Bach. Today, there is a new edition, which is essentially different because Bach is understood better. Some things which had sometimes been wrongly interpreted, are better understood now, for example . . .

It is often the case that Bach, naturally, many times reformulated elements in a way that is very deep. The “O Haupt voll Blut und Wunden,” which Ortrun played for us, was originally a soldiers’ song. What came out, was part of the artistic maturity which Bach achieved, not only in this case, but more generally.

It is therefore, today, the task to present the new image of Bach, with so many manifolds and so much significance, that one not only thereby understands Bach better, but also can disseminate his works much better.

For this reason, in my country, we have put a certain process into motion: We want, on July 28, the 250th anniversary of the death of Bach, to hold 250 concerts of his music. And in every concert, the *Jesu Meine Freude* will be presented. There are three different versions of this: one for the small church organ, and two others, which are more difficult; through them one can understand the connections of this work. This will be presented in 250 places, not only to hold concerts, but also to make people aware that Bach exists, and that not only can one work with his music today, but one should.

Interestingly, this initiative, though not yet realized, has become well known, and the Council of Europe has endorsed our initiative, and we are looking, so to speak, at the last minute, to organize 250 more concerts in Europe. We have made contact with a publisher, who has published the three different versions of the *Jesu Meine Freude* in a pamphlet, and made it available to us free of charge. So if any of you want to have this, we can send it to you.

Anno Hellenbroich: I am very thankful that Professor Mokry made these remarks, because he had suggested a while ago, that the international Schiller Institute prepare a seminar; one fruit of his suggestion, is this panel this morning, at the international conference. We have to think, how we can pick up his suggestion, this year.

I might make one remark, concerning a different aspect, to which Dr. Mokry referred, which is how we

can have an impact on the general public, in terms of the understanding of this history of music, of which some examples were shown this morning. I want to refer to this project, which LaRouche launched a while ago, together with his friends in Italy, with Dr. Arturo Sacchetti and others, concerning the “Verdi Year,” next year. I actually would like Liliana to report, very briefly, where we are, because I think it is very relevant for the general music development. That will happen next year, and it is centered around the question of *bel canto* voice studies, the traditional studies in this respect. I would like Liliana to introduce this.

The Campaign for a Lower Tuning

Liliana Gorini: The project, as people who were in Oberwesel last year may remember, because we presented it with Maestro Sacchetti (the former artistic director of Vatican Radio, who has developed a youth orchestra), was launched actually by Mr. LaRouche. The idea was, for the first time in history, to perform an opera by Verdi in the original key, which means in the lower tuning, which has not been used since Verdi introduced, in 1884, the lower tuning (A=432) as law, in Italy.* Since then, Verdi has always been performed a quarter- to a half-tone higher. Actually, in Berlin, Salzburg, and other cities, even more than that, because they went higher, to A=450.

The project consists in presenting the idea of the lower tuning, with a conference, and then performing an opera. Actually, the idea is to perform even two of Verdi’s operas from the time when he did this law (so these would be youth operas), with the youth orchestra, which will be trained by Maestro Sacchetti. This means at least six months of work with these young people, to teach them to play at the lower tuning, which means, for them, educating their ear, and also their sense of music, the interpretation. Sacchetti is an expert in that, because he has a very good idea, while Carlo Bergonzi, who is the tenor who gives a master class for Verdi voices in Busseto (Verdi’s hometown), will teach the singers to sing lower, which is easier for the singer. Actually, for the singer it is much bet-

ter, because they are getting killed by the high tuning.

After this work, which is done separately—the orchestra will work with Maestro Sacchetti and the singers with Carlo Bergonzi—the whole thing comes together with the performance of an opera in this beautiful Verdi theater in Busseto, which was inaugurated a few months ago. It has been renovated, and it will be put at the disposal of this project by the city of Busseto. The mayor and the cultural minister have endorsed the project, and will also endorse the conference.

The idea is not only to do this in the Verdi Year, for which the celebrations will start on Jan. 27, which is the death day of Verdi, but also to establish this as a permanent school for Verdi voices and Verdi instruments. As Sacchetti said, we have Baroque orchestras which do that repertoire, but we have never developed an orchestra which can



Ortrun Cramer, Anno Hellenbroich, Prof. Yelena Vyazkova (left to right).

perform operas at the lower tuning. So, this is the project, and obviously it will not only happen, but it should also be recorded, and taped, and remain as a very historic event, because this will be the first time an opera of Verdi will be performed in the real color, and in the real key Verdi wanted. It’s a good way to celebrate this year.

Anno Hellenbroich: I would like to add that I invite music professionals and others, to give support to this internationally, because we know that there are some people around the Toscanini Foundation, I guess, who don’t like this initiative so much. I think we have to overwhelm them, with the fact that people want to have, in the country where Verdi was born and Verdi’s music is known, this performed in the original. I would like to invite those who are here, to get from Liliana the best addresses to which to send a letter of support and demand, to have this done.

* The scientific reasons behind the campaign for a lower tuning are explained in *A Manual on the Rudiments of Tuning and Registration. Book I: Introduction and Human Singing Voice*, ed. by John Sigerson and Kathy Wolfe (Washington, D.C.: Schiller Institute, 1992).



On the Subject of
Strategic Method



A NEW BRETTON WOODS

F.D.R.'s 'New Deal': An Example of American System Economics

by Hartmut Cramer

The core of what I am going to say is, that contrary to all lies about Franklin Delano Roosevelt's "New Deal"—and there are many of these flying around, especially here in Europe—it was a very good, although by no means perfect, example of the American System of economics. That may seem to be a quite unusual statement about a member of one of the leading patrician U.S. families, especially since this family had produced a President—Theodore Roosevelt, F.D.R.'s cousin—who was an outright disaster, betraying the United States to the British Empire, against which the Founding Fathers had fought—and won—a bitter war, because the colonial British system of looting and the humanist American System of nation-building cannot co-exist. Not on one continent, not on the same planet, and ultimately not in the same universe.

What I will present to you here in a brief, but I think convincing manner, is that, because of a profound personal crisis, the gifted, but primarily pro-British, young Franklin Roosevelt developed his personality in such an extraordinary way, that he was emotionally strong and courageous enough to lead his nation out of a deep crisis—a crisis, bordering even on complete disintegration of the country. This he accomplished by using dirigist

methods, with which he launched great infrastructure projects to reconstruct the economy and build the nation: proven methods, which go back to the early days of the American Revolution.

This is the real New Deal of F.D.R., which in principle was nothing new. In preparing this report, I could rely very much on the groundbreaking research our organization has done on Franklin Roosevelt. Apart from Lyndon LaRouche's writings and speeches on this subject, I refer to the work of Lonnie Wolfe and Marsha Freeman, and especially the detailed work of Richard Freeman on F.D.R.'s economic policy—most of it unpublished so far, which, I hope, will change very soon.¹

One preliminary note: As we have discussed here so much about the importance of music and the principles of Classical composition, please keep in the back of your mind—while I am speaking about how President Roosevelt led the U.S. out of the Depression—LaRouche's present policies, as a sort of "thorough-bass line." This exercise in "political counterpoint" will help you to understand more about F.D.R. and his fight—and its significance for us today—than I could express in words.

In the first four decades of his life, everything went "normally" for Roosevelt. Being part of one of the top U.S. families, he largely fulfilled the expectations of his pro-British "class": top education, sports, frequent travels to Europe. Although some unusual points do emerge: the

Footnotes have been added.

This theme, that he would seize the moment of crisis to take away power from Wall Street, Roosevelt hammered home during his entire election campaign of 1932: ‘I believe, that our industrial and economic system is made for individual men and women, and not individual men and women for the benefit of the system.’



Franklin D. Roosevelt campaigns for President, Wheeling, West Virginia, October 1932.

UPI/Corbis-Bettmann

fact that he greatly admired his great-great-grandfather, “Isaac the Patriot,” who had fought for the American Revolution with the Founding Fathers and who was very close to Alexander Hamilton; the fact that F.D.R. was proud that his ancestors had been Revolutionaries, and that his father, an owner of a railway company, had been active in the nation-building circles of Lincoln; and that he wrote his Harvard paper on Hamilton, in which he showed that he understood the significance of a dirigist economic policy for building a nation.

But at the time he went into politics, the “Roosevelt Clan” had nothing to fear. F.D.R., who greatly admired his cousin Teddy, was on a clear pro-British line, and Teddy personally saw to it, that it remained so during Franklin’s two terms as Assistant Secretary of the Navy. Nevertheless, during this time—the time of World War I—F.D.R. got a good lesson on the significance of physical economy, in the form of his country’s mobilization for war. But otherwise he was an “awfully mean cuss”—as he was to recall later—an arrogant young aristocrat, who at the outbreak of war, in a letter to his wife Eleanor, ridiculed the fact, that his boss, Secretary of the Navy Daniels, was feeling “very sad that his faith in human nature and civilization and similar idealistic nonsense

was receiving such a rude shock.” He exhibited some of this behavior to the outside world, as a cold-blooded lawyer, a stiff politician, and a mean and arrogant Assistant Secretary of the Navy. No wonder, the “Roosevelt Clan” considered him one of “their class.” That he would become President and work in their favor, was a given; it was just a question of time, manipulation—and money.²

The Polio Years: A Time for Reflection

But then, disaster struck. In August 1921, Franklin Roosevelt, at the age of 39, was stricken with poliomyelitis. Overnight he became a poor, crippled man, with almost no expectation to recover and lead a normal life, let alone become President. But, what at first seemed a catastrophe, turned out to be, according to Eleanor, a “blessing in disguise.” F.D.R. used this deep personal crisis, and the healthy distance it placed him from day-to-day politics, in the most constructive way. With enormous will power, he not only fought to restore his health, and to learn to walk with crutches, but he also thought things through. He re-studied the history of the American Revolution and wrote papers: one on U.S. history, in which he treated America as an extended part of the development of

European civilization, singling out as one crucial aspect, for instance, “Louis XI of France, who put down the power of the great feudal lords.”

The personality emerging after this years-long battle for physical—and mental—survival, was quite different than the “mean cuss.” Roosevelt was still a patrician, but one who was proud having just learned again how to stand up, humbly accepting the help of his doctor and that of his black servant; a politician heartily laughing while walking on crutches; a New York Governor honestly listening to the proverbial “forgotten man”; a feisty Democratic candidate campaigning even in heavy rain; a dedicated U.S. President, strongly attacking the “economic royalists” of Wall Street.

To grasp the very nature of this change—and it was a big change, a non-linear development—just think about what the crucial passage of the Declaration of Independence on the “inalienable rights” of man, among them “life, liberty, and the pursuit of happiness,” as well as the General Welfare clause of the U.S. Constitution meant for the arrogant patrician—just a big persona—and how different this mature man, who, after having to fight through an existential crisis, had become a real person, a personality, thought—and especially felt—about the same concepts.

After that experience, Roosevelt was emotionally capable of thinking through what was needed to successfully confront an existential crisis of the nation. And such a crisis was clearly looming just over the horizon, toward the end of the 1920's. No wonder, that F.D.R. during this time came in contact with politicians, who fought to solve the economic crisis with policies in the tradition of the American System and Lincoln's famous program for “internal improvements,” the catchword for the nation's infrastructural development. To these people, who later played a big role in the New Deal, belonged: George Norris, who had fought for the TVA and rural electrification for a decade; William Lemke, an energetic fighter for Hamiltonian credit policies; and Robert Wagner, who fought for the development of labor power.

It is also no wonder, that F.D.R. around that time openly broke with the imperialist policies of his class. In a July 1928 article in *Foreign Affairs* on future U.S. foreign policy, Roosevelt proposed a “Good Neighbor” policy, i.e., respect for the sovereignty of other countries—a clear blow to the British. The shape of F.D.R.'s future policy became visible: As a U.S. patrician, Roosevelt knew all the “rules of the game” very well from the inside. Being intellectually brilliant, it was clear to him, that no other big power, not even the British Empire, could match America, if the U.S. developed its economy, including its military; as a patriot, he saw no reason that the U.S.

should act as the dumb “brawn to British brains,” once the power of Wall Street was broken by a strong President; and his political instinct—greatly sharpened by the development of his character—told him, that the broad support, which such a President needed, could only come from mobilizing and educating the majority of the American people, especially the skilled workers and farmers, the small businessmen, the millions of unemployed and their family members—the proverbial “forgotten man.”

That F.D.R. was prepared to seize the right moment—a big crisis—and capture his Democratic Party, which at the top was controlled by the “money-changers” of Wall Street, he wrote in a letter to a friend after his inauguration as Governor of New York early in 1929, long before “Black Friday” (and a comparison to the present is not only permitted, but welcome). Roosevelt: “You are right that the business community is not much interested in good government and it wants the present Republican control to continue just so long as the stock market soars and the new combinations of capital are left undisturbed. The trouble before Republican leaders is that prevailing conditions are bound to come to an end some time. When that time comes, I want to see the Democratic Party sanely radical enough to have most of the disgruntled ones turn to it to put us in power again.”

The Promise of a ‘New Deal’

On July 2, 1932, on accepting the nomination as Democratic Presidential candidate, F.D.R. made his famous promise of a “New Deal” for the American people. And what a dramatic shift this policy was intended to be becomes clear, when we hear F.D.R. himself. Again: Think about the counterpoint of the “LaRouchean thorough-bass” singing in the back of your head:

Let us . . . highly resolve to resume the country's interrupted march along the path of real progress, of real justice, of real equality for all of our citizens, great and small. . . . There are two ways of viewing the government's duty in matters affecting economic and social life. The first sees to it that a favored few are helped, and hopes that some of their prosperity will leak through . . . to labor, to the farmer, to the small businessman. That theory belongs to the party of Toryism. . . . But it is not, and never will be the theory of the Democratic Party.

The people of this country want a genuine choice this year; not a choice between two names for the same reactionary doctrine. . . . What do the people of America want more than anything else? Two things: Work; work, with all the moral and spiritual values that go with work. And with work, a reasonable measure of security—security for

themselves, and for their wives and children. Work and security . . . are the spiritual values, the true goal toward which our efforts of reconstruction should lead. Throughout the nation, men and women, forgotten in the political philosophy of the government of the last years, look to us here for guidance and for more equitable opportunity to share in the distribution of national wealth. . . . Those millions cannot and shall not hope in vain. I pledge to you, I pledge to myself, to a *New Deal* for the American people. This is more than a political campaign, it is a call to arms. Give me your help, not to win votes alone, but to win in this crusade to restore America to its own people. [Emphasis added]

No wonder, that the breathtaking development of the first months after F.D.R. had taken office in March 1933, was widely called the “Roosevelt Revolution”; in fact, it was one: a new phase of the American Revolution. (As the President told the Daughters of the American Revolution in 1938: “Remember, remember always, that all of us—and you and I especially—are descended from immigrants and revolutionists.”)

This theme, that he would seize the moment of crisis to take away power from Wall Street, Roosevelt hammered home during his entire election campaign of 1932: “I believe, that our industrial and economic system is made for individual men and women, and not individual men and women for the benefit of the system,” F.D.R. said in August in Ohio, and continued: “I believe, that the individual should have full liberty of action to make the most of himself; but I do not believe, that in the name of that sacred word, a few powerful interests should be permitted to make industrial cannon fodder of the lives of half of the population of the United States.”

At the end of September 1932, as the economic and financial crisis deepened and even more banks failed, with many citizens losing their savings, F.D.R. said: “Every man has a right to his own property, which means a right to be assured, to the fullest extent attainable, in the safety of his savings. . . . If, in accord with this principle, we must restrict the operations of the speculator, the manipulator, even the financier, I believe we must accept the restriction as needful, not to hamper individualism, but to protect it.”

This he repeated throughout his campaign: to labor and farmers, the unemployed and homeless, small businessmen and industrialists, and also to America’s blacks, whom he congratulated for the “truly remarkable things” they had accomplished, “their progress in agriculture and industry, their achievement in the field of education, their contributions to the arts and sciences.” He told America’s students, “Human resources are above physical resources,” and that “knowledge—that is, edu-

cation in its true sense—is our best protection against unreasoning prejudice, and panic-making fear, whether engendered by special interests, illiberal minorities, or panic-stricken leaders.” This latter remark, issued in Boston at the end of October, was a clear reference to the panic which meanwhile had gripped Wall Street, since it was clear, that Franklin Roosevelt had won over the majority of the U.S. population to his program of reconstruction, and was to carry the November elections; which he did—by a landslide.

‘Nothing To Fear, But Fear Itself’

The panic on Wall Street and especially in London now reached a fever pitch, since in continental Europe the oligarchs had to stage a fascist coup to kill the “German New Deal”—the “Lautenbach Plan”—by hastily bringing Hitler to power; in the U.S. these forces sent a clear message to Roosevelt on Feb. 15, 1933—in the form of bullets.³ Since the frontal attack on Roosevelt did not succeed, Wall Street and London organized a run on the dollar and gold reserves of the U.S. In the four months following F.D.R.’s election, the country was almost bankrupted, mainly because the Depression and financial crisis took its toll, but also because the international financial oligarchy destabilized the U.S., to “get F.D.R. back in line.”

When Franklin D. Roosevelt was finally inaugurated on Saturday, March 4, 1933, the country was ruined. Almost all banking activities had ceased; the financial system was disintegrating; industrial production had collapsed; agriculture barely existed any more; many of the 12.8 million unemployed (this figure was not only in absolute numbers, but also relatively—officially it stood at 25 percent—much higher than in Germany then) were wandering around homeless, hungry, even starving. A mood of utter despair had gripped the country.

Roosevelt, in less than one hour, turned the mood in the country around, with his inaugural address:

This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure as it has endured, will revive and will prosper. So, first let me assert my firm belief that the only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance.

After that powerful introduction, Roosevelt went on to establish truth, by asking the population to “support my leadership in these critical days,” and then painting with rough, but clear strokes the reality of the

country's deep crisis. Then F.D.R. exposed the real culprits, the oligarchical financial interests:

Practices of the unscrupulous money-changers stand indicted in the court of public opinion, rejected by the hearts and minds of men. . . . Faced by failure of credit they have proposed only the lending of more money. . . . They know only the rules of a generation of self-seekers. They have no vision, and where there is no vision, the people perish. The money-changers have fled from their high seats in the temple of our civilization. We may now restore that temple to the ancient truths. The measure of the restoration lies in the extent to which we apply social values more noble than mere monetary profits.

After this ruthless attack, F.D.R. reminded the American people of one of the most important philosophical concepts of the U.S. Declaration of Independence—the pursuit of *happiness*—and elaborated it in the true Leibnizian sense of *Glückseligkeit*. For Leibniz *Glück* (good fortune) and *Glückseligkeit* (happiness) are the same concept: that elevated state of mind where the soul is striving for perfection and reason, i.e., creativity. Thus Roosevelt said: “Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort. The joy and moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits.”

Acknowledging that “changes in ethics alone” are not enough, he said: “This Nation asks for action, and action now. Our greatest primary task is to put people to work. This is no unsolvable problem. . . . It can be accomplished in part by direct recruiting by the Government itself, treating the task as we would treat the emergency of a war, but at the same time, through this employment, accomplishing greatly needed projects to stimulate and reorganize the use of our natural resources.” He then announced measures to improve the situation in agriculture and industry, debt relief for farms and private households, as well as relief efforts for the needy. And he promised measures for “national planning”—Roosevelt’s word for dirigism; another one he often used was “planned action”—“for and supervision of all forms of transportation and of communications and other utilities [like electricity] which have a definitely public character.”

Coming to the heart of the New Deal, F.D.R. announced “strict supervision of all banking and credits and investments” and “an end to speculation with other people’s money.” Now his language gets even tougher: “These are the lines of attack. I shall presently urge upon a new Congress in special session detailed measures for their fulfillment. . . . With this pledge taken, I assume unhesitatingly the leadership of this great army of our

people dedicated to a disciplined attack upon our common problems.”

The war on Wall Street was declared, but F.D.R. wouldn’t stop here. “I am prepared under my constitutional duty to recommend the measures that a stricken nation in the midst of a stricken world may require,” he said, adding: “But in the event . . . that the national emergency is still critical, I shall not evade the clear course of duty that will then confront me. I shall ask the Congress for the one remaining instrument to meet the crisis—broad Executive power to wage a war against the emergency, as great as the power that would be given to me if we were in fact invaded by a foreign foe.”

F.D.R.’s ‘First 100 Days’

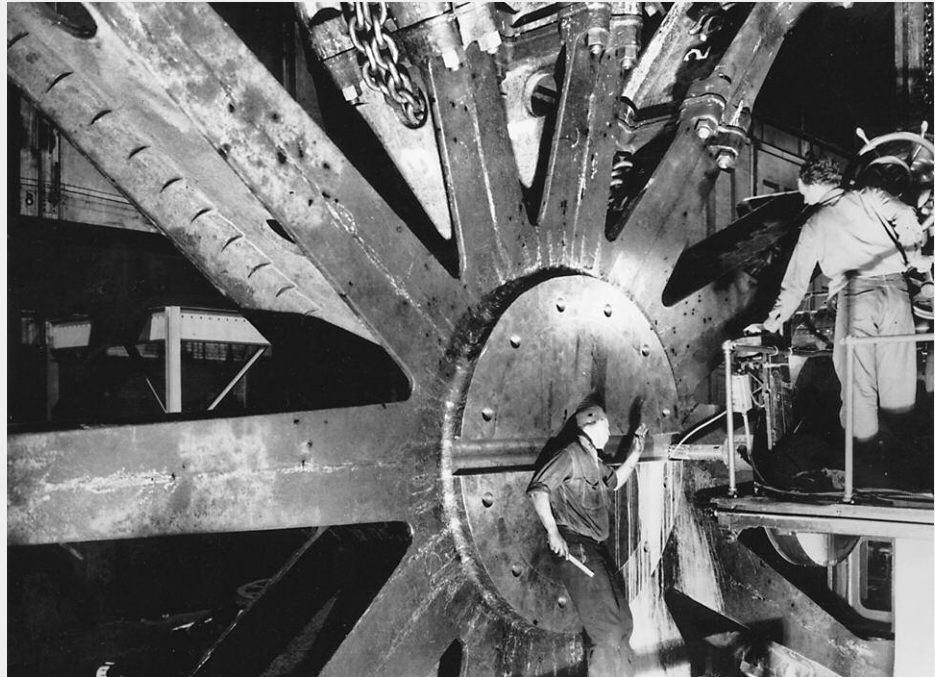
With that speech, the “war against the Depression” was officially launched. And Roosevelt escalated it: Returning from his inauguration—and taking a leaf from Machiavelli’s *The Prince*—that in a fundamental crisis the most difficult political decisions have to be executed at once—he rapidly fired one shot after the other. This momentum was characteristic especially of his “First 100 Days,” during which he pushed through 13 important legislative measures.

Over the weekend, F.D.R. drafted emergency legislation to deal with the financial crisis. On Monday he announced a four-day “banking holiday” and the issuance of his Emergency Banking Act of 1933, which put the entire U.S. banking system through an orderly bankruptcy reorganization. On Thursday, March 9, this bill was voted up in both chambers of Congress and signed into law by the President. The American people experienced that Washington could deal effectively with a deep crisis in a single day! (Again, think about the “LaRouchean counterpoint.”) Apart from opening up banks successively in the next days—relative to the gravity of their problems—and putting them for some time under government control, this bill established, that the hopelessly bankrupt banks remained closed forever.

Roosevelt expanded this emergency legislation: Commercial banks were strictly separated from investment houses, so by law they could not “speculate with other people’s money.” This effort culminated in the famous Glass-Steagall Act of June 1933, which not only established sound banking practices, but also greatly weakened Wall Street’s grip over U.S. financial policy. Then F.D.R. reorganized the Federal Reserve system by having its governors appointed by the U.S. President. The result of this financial reorganization was not the establishment of a U.S. National Bank—F.D.R. apparently considered it to be politically too hot at that time—but that govern-

Franklin Roosevelt initiated numerous measures for national reconstruction. Overall, the various institutions he created built about 50,000 infrastructure projects, and he was very conscious about what he was doing: ‘We are definitely in an era of building, the best kind of building—the building of great projects for the benefit of the public, and with the definite objective of building human happiness.’

Construction of rotor for waterwheel generator, TVA project, Pickwick Landing Dam, Hardin County, Tennessee.



Corbis-Bettmann

ment could issue credit to finance public works and large-scale infrastructure projects.

Even if limited, these measures weakened the Wall Street interests considerably. How was Roosevelt able to do this? By launching a critical flanking attack. One of his political allies, Ferdinand Pecora, in early 1933, became counsel to special hearings of the Senate Banking Committee. And in these hearings held in the next months, he aggressively exposed the Morgan interests as having been the center of a “secret” government of the U.S.—a small group of Wall Street interests which effectively controlled the country’s politics. Due to Pecora’s grilling of J.P. Morgan personally, Wall Street’s dirty machinations of bribing the entire political class of the U.S. became known in detail! Pecora’s revelations were a political sensation during F.D.R.’s “First 100 Days.” Morgan and Wall Street were put on the defensive, exactly at the time when F.D.R. was reorganizing the U.S. banking system.

With these bold measures, Roosevelt had worked himself and the nation out of almost hopeless financial chaos and had pinned down Wall Street to such an extent, that he could issue credits for his reconstruction program. These he channelled mainly through the

Reconstruction Finance Corporation, which had been established in early 1932 by a panicked President Herbert Hoover to bail out a bankrupt banking system. Roosevelt instead used the RFC for productive purposes: to channel money into projects with a “multiplier effect” on the nation’s entire physical economy. In effect, F.D.R. made the RFC into a model for the Kreditanstalt für Wiederaufbau [the post-war Reconstruction Credit Bank, established in Germany to finance the rebuilding of the war-torn country—Ed.].

Franklin Roosevelt initiated numerous measures for national reconstruction. Overall, the various institutions he created built about 50,000 infrastructure projects—small, medium, big, and very big ones—and he was very conscious about what he was doing: “We are definitely in an era of building, the best kind of building—the building of great projects for the benefit of the public and with the definite objective of building human happiness,” he said in a radio address in August 1934: “We know more and more that the . . . Nation must and shall be considered as a whole.”

Concretely, Roosevelt attacked the problem on two levels: First, emergency measures, such as social relief programs and make-work programs of all kinds, urgent-

ly needed to prevent millions of Americans from literally starving, and give them work—any work. Secondly, on a strategic level, were those measures to reconstruct and develop the country's totally ruined infrastructure.

Great Infrastructure Projects

In terms of large-scale planning and realization of big “hard” infrastructure projects being carried out under the New Deal, the best examples are the results of the Public Works Administration (PWA), and the almost legendary Tennessee Valley Authority (TVA), both of which President Roosevelt ran, more or less directly. The PWA, run by F.D.R.'s close ally Harold Ickes, became, with its “multiplier-effect” and first two-year budget of \$3.3 billion—then an enormous sum—the driving force of America's biggest construction effort up to that date. For every worker on a PWA project, almost two additional workers were employed elsewhere—productively. The PWA accomplished the electrification of rural America, the building of canals, tunnels, bridges, highways, streets, sewage systems, and housing areas, as well as hospitals, schools, and universities. To give you an idea of the “multiplier-effect” of the PWA: Every year it used up roughly half of the concrete and one-third of the steel of the entire nation!

The development of the huge Tennessee River basin in the South by the TVA was a model for what a modern nation could accomplish. The plans for the infrastructural development of this poor, malaria-stricken region—potentially a very rich area because of its minerals and water, plus its labor power—went back to the time of the American Revolution. By stopping the yearly floods of the Tennessee River and making it navigable, an entire area of almost the size of England could be opened up for development. All plans had failed, mainly because Wall Street's big monopolies didn't want to develop the area.

Franklin Delano Roosevelt was the first President who attacked this problem from a higher level. He proposed to place the development of the entire region, which includes portions of seven states, under one single authority, whose director—the engineer David Lilienthal—reported directly to the President. F.D.R.'s plan foresaw “multi-purpose dams” which provided flood control, river navigation, and hydroelectricity at the same time, plus production of fertilizer. In addition, Roosevelt wanted the electricity to be produced—and sold—at low cost; thereby undercutting the monopolies—a policy whose efficiency he had already proven as Governor of New York.

Signalling that this project was one of the priorities of his New Deal, F.D.R., with his friend Senator Norris, the

“Father of the TVA,” visited the Tennessee area two months before taking office. After inauguration, things went very quickly: In April, he sent the TVA bill to Congress, which passed it in May. This project—a sort of “pilot-project” for the entire New Deal—became a huge success. Not only did the TVA in a few years construct 20 multi-purpose dams, erect power plants and fertilizer factories, produce cheap and abundant electricity, but it completely—physically—transformed an entire region and its 3 million people: no more floods, a navigable river, malaria wiped out. The entire area was electrified—both literally and metaphorically: Farming improved; factories were built; industries developed; schools, hospitals, libraries were built; wages increased, the young people of the area remained there, because they found a place to work or study. The people sensuously felt what “increasing the standard of living” meant.

In short: Almost overnight, the “poorhouse” of the nation became one of its most productive areas. And electricity production in the Tennessee Valley didn't stop with water power: As soon as the possibility of nuclear power became visible, plans were made to use it to secure the region's—and nation's—future. America's first “nuclear city” of Oak Ridge in the Tennessee Valley is one example; the nuclear power plants built here are another. Roosevelt had regarded the TVA only as the beginning; he had similar plans for the entire U.S.A.! In addition, F.D.R. offered the TVA model to other countries all over the world.

The projects to develop the “hard” infrastructure of the country were flanked by measures to improve its “soft” counterpart: important social measures, which for the first time in U.S. history, established the concept of a minimum wage, created insurance for the unemployed, sick and old, established decent health care, and abolished child labor. The crowning achievement of these measures was the Social Security Act of 1935, which alone secured F.D.R. a place in history; as well as his support for labor. The much contested “Article 7a” gave American labor the right to organize itself. This law was overturned by the Supreme Court, so that Roosevelt had to pass it in another form—the Wagner Act of 1935, the “Bill of Rights” of American labor. (You see, the U.S. Supreme Court at that time was no better than it is today!)

‘A Rendezvous with Destiny’

To sum it up: With his New Deal, President Roosevelt demonstrated firstly, that a strong government working for the common good and promoting the general welfare, fully exploiting the U.S. Constitution and making

dirigistic interventions based on the principles of the American System, could stop the Depression—F.D.R. reduced unemployment by over five million in his first term—and reconstruct the country by physically changing its economy. Secondly, that by so doing, he developed and enlarged his social base, forging a “Harmony of Interests” among workers, farmers, and entrepreneurs. With that, F.D.R. got an increasing part of the American people—the “minorities”—actively engaged in the task of national reconstruction and nation-building. The huge popular support for the “Roosevelt coalition” showed itself in the next Presidential election, where Roosevelt increased his popular vote from 22.8 million to 27.7 million, winning all states except Vermont and Maine.

The success of the New Deal had made it impossible for the international financial oligarchy to impose fascism on America in the midst of the Depression—as they unfortunately were able to do, first in Italy, then in Germany, and also in other countries, including Britain, which just had a less violent variety, with Ramsay MacDonald’s corporatist fascism. Not that London and Wall Street didn’t try in the U.S.—they did try in 1933-34, as was documented in the U.S. Senate, where Gen. Smedley Butler detailed a fascist plot, financed by the Morgans, to force Roosevelt to change his policies. But they could not, because F.D.R. had effectively outflanked them.⁴

Among the many proofs that F.D.R. was a conscious proponent of the “American System,” is the speech he gave accepting the nomination as Presidential candidate for a second time in June 1936. These words, with which I want to conclude, are as important today as they were then—and by listening to them, again have in mind the “LaRouchean thorough-bass line.”

Attacking Wall Street’s “economic tyranny,” which had established “new dynasties,” Roosevelt said:

They created a new despotism and wrapped it in the robes of legal sanction. . . . The economic royalists complain that we seek to overthrow the institutions of America. What they really complain about is that we seek to take away their power. Our allegiance to American institutions requires the overthrow of this kind of power. . . . The only effective guide for the safety of this most worldly of worlds, the greatest guide of all, is moral principle. We do not see faith, hope, and charity as unattainable ideas, but we use them as the stout supports of a nation fighting for freedom in a modern civilization.

And especially the way F.D.R. deals with the concept of charity—you notice, he was quoting Paul’s famous Epistle to the Corinthians—shows how profoundly the mature Roosevelt understood this fundamental Christian

principle, the basis of any great idea and political action. Said Roosevelt:

Charity—in the true spirit of that grand old word. For charity, literally translated from the original, means love, the love that understands, that does not merely share the wealth of the giver, but in true sympathy and wisdom helps men to help themselves. We seek not to make Government a mechanical implement, but to give it the vibrant personal character that is the very embodiment of human charity. We are poor indeed if this Nation cannot afford to lift from every recess of American life the dread fear of the unemployed that they are not needed in this world. We cannot afford to accumulate a deficit in the books of human fortitude. . . .

Concluding his speech, he said:

Governments can err, Presidents can make mistakes, but the immortal Dante tells us, that Divine justice weighs the sins of the cold-blooded and the sins of the warm-hearted in different scales. Better the occasional faults of a government that lives in the spirit of charity than the consistent omissions of a government frozen in the ice of its own indifference. There is a mysterious cycle to human events. To some generations, much is given. Of other generations, much is expected. This generation of Americans has a rendezvous with destiny.

And so do we today—all of us assembled here, together with our many members, supporters, and sympathizers all over the world—have a rendezvous with mankind’s destiny. A destiny, which is even a bigger one: to make sure, that the power of LaRouche’s ideas, the power of reason, in the immediate period ahead actually rules not just politics in the U.S., but civilization worldwide. And this rendezvous, we must not miss.

1. L. Wolfe, “F.D.R.’s Battle Against Churchill and the British Empire,” *New Federalist*, Aug. 28, 1995 (Vol. IX, No. 33); also, “The Morgan-British Fascist Coup Against F.D.R.,” *New Federalist*, Feb. 1, 1999 (Vol. XIII, No. 5). Marsha Freeman, “How a Great Project Transformed America’s Tennessee Valley,” *New Federalist*, April 15, 1991 (Vol. V, No. 14); also, “The World Needs the TVA Model, Not the I.M.F.,” *Executive Intelligence Review*, June 12, 1998 (Vol. 25, No. 24).
2. An unpublished manuscript by Richard Freeman, based on extensive study of Roosevelt’s papers at the F.D.R. Library in Hyde Park, New York, shows that F.D.R. identified more strongly with the family lineage of “Isaac the Patriot,” rather than with his anglophile forebears, than has previously been appreciated.
3. On the evening of Feb. 15, 1933, Roosevelt arrived in Miami, just weeks before his first inauguration. As F.D.R., speaking from the seat of an open car, concluded brief remarks, several shots rang out. Five people near the President-elect were wounded, including Chicago Mayor Cermak fatally, although F.D.R., miraculously, was not hit. No competent investigation of the assassination attempt has ever been carried out. See L. Wolfe, “The Morgan-British Fascist Coup,” *op. cit.*
4. *Ibid.*



On the Subject of
Strategic Method



A NEW BRETTON WOODS

F.D.R. and Jean Monnet: The Battle Against British Imperial Methods Can Be Won

by Jacques Cheminade

After his 1936 Presidential campaign, Franklin Delano Roosevelt, reelected President of the United States in a landslide, had won his battle against the “money changers.” He declared, on June 26, 1936, that he was a defender of the General Welfare, as defined by the U.S. Constitution, and championed “the organic power of the state to defend the American citizen against the economic tyranny of some.” In his nomination speech, he had attacked the “economic royalists,” “the privileged princes of new economic dynasties who reached out for control over government itself.”

F.D.R. saw his task as both domestic and foreign, because he fully understood that the United States had become a world power, and was therefore endowed with a mission to fulfill.

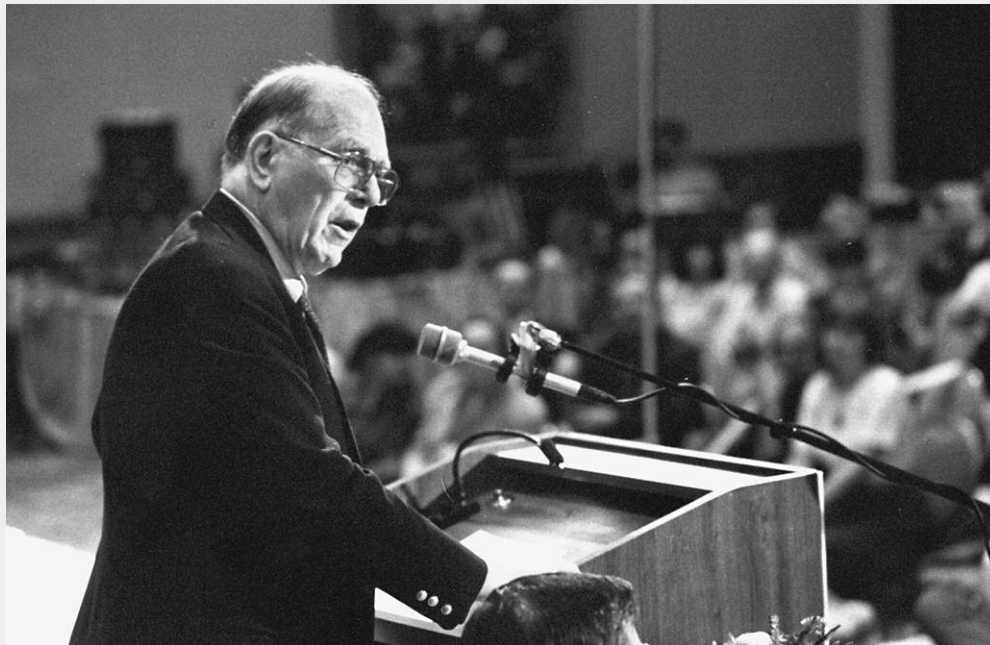
On foreign policy, in his Oct. 7, 1937 Chicago “Quarantine Speech,” he suggested quarantining law-breaking nations, just as one would quarantine sick patients, “in order to protect the health of the community against the spread of the disease.” Summoning the disillusioned America which, after World War I, had taken refuge in a

policy of isolationism, Roosevelt told the country that “Americans must take a stand,” and “for the sake of their own future give thought to the rest of the world.” The President’s enemies called him a warmonger, with the *Wall Street Journal* running headlines such as: “Stop Foreign Meddling.” In clear words, the voice of the oligarchy was saying, “Stop attacking Mussolini, Hitler, and the Japanese feudalists.”

Domestically, Roosevelt knew that to continue his task of just social change, and to carry out the economic mobilization needed to deal with foreign dangers, he had to clean up the mess in his own party. As the 1938 Congressional election approached, he decided to eliminate the conservative Democrats, who were not only obstructing his reforms, but “deliberately repudiating the very principles of progress which they had espoused in order to be elected.” It was his job, said Roosevelt, to see to it that “the Democratic Party and the Republican Party should not be merely Tweedledum and Tweedledee to each other.” Electorally, that “purge” was a relative failure, but it drew the line within the party, getting rid of the forces that could have meant defeat in 1940 and 1944, two other Presidential elections that Roosevelt later won. Such a principled, far-reaching approach, encompassing domestic and foreign policies as a “one,” is in absolute contrast to the petty arrangements of present-day politicians.

The author is the chairman of the French Solidarity and Progress party. He wishes to acknowledge the invaluable contribution by Lonnie Wolfe and Richard Freeman in preparing the research that went into this speech.

Therefore, there is no point for us Europeans to be anti-American or pro-American as such, which are the two sides of the same impotence. Our challenge is to support both within and outside the United States the proponents of the American System, who are the inheritors of the European Renaissance.



*Lyndon H. LaRouche, Jr.,
addresses Schiller
Institute conference,
September 1995.*

EIRNS/Stuart Lewis

Before I go into what followed, three preliminary points have to be raised, all key to be understood by a European audience. None of them is self-evident, and all are crucial to meet the challenge which is facing each of us today.

U.S. Manifest Destiny

The first point is that the United States is not a monolithic mass, for good or evil, but the field for a decisive fight on a world scale. Yesterday, Roosevelt represented the American System, that of Alexander Hamilton and Abraham Lincoln, against the Anglo-American oligarchy. Today, Lyndon LaRouche, a Presidential candidate in the Democratic Party, resumes American history at the point where the death of Roosevelt left it on April 12, 1945. Therefore, there is no point for us Europeans to be anti-American or pro-American as such, which are the two sides of the same impotence. Our challenge is to support both within and outside the United States the proponents of the American System, who are the inheritors of the European Renaissance. Our duty is to understand the issue of the fight, and to be interventionists when America's official policy betrays America's manifest destiny. This is the meaning

of LaRouche's candidacy today, for us all.

The second point is that, without Franklin Roosevelt and his key associates, we as representatives of our European nation-states would not even exist today. Without Roosevelt's American mobilization and interventionism, the victory against Nazism would never have been possible, and Europe would have become a rubble-field. In turn, that American mobilization would never have taken place without the victory of Roosevelt over the Wall Street bankers. And without the support of the American trade unionists and farmers, support that Roosevelt had gained through his policies—for example, the Wagner Act, parity prices, and infrastructure development—such a mobilization could never have been organized. This is the point at which a great design uplifts a population, to meet the challenge of a great historical moment.

My third preliminary point defines our task today. Right now, the enemies of Roosevelt are back in power in the United States, and, like the Morgans or the Mellons of the 1930's, they are trying to make us believe that there is no other possible policy than a dictatorship of their financial profit. These forces are at work to turn the clock of history back to before the New Deal, and to enforce what they did not manage to accomplish in 1933-35: a

Mussolini-style coup, as exposed by Maj. Gen. Smedley Darlington Butler. On our side, by contrast, what Roosevelt achieved should be an immediate inspiration, as it was for Europe, and in particular for France and Germany, after 1945. This puts in their historical perspective—as vital thought-objects and not mere schemes, as political weapons and not mere technical arrangements—LaRouche’s Eurasian Land-Bridge and New Bretton Woods proposals. These are the levers to change history, beyond what Roosevelt himself was able to do, but coming from a similar reference point, as an enrichment to the historical fabric.

The Last Three F.D.R. Administrations

Let’s now go back to the three last Roosevelt Administrations, from 1937 to 1945. Having won a tactical victory against the oligarchy and its New York banks, Roosevelt had the leeway to organize a dirigistic war mobilization, and to plan a better and more just postwar order for the world. The dynamics of the mobilization, in turn, cornered the bankers who, after 1938-39, were no longer able to attack Roosevelt’s policies frontally, which would have been tantamount to national treason.

Roosevelt, as a reader of Hamilton, resorted to all the means of state-oriented policies to defend the General Welfare of the people. Against the British tradition in the United States, represented, among others, by Martin van Buren, Roosevelt was a staunch dirigist. Where a van Buren would say, during the 1837 panic, that “the less government interferes with private pursuits, the better for the general prosperity,” Roosevelt said the following: As Governor of New York, speaking in 1931 to an extraordinary session of the state legislature, convened to respond to the Great Depression, he asked,

What is the State? It is the duly constituted representative of an organized society of human beings, created by them for their mutual protection and well being. “The State” or “The Government” is but the machinery through which such mutual aid and protection are achieved. The cave man fought for existence unaided or even opposed by his fellow man, but today the humblest citizen of our state stands protected by all the power and strength of his government. Our government is not the master but the creature of the people. The duty of the State toward the citizens is the duty of the servant to its master. The people have created it; the people, by common consent, permit its continual existence. One of these duties of the State is that of caring for those of its citizens who find themselves the victims of such adverse circumstance as makes them unable to obtain even the necessities for mere existence without the aid of the others. That responsibility is recognized by every civilized nation.

Roosevelt, understanding how dangerous the international situation was becoming, extended this notion of a “just State” to world affairs. In January 1940, he warned of the dangers of short-sighted isolationism, and he asked Congress to levy “sufficient additional taxes to meet the emergency spending for national defense.” On May 16, 1940, informed of the fall of France, he told the nation that the war in Europe was spreading out of control, and asked Congress to “appropriate a large sum of money for tanks, guns, ships and 50,000 airplanes.” He decided to run for a third term when he saw that nobody else in the country was fit for the challenge: The population was frightened, and the industrialists and state bureaucracy, not to mention the bankers, thought that Roosevelt was insane to demand such levels of military production. When he won his request, on Dec. 29, 1940, he urged the nation, in one of his famous “fireside chats,” to help the democracies, whatever their weaknesses, in their life-and-death struggle against fascism. “There can be no appeasement with ruthlessness,” he said, asking for more ships, more guns, more planes, more of everything, so that the United States could become the “Arsenal of Democracy.” On March 11, 1941, F.D.R. was finally able to overcome the opposition of Congress and to sign the Lend-Lease Bill. It gave him unprecedented powers, and launched a supply program which kept the Allied cause fighting on the battlefronts until the U.S. entry turned the tide. On Dec. 7, 1941, the Japanese attack on Pearl Harbor, and the paradigm-shift in the American population that LaRouche so often refers to, occurred.

By 1942, the 50,000 planes requested in May 1940 had been produced, and then Roosevelt demanded that military production be stepped up considerably: 60,000 airplanes, 45,000 tanks, and 6 million tons of merchant ships. The industrialists said only: “Aye, aye, Sir.” The President promised: “The militarists of Berlin and Tokyo started this war. But the massed angered forces of common humanity will finish it.” And so it happened. But why and how?

Jean Monnet: A Pro-Industrialist Banker

This is the history of the “Victory Program,” and of a small man, who was one of the great men of the past century, Jean Monnet. Monnet was, first, about the only Frenchman who understood something about American affairs, and second, about the only European banker who was pro-industrialist in his worldview. He liked and admired the “physical power of American industry,” and the relative absence of social prejudice in the American

lifestyle. He had a very good sense of the difference between the United States and England, and immediately understood, in 1940, that the fate of Europe depended upon American policies. In exile after France's occupation by the Nazis, he jumped, through his various connections, into the middle of American and British government circles, calling for some other policy than just extrapolating from the usual schemes. F.D.R. immediately understood the role that Monnet could play, and used him as an "inspirer," a rabble-rouser in the American state bureaucracies. Roosevelt and Monnet both clearly understood that in exceptional periods, men who operate according to business-as-usual, are a terrible problem, and that problems must be short-circuited, and things organized to make the machine work.

Monnet, in one of his first memos to the American Presidency, reports in 1940 that the Cash-and-Carry system of American-British relations was meaningless, and that the American war mobilization was inadequate and suffered from lack of a centralized authority. Monnet writes in his *Mémoires*: "We [he and his close group of friends] decided to reverse the logic of the financiers, who accommodate needs to existing resources, absurd logic when the needs are those of the survival of the free world: for such an undertaking, one always manages to find the resources." He put the target for American military production at whatever was needed for the United States to win the war *alone* against Germany, Italy, and Japan, because he viewed Great Britain as only an element in the American scheme. On Nov. 30, 1940, he said that the present U.S. program was not enough for that goal, and therefore should be changed.

There you have this small man, intervening audaciously and provocatively on the most important issues of war and peace! Roosevelt apparently enjoyed it, because Monnet went directly against the accountants' and financiers' views. Monnet writes in his *Mémoires*: "Mustering all my strength, I contributed to the coming into being of this unstoppable war machine. Its motive was simple: The stubborn will of a small group of men, united around the bearer of an unprecedented power and responsibility, himself supported by a vast majority of the public."

At the time, George Ball expressed his surprise: "Jean was by then a legend in Washington. . . . I was quite surprised, he was different from us all, he was really *sui generis*."¹ He never ceased putting pressure on Roosevelt's entourage. During the Spring of 1941, indeed, he was probably the key factor in pushing for the American war mobilization before Pearl Harbor. The usually sober John Maynard Keynes tells French banker Emmanuel

Monnet: "When the United States was at war, Roosevelt was presented with a plan to build airplanes that every American technician found to be miraculous or far too much. Monnet was the only one who dared to think it was not enough. The President rallied to his views. He then imposed on the American nation an effort which, at first, seemed impossible, but which was, in the end, completely accomplished. This key decision has probably shortened the duration of the war by a year."²

Keynes's judgment is confirmed by Robert Nathan, deputy chief of Roosevelt's Office of War Mobilization, who says, "In retrospect, I find that Monnet's contribution was of vital importance. It was the untiring and efficient efforts of Jean Monnet to meet goals that were so great, which led the highest spheres of our government to become conscious that the demands on the U.S. for a war mobilization could not be met under its present mode of operation. In the crucial decisions of May-June 1941, his role, in my view, was immense."³ It is also Monnet who convinced Roosevelt to drop what we call today "consensus methods," and to "delegate the Presidential authority to a person whose function should always be to have a general view of the situation, checking constantly on the execution of all the programs which should fall on the diverse agencies in charge of the day-to-day decisions. He should speak in the name of the President and clarify doubts with the respective administrations."⁴ On Jan. 13, 1942, Roosevelt created the Office of War Production, headed by Donald Nelson. Monnet, as an adviser to the British Supply Council in Washington, reports Lord Roll, "told us one day with his heavy French accent: 'Would you like to hear the President say: "We will not build 2,000 planes. We will build 10,000 planes. We will not build 2,000 tanks. We will build 10,000 tanks." ' I can't vouch for the exact numbers, but what he was announcing to us, was the Victory Program."⁵ Monnet's message to the British was clear: I am F.D.R.'s man, and you'd better listen to me.

This key role of Monnet will become all the more significant after Roosevelt's death, as a messenger of the New Deal conceptions in postwar France and Europe.

As for American war production, it was indeed a miracle. The 1941 Victory Program provided for \$150 billion for the creation in two years of 216 divisions, of which 61 were armored, together with the production of ships and airplanes in the amounts that I have just identified. The results were soon impressive. For example, in 1942, at first, it took six months to produce the famous "Liberty Ships," the merchant ships of British design, on American assembly lines; but, by 1943, production time was reduced to 15 days! The armaments

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President Franklin D. Roosevelt with Winston Churchill, Atlantic Charter Conference, August 1941.



The Granger Collection

industry organized assembly-line mass production on a scale and with a speed never before seen. The Balfour cannon, for example, was assembled in less than ten hours, initially with untrained labor. As for the airplanes, the auto-makers pooled their resources to produce the engines, and between Pearl Harbor and D-Day in Normandy, 171,000 were built, at an average pace of about 6,000 per month!

Grand Design for Postwar Reconstruction

As early as 1943, it was clear that with such a war machine, and the massive fight being carried out by the Red Army, ultimate victory was secured. It was only a question of months. So, Roosevelt began immediately to think in terms of how to maintain the war mobilization, but to reinvest it in a policy of peace through mutual development among the former belligerents and, beyond, for a massive world investment policy to achieve the take-off of the developing countries, freed from colonial rule. On Aug. 10, 1941, Roosevelt had already told Churchill: “I can’t believe that we can fight a war against fascist slavery, and at the same time not work to free people all over the world from a backward colonial policy.” With that in mind, he conceived the original scheme for

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In January 1945, in his annual budget message to Congress, F.D.R. spelled out detailed plans for a \$100 billion postwar infrastructure program, to transform and expand the war industry into postwar civilian industry, and to make education, quality health care, and decent housing available to all Americans, beginning with the returning G.I.’s.

On Feb. 12, 1945, he delivered another message to Congress, urging the ratification of the Bretton Woods Accords and outlining his conception of the World Bank and the International Monetary Fund. It was not at all his intention to promote a tool to interfere in the national sovereignty of states, but, on the contrary, to secure an economic take-off, creating the material conditions for such sovereignty. The system was, of course, not a perfect one, because it implied a privileged dollar, but it was entirely oriented toward the effort of America to construct and reconstruct the world, not to organize the takeover of the Anglo-American oligarchy over nations and people, as was later the case after the financial drift of the 1960’s and the deregulation that fol-

lowed the Aug. 15, 1971 decoupling of the dollar from gold.

Roosevelt's great postwar design was to put an end to the British, French, Dutch, and Portuguese colonial empires, to make of the victory over Nazism an instrument for general liberation, and to organize a world community of interest based on infrastructural, long-term development, through issuance of long-term, low-interest credits, a sort of "deferred payments" system, in which the completion of projects would in the future allow the deferred, step-by-step reimbursement of the amount of credit advanced.

Roosevelt's sudden death, on April 12, 1945, prevented this grand design from being carried out. Only the Marshall Plan was left, in the framework of the Bretton Woods system, but limited to Western Europe, whereas Roosevelt had wanted it for the benefit of the whole world. Worse, where Roosevelt intended to rally Russia to his postwar new, just order, through the advantages of common development, the Marshall Plan was soon embroiled in the logic of the Cold War. The European leaders of today, who criticize the naiveté of Roosevelt and admire the "realism" later shown by Churchill and Truman, understand nothing about what was at stake back then. Roosevelt's vision, as we have described it, led him to respect the national sovereignty of states, and to uphold social justice for all men, while Churchill's, imperial and financial, was nothing more than that of the Anglo-American cabal, based on looting and globalist one-world rule, which Roosevelt had fought and temporarily won out over within the United States.

Much is said of the great quarrel that pitted Roosevelt against Charles de Gaulle, which was real and violent, but became less traumatic after de Gaulle discovered the United States for himself in 1944, and the disagreement was finally resolved in a legitimate alliance for the development of all peoples, when de Gaulle supported Kennedy, the disciple of Roosevelt. That "Gaullism" and "Rooseveltism," despite the legitimate opposition of interests due to the national peculiarities of France and the United States, could converge upon a design of mutual economic development of the people of the world, and a rejection of the Anglo-American model, was ironically understood by Monnet, who, despite his own disagreements with de Gaulle, supported his return to power in 1958, because he was the only man capable of solving the French colonial mess in Algeria. The confirmation of what I have just said, was given, as a proof given by vice to virtue, by the assassins of the Kennedy brothers and Martin Luther King, who were the same people who tried to murder de Gaulle, for the same oligarchical reasons.

Roosevelt Confronts Churchill

Two key points remain now to be stressed, as lessons for us today. The first is the much-less-commented upon, but far more fundamental quarrel that pitted Roosevelt and Churchill against each other throughout the war, and lets us understand the difference between the two major forces that are fighting each other today, the American System forces and the Anglo-American, British-American-Commonwealth forces. This should be clear to all Europeans, but it is unfortunately not so. The second point, even less well known, including in our own movement, is the legacy of Roosevelt's New Deal in Europe, through the explicit postwar contributions of Monnet to the economic recovery of Europe and the political conceptions of Konrad Adenauer, Robert Schuman, and even de Gaulle himself. A few ghosts may not forgive me for saying all that, but it is absolutely true, and represents one of the most beautiful ironies of contemporary history through our common transatlantic universe, in which the emergence of Lyndon LaRouche in the United States is the most recent and lawful element.

To better understand our first point, let us evoke a rather dirty but revealing image. It is that of Henry Kissinger, on May 10, 1982, mounting the podium at Chatham House, the London home of the Royal Institute of International Affairs, to deliver the keynote address for the bicentennial celebration of Jeremy Bentham's Foreign Office. Kissinger prided himself on his loyalty to the British Foreign Office on all crucial matters of postwar policies in any dispute between the United States and Britain. The crux of his disagreement with the United States, he told his audience, was the essential opposition in policy and philosophy between Franklin Roosevelt and Winston Churchill. Roosevelt, Kissinger said, had condemned Churchill for being "needlessly obsessed with power politics, too rigidly anti-Soviet, too colonialist in his attitude, and too little interested in building the fundamentally new international order towards which American idealism has always tended."

Kissinger concluded, saying that Churchill was right, and Roosevelt, wrong. So much for the mass of lies and half-truths about the so-called "special relationship" between Britain and the United States. The historical evidence shows that Roosevelt entered into the military alliance with Britain with only one purpose in mind: the defeat of fascism and Nazism. But also, that Roosevelt was fully committed to dismantling the British Empire. Historian Arthur Schlesinger, Jr., a close collaborator of Kennedy, goes so far as to state that, according to the evidence given by F.D.R.'s son Elliott in *As He Saw It*, Roosevelt saw Great Britain and its imperial system as a

far greater adversary to the United States than Soviet Russia.

In any case, the wartime opposition between Roosevelt and Churchill was fierce, and defines present-day history. Roosevelt, as early as in papers published before 1930, and most notably his 1928 article in the journal *Foreign Affairs*, stated that moral principles must govern foreign policy, and that imperialist looting and gunboat diplomacy are contrary to documents that he regarded as sacred, the Declaration of Independence and the U.S. Constitution. In 1936, Roosevelt further elaborated his conceptions, stating, “We seek not merely to make Government a mechanical implement, but to give it a vibrant personal character that is very much the embodiment of human charity.” Churchill cynically commented a few years later: “Roosevelt was a man of dangerous moral sentiments.”

The first serious clash between Roosevelt and Churchill, as reported by Elliott Roosevelt, took place in Argentina, Newfoundland, on Aug. 13 and 14, 1941, at the discussions of the famous Atlantic Charter, an eight-point declaration on democratic principles. Let’s quote Elliott:

“The British Trade arrangements,” he [Churchill] began heavily, “are. . . .” Father broke in. “Yes. Those Empire trade agreements are a case in point. It’s because of them that the people of India and Africa, of all the colonial Near East and Far East, are still as backward as they are.”

Churchill’s neck reddened and he crouched forward: “Mr. President, England does not propose for a moment to lose its favored position among the British Dominions. The trade that has made England great shall continue, and under these conditions prescribed by England’s Ministers.”

“You see,” said Father slowly, “it is along in here somewhere that there is likely to be disagreement between you, Winston, and me.

“I am firmly of the belief that if we are to arrive at a stable peace, it must involve the development of backward countries. Backward peoples. How can this be done? It can’t be done obviously by Eighteenth-century methods. Now—”

“Who’s talking about Eighteenth-century methods?”

“Whichever of your ministers recommends a policy which takes raw materials out of a colonial country, but which returns nothing to the people of that country in consideration. *Twentieth-century* methods involve bringing industries to these colonies. *Twentieth-century* methods include increasing the wealth of a people by the standard of living, by educating them, by bringing them sanitation—by making sure that they get a return for the raw wealth of their community. . . .”

“You mentioned India,” he [Churchill] growled.

“Yes. I can’t believe that we can fight a war against fascist slavery, and at the same time not work to free people all

over the world from a backward colonial policy.” [Emphasis in original]

So, this quite brutal exchange speaks for itself. F.D.R. had commented to his son earlier: “We’ve got to make clear to the British from the very outset that we don’t intend to be simply a good-time Charlie who can be used to help the British Empire out of a tight spot, and then be forgotten forever.”

Finally, Churchill had to bend. A clause of the Atlantic Charter states: “That they [the signatories] respect the right of all peoples to choose the form of government under which they will live; and they wish to see sovereign rights and self-government restored to those who have been forcibly deprived of them.” Churchill insisted that this only applied to occupied nations. Roosevelt, however, demanded the inclusion of the term “all,” meaning that its applicability was universal—it included all colonial peoples, and to start with, those of the British Empire.

Writing in 1950, Churchill, otherwise a hypocrite, let down his guard about his true feelings about Roosevelt: “The President’s mind was back in the American War of Independence and he thought of the Indian problem in terms of thirteen colonies fighting George III at the end of the Eighteenth century.”

Indeed, in July 1942, F.D.R. sanctioned a world tour by former Republican Presidential candidate Wendell Wilkie, whom he had recruited into a tactical alliance against British imperialism. On his return to the United States, Wilkie delivered a nationwide radio broadcast on his findings. He declared:

In Africa, in the Middle East, throughout the Arab world, as well as in China, and the whole Far East, freedom means the orderly but scheduled abolition of the colonial system. . . . When I say that in order to have peace this world must be free, I am only reporting that a great process has started which no man—certainly not Hitler—can stop. . . . After centuries of ignorant and dull compliance, hundreds of millions of peoples in Eastern Europe and Asia have opened the books. Old fears no longer frighten them. . . . They are resolved, as they must be, that there is no more place for imperialism within their own society than in the society of nations. The big house on the hill surrounded by the mud huts has lost its awesome charm.

The next day, Roosevelt was asked at a press conference for his comment about the last section of the Wilkie speech. He answered that Wilkie had only restated a well-accepted point, that “the Atlantic Charter applied to all humanity.”

When Churchill could not contain himself and declared before the British Parliament, on Nov. 10, 1942, “I have not become the King’s First Minister in order to

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Fondation Jean Monnet pour l'Europe

Jean Monnet with President John F. Kennedy at the White House.

preside over the liquidation of the British Empire," F.D.R. wrote in a letter to an aide: "We are going to have worse trouble with Britain [after the war] than we do with Nazi Germany now."

Roosevelt was well aware that his conceptions were strongly rejected by his own State Department. No matter how many times he lectured its agents on the need to avoid postwar regional security arrangements or an overreaching world government, they kept trying to create a new and bigger Versailles system, with a new and bigger League of Nations. This was absolutely not Roosevelt's conception of the future United Nations Organization: He did not want, he frequently said, to walk down the failed path of the Anglo-American Woodrow Wilson. His comments to his son Elliott, notably in December 1943, make the point clear:

"You know," Father was saying, "any number of times the men in the State Department have tried to conceal messages to me, delay me, hold them up somehow, just because some of those career diplomats aren't in accord with what they know I think. They should be working for Winston. As a matter of fact, a lot of the time, they *are*. Stop to think of 'em: any number of 'em are convinced that the way for America to conduct its foreign policy is to find out what the British are doing, and then copy that. . . ."

"I was told," Father said, "six years ago, to clean out that State Department. It's like the British Foreign Office." [Emphasis in original]

At another point, he commented, "I'll take care of these matters myself. I am the only person I can trust."

The LaRouche Heirs of a 'Global New Deal'

Roosevelt's postwar grand design was that of a "Global New Deal," to achieve at the level of world politics what he had undertaken within the United States. Two things have to be immediately stressed. First, it is only Lyndon LaRouche and his co-thinkers who today are the heirs of this Roosevelt of the last years. As I am going to mention Roosevelt's projects, it will be easy for you to understand why. Second, Roosevelt's programs were undoubtedly inspired by a concept of physical economy, gained both through his reading and re-reading of Hamilton, and the experience of the dirigistic war mobilization, as conceived with Monnet.

Roosevelt's postwar "Global New Deal" was, in fact, a Marshall Plan concept extended to the whole world, in a much more coherent way, and the emphasis, as opposed to the later Marshall Plan, was put on human coloniza-

tion programs to develop the areas of the world then underpopulated or underdeveloped. Roosevelt's view was that war refugees, and the more miserable men of the world as well, should be given a mission similar to the design of those who colonized the New World. Everything that had been thought about these matters by others, Roosevelt understood, had been wrong, because they were thought out on a too-small scale, and without the sense of linking science and technological development—the American System—to the project.

Roosevelt proposed that there be surveys done of Asia, Africa, Australia, and North and South America, to determine areas of millions of square kilometers for resettlement. Plans would then be drawn up to develop infrastructure, irrigation systems, cities, farming. He wanted to build a number of superports at key locations on several continents, to help speed a just world trade. He proposed the construction of several major rail lines, including in China, and a link through China to Russia. He also proposed to build a rail line across Africa, from East to West, the old trans-Sahara project of France's Gabriel Hanotaux, and a rail line from the new Gulf superport, through Iran, into Russia, and then going east and west. He called for construction of canals and waterways in Asia and Ibero-America, and for water-management projects in Asia, including the Ganges-Brahmaputra River system of India, and in Europe linked to the development of hydroelectric power. He also proposed massive irrigation plans for the Sahara; water, said Roosevelt, could be pumped from underground and aboveground rivers and streams for use in gigantic reforestation projects, oil resources being developed not only for export, but mainly as a part of these larger projects.

This sounds familiar to all of us. And yes, the Global New Deal is the direct forerunner of LaRouche's grand design today, more so even than you may think. Let me give two anecdotes to show what I mean.

First, when Roosevelt, after Yalta, on February 1945, visited the Middle East, he told his friend and Labor Secretary Frances Perkins: "Why is the Mideast so unstable? Because people here are so poor. They have almost nothing to eat. They have nothing to be normally busy about. They need supplies, and they need to find them in their very land. Only this would diminish the risks of a big explosion in these regions. See what the Jews have been doing in Palestine. They constantly invent new ways to cultivate the desert." He stopped to think a bit, and then went on: "When I am going to be no longer President, and this bloody war is at last going to be finished, I think that we may head to the Mideast with Eleanor, to see if

we could set up some firm, such as the Tennessee Valley Authority, and do something for these countries." Well, he could not think of nuclear energy in those days, but the concept of a common purpose, of peace through common development, is fully there.

Second anecdote: Perkins reports the following dialogue between F.D.R. and a pretentious journalist of those days:

"Are you a communist, Mr. President?"

"No."

"Are you then in favor of capitalism?"

"No."

"Are you a socialist?"

"No."

The young man, who had his notes in his lap, continued:

"But then, what is your philosophy?"

"My philosophy," said Roosevelt. "I am a Christian and a democrat, and I prove it through my acts, that's all."

After Roosevelt was reelected for a fourth term, in 1944, and used the election campaign to educate Americans about their special responsibility in the creation of the postwar world, the British and the Wall Street bankers did not like it at all. Republican candidate Thomas Dewey, who was controlled by John Foster Dulles, whose personal characteristics were even worse than those of his brother Allen, claimed that Roosevelt and the New Deal apparatus responsible for his economic proposals were communists. The British sent emissaries to check whether the situation were really as bad as they thought. That is, as good British oligarchical financiers, they wanted to debrief F.D.R. on his plans to finance his projects.

At the Pacific War Council, in Washington, F.D.R. said that he wanted to create low-interest credits for projects and programs, and wanted to work toward a coordinated plan to eliminate the interest-rate problem completely. He proposed that steps be taken by governments to bring this about: It was his conception of a Bretton Woods system. Lord Halifax, the British Ambassador to Washington, already made apoplectic with a plan to bring several million Chinese into underpopulated Australia, then sensed that something bigger was at stake. He questioned Roosevelt about how such a broad plan could be only for the Pacific. The President, he warned, was proposing major changes that would have a major impact on the rest of the financial world, including his own country, Britain. "So be it," Roosevelt replied soberly.

Then, Halifax asked what serious economic experts thought of such radical ideas. Roosevelt said politely that

he welcomed the ideas of everyone, including the people at that table. He then continued, that “cooperative allies did not need to be, or need, experts to make their plans work.” When Halifax silently expressed his dislike for such poor taste, Roosevelt added: “I realize that the experts would probably attack this proposition [about debt and interest] with enthusiasm, however, I have come to realize that nearly everything taught me in college by ‘the experts’ has been proven wrong!”

The Aftermath of F.D.R.’s Death

But Roosevelt, overworked and overtired, died of a massive cerebral hemorrhage on April 12, 1945. During his last days, he was working on a plan which he had preliminarily dubbed “Food for Peace,” which involved the unleashing of American agriculture to feed the world, while deploying American technology to make hungry nations food self-sufficient. On the day he died, one Chicago banker sighed with relief: “Thank God, that’s over.” But the way the majority of the American population felt was expressed by a young soldier, who stood before the White House, repeating: “I felt as though I knew him.”

Churchill did know that Roosevelt’s health was deteriorating, through reports of his own personal physician. It is certainly the case that Churchill deliberately caused strain and helped to wear down Roosevelt by personally insisting on two summits in Canada during the height of the 1944 Presidential campaign, and though his delay of the proposed summit with Stalin until it required a difficult, 12,000-mile mid-winter trip to Yalta.

In any case, as soon as Roosevelt was buried, the British oligarchs and the Wall Street establishment did everything to throw out his plans and programs. The United Nations was soon taken over by a pack of British agents; Stalin’s paranoia was worked upon and the conditions for the Cold War established; Truman was induced to drop two atomic bombs on Japan, to scare any opponents of the new world order; the doctrine of Mutually Assured Destruction was imposed on fearful populations; and the British, French, Dutch, and Portuguese colonies were not freed. The British imperial flag rose again. The Marshall Plan was reduced to a scheme to reconstruct Western Europe as a buffer against Soviet Russia, and not extended to the nations of the South. Worst of all, the legend of a weak Roosevelt, who at Yalta had “sold Poland, Hungary, Romania, and China down the river, with no respect for the nation-states,” was spread by the British themselves, helped by the Harrimans and the Dulles brothers, when, in fact, it

was Churchill who had cynically started a two-empires game with Stalin, to protect his own!

The Torch Is Passed

It is only today that we have a clear chance to reverse that disaster, and go back to what Roosevelt intended. It is the old idea of peace through mutual development, in Europe and on a world scale. It was first the attempt of Count Sergei Witte, Emil Rathenau, and Gabriel Hanotaux at the end of the Nineteenth century, and second, that of Albert Thomas and Walther Rathenau at the end of World War I, the idea to mobilize the means of a dirigistic economy set up for war in order to secure post-war peace through great civilian projects. Third, it was Roosevelt, and now it is up to us to succeed at the point where those predecessors left history. Lyndon LaRouche is the man carrying the torch, with our strategy to make of the financial crash a lever and an eye-opener to go, politically, beyond our predecessors. It is, this time, the frontal and decisive fight against British imperial methods, with no compromise possible, inside and outside the United States.

For we Western Europeans, in particular, it is a very precise challenge, whose meaning can only be understood if we go back to the Europe of 1945. Because it is then, that what was left of the Roosevelt drive came back to us, endowing us with a unique responsibility whose hour of truth is coming today. We had the chance, in particular we French and Germans, to receive the best of the inheritance, and our historical duty is to bring it back to the whole world, as a gift for its and our future. We French and Germans have not yet grasped a real understanding of what it means, so, if you have been moved by the fight that Roosevelt led until his death, you have to consider the key point I am going to make now.

If we managed to build our modern states from the rubble of World War II, it is thanks to the Rooseveltian drive; not because of the American protection against the Reds, but because of the ideas of the American System that were applied in the Europe of those dark days. It is here that the name of Jean Monnet reemerges, at the core of a crucial challenge.

Monnet and ‘Indicative Planning’ In France

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the need to create the political conditions for such dirigistic policies. It is the combination of these two things that saved us from chaos and collapse.

Monnet, as soon as he arrived in France, in 1944, stressed the need for “indicative planning,” to break with the routine, promote pioneering technologies, and create a national drive to achieve at the same time reconstruction, modernization, and an increase in the living standards of all. He conceived, following the Roosevelt model, a team of about thirty people to propel the French administration, and to organize a collective effort around modernization committees, composed of representatives of the administration, experts, employers, trade unionists, and executives, to muster all the forces of the nation around a “one.” He proposed to de Gaulle to take full responsibility for this Commissariat au Plan, on the condition that he be directly connected to the then-president of the Council, the head of the French executive. At the end of Monnet’s presentation, de Gaulle asked him: “You are certainly right. But do you really want to try?” Monnet answered: “I don’t know if I am going to succeed, but I am convinced that there is no other way.”

When de Gaulle left office, in January 1946, Monnet imposed his full powers on all the weak French politicians, and centralized the state economic policies around him. The first three French plans were a total success, and the basis of the French economy was reestablished. A key point, is that to finance the investments in the plan without discontinuity or inflation, a fund for national modernization and equipment was created, to which Monnet managed to give full responsibility for the management of the equivalent in francs of the Marshall Plan funds, as industrial leverage. In other words, the French authorities would get American basic products as grants or with long-term loans; they were re-sold inside France for francs, the equivalent of the dollar prices; and with those francs, the fund would lend to industrialists or invest in equipment for projects, with a leverage effect, a multiplier economic impact, anti-inflationary by its very nature. In other words, the fund was set up as a central reconstruction engine, collecting the repayments in francs and channelling them into further investment projects, in accordance with the needs of the nation as defined by the plan.

It was in France and Germany, through the French Fond National de Modernization et d’Équipement (National Fund for Modernization and Equipment) and the German Kreditanstalt für Wiederaufbau (Reconstruction Credit Bank), that the Marshall Plan funds played the role that Roosevelt would have wanted. Monnet’s comment was that, in Great Britain, the Marshall

aid credits, instead of being used to restore or to modernize industry, as was the rule in France and in Germany, were used with the perspective to restore British financial power, according to the perverse system of foreign investments. The weakness and backwardness of British industry were caused by just that, and they kept accumulating over time.

In France, the concept of indicative planning, as conceived by Monnet and de Gaulle, was developed by a small team of people instructed to bypass the bureaucracy through the organized pressure of the trade unions and the employers’ associations, the Roosevelt-Monnet method. Philippe Lamour, the creator of the Compagnie du Bas-Rhône-Languedoc, which modernized southeastern France, and then of the Société du Canal de Provence, the Corsican Somivac, and the Société pour l’Aménagement des Coteaux de Gascogne, all gigantic projects on the scale of the economy of France in those days, reports the following, according to Libert Bou:

David Lilienthal [first head of the Tennessee Valley Authority] inspired us. Monnet had given me his book, *Adventurer in Planning*, to read, and I was enthusiastic. There had happened at the same time water management, agricultural development, land development, and the construction of the first atomic energy plant. When Lilienthal came to Paris, Monnet introduced me to him, and then told him: ‘Please, tell this young man what you have done in Tennessee. Tennessee, it was no better than Auvergne! It was made up of badly kept, old farms, and now it is a land of plenty.’ Lilienthal laid out the notion of land development—*aménagement du territoire*—and so we started to do it in France. In *Build for the People*, Lilienthal indeed specified that what was done in the United States could be done in Europe, in the Po and Rhône valleys, for example, or in Asia and Africa, in the Ganges and Nile valleys. It was a dynamic concept which completely changed my ideas on agricultural investment. I could not convince anybody in the Agriculture Ministry, but we did it, because thank God it coincided with the Marshall Plan. It is then that the agricultural revolution started in Europe.⁶

It is therefore clear that it was with the American methods of the New Deal system, that Europe was salvaged from the rubble of World War II and the backwardness of most of its elites.

Even more interestingly, Monnet thought that if French industrialists were to proceed by the old methods, disaster would soon loom. So, he told his team: “Let’s send them to the United States.” And he had his friends organize the famous “productivity missions,” through which hundreds of French industrialists came to America to learn how the Americans worked.

It was with the American methods of the New Deal system, that Europe was salvaged from the rubble of World War II and the backwardness of most of its elites. Thanks to Roosevelt, the ideas of the American System came back to Europe to inspire the German system of ‘Rhineland industrialism,’ and the French ‘indicative planning.’

West German Chancellor Konrad Adenauer (left) and French President Charles de Gaulle, Rheims, France, July 1962.



Let’s hear Monnet’s close collaborator, Jean Fourastié, comment:

The *missions de productivité* were Monnet’s baby, and originally linked to the Marshall Plan. I organized them with Bob Silberman, sent to France by the U.S. Office of Labor. We put together 400 of such missions, assembling in the same boat industrialists, engineers, specialists and workers. [In 1946 France, such an idea, with industrialists who had just cooperated with Nazi Germany, and workers who were, in great numbers, Communist affiliated, was in itself quite an undertaking.—JC] There was a unanimous judgment when they came back: They had been given the recipe for a take-off.

Here comes the most interesting part. Fourastié continues:

The idea was very well received, quickly and everywhere. We all noticed that there was something paradoxical that our European treatises on economic science would ignore the concepts of productivity and technological progress. Economic science, as it was taught in France—but the situation was the same in all Europe—ignored such notions.

Later, he commented, “We owe it to Monnet and America.”⁷

The European Coal and Steel Union

At that point, Monnet understood that both economically and politically, continental Europe could not do without an active and independent Germany. He was convinced of it when he met his British friend Edwin Plowden, who was to become the first president of the British Atomic Energy Authority, in 1954. Plowden, otherwise a very clever and well-informed man, exhibited an absolute lack of interest in European continental development. He was only concerned, deplored Monnet, with the value of the pound, the British Empire, and the “special relationship” with the United States. Monnet thus realized that nothing good could be done with Great Britain. Then he looked at the American leaders, and, comparing them to those of the Roosevelt times, concluded that not much could be accomplished with them either. Hence, his idea of a “federal Europe,” as a long-term political reference.

He was well aware that it is not through abstract schemes that you can change reality; therefore, he decided to start with a precise physical project, then the much-needed physical base for Europe: coal and steel production. He saw in it three things: the first step toward peace through development in Europe, the possibility of con-

cretely integrating Germany as a full-fledged independent partner in European development, and, for France, the only grand design that would force the break with its economic backwardness and its catastrophic colonial delusions. Later, in 1956, his second step for the economic integration of Europe was also physical: It was the Euratom, the atomic energy production agency, and not the Common Market, which he only endorsed when there was no other choice. Europe, he would keep repeating, is “a federal power plus the peaceful use of nuclear energy.”

As soon as Monnet had the idea of a European Coal and Steel Agency, with a Franco-German core but open to all European countries wishing to join, he started testing it with his close network of friends. On the basis of such discussions, he wrote a short and precise note for then-president of the French Council of Ministers Georges Bidault. Let me quote its main points:

The accumulated obstacles prevent the immediate realization of this close association of the peoples of Europe that the French government considers as its goal. The way to overcome such obstacles is to immediately engage the action on a limited but decisive point: The joint production of coal and steel would immediately ensure the creation of a common basis for economic development, a first step toward European federation, and would change the destiny of those regions of the world, for so long involved in the production of weapons of which they have been most often the main victims. . . . In opposition to an international cartel which has the tendency to share and exploit national markets for restrictive practices and to maintain high profits, our planned organization would secure the fusion of the markets, the expansion of production, and the adjustment from above of the living standards of the workers.⁸

Bidault was not enthusiastic, but fortunately, Foreign Affairs Minister Robert Schuman’s right-hand man, Bernard Clappier, gave the Monnet note to his minister. Schuman, on April 29, 1950, was going for a weekend to his house in Lorraine. He used all his time there to read and reflect upon the paper, and when he came back to the Gare de l’Est train station in Paris, he told Clappier (he was not a great speaker): “Well, I have read the Monnet paper; it is a revolution. My answer is yes.”

Monnet was in a hurry, because there was a Franco-British meeting in London scheduled for May 10, to discuss an American project on dismantling of the Ruhr Authority. Monnet knew that he had to take the Anglo-Americans by surprise. As soon as Clappier informed him of Schuman’s support, he rushed to meet his friend Alexandre Parodi, General Secretary of the Foreign

Affairs Ministry, to tell him not to inform his administration, because “to succeed, we had to leave aside all the ambassadors and the usual diplomatic impediments.” Schuman then sent a messenger to their friend Konrad Adenauer, caught during a cabinet meeting on May 9, which the French envoy asked to interrupt. Adenauer, not very happy about it, was overwhelmed with joy when he learned what all this was about. “It was exactly my conception of harmonizing the key European industries, and I sent my full approval to Schuman.”

Two steps remained to be taken: First, to convince the French government to approve it, also on May 9, and to announce the project in the afternoon, through a Schuman declaration at the Foreign Ministry, the Quai d’Orsay, in the presence of Monnet and his team! The press and the ambassadors fell off their chairs in surprise. The second step was to neutralize Dean Acheson, the American Secretary of State, who had the bad idea to stop over in Paris before going to London. Monnet masterfully did the job, and “the limited imagination of my friend Acheson,” writes Monnet, may have prevented him from seeing all the implications of the project.

On May 10, in London, British Foreign Secretary Ernest Bevin had a fit of rage: “Britain has been humiliated! This is the policy of *le fait accompli*. We can’t accept that.” French Ambassador to London René Massigli supported Bevin, and Schuman presented his deep apologies, but modestly tilting his head, he added: “But it is now done.”

Monnet was not at all surprised. Lord Plowden comments: “Since my conversation with him in the Spring of 1949, Jean Monnet, I believe, had renounced the idea of building Europe with Great Britain.”⁹

Our Task Today

Now let’s come back to Europe at the end of May 2000. We have a clear task. And our standards are the Schuman-Monnet-Adenauer initiative of 1950, together with the Franco-German friendship treaty of 1963, the de Gaulle-Adenauer treaty. Well, the formalistic bureaucrats would say, “But Mr. Cheminade, you are putting together two things that can’t be: on one side, Monnet’s federal conceptions—which German Foreign Minister Joschka Fischer claims to reflect—and on the other side, de Gaulle’s absolute attachment to national sovereignty. These do not work together.” Well, I am happy to say, they do. Not in a formal way, but as a matter of content.

This is the lesson of Roosevelt. Put the content first: to win the sacred cause of the nation-state means first to

defeat the British imperial methods, and their Anglo-American upsurge. This can only be done through associations on the basis of common principles and common causes, with a precise backing of great projects, to shift the economic conditions and change the thinking of the peoples. For such great projects, if they exist, and as they proceed, delegations of sovereignty to a higher authority are possible, not to stifle or crush the nation-state, but, on the contrary, to give it a higher purpose. Not institutions built on quicksand, out of ideological prejudices, but coming into being out of a common purpose, common actions on the physical reality. Physical economy first!

In that sense, Monnet and de Gaulle worked, at the crucial moments, in the same direction, and, in a way, Adenauer and Roosevelt were their common denominators. In Germany, it is the track of Friedrich List, and in France that of Carnot. The key point here, is that both French and German original contributions first created the American System, and that after World War II, thanks to Roosevelt, such ideas came back to Europe to inspire the German system of “Rhineland industrialism,” and the French “indicative planning.” What I presented to you today, is the irrefutable evidence of this.

Ah, but this is not an abstract matter, food for bureaucrats, historians, or a passive audience. It is history, here and now. It gives us—Frenchmen, Germans, and continental Europeans—a special responsibility toward ourselves, the United States, and the world. We have to pick up the torch that our leaders have left lying on the ground, and build Europe in the only way it could be meaningful, with a great design for itself, and beyond itself. This means the spirit of Monnet, Adenauer, Schuman, and de Gaulle, of De Gasperi and Mattei, of which the New Bretton Woods and the Eurasian Land-Bridge are the expressions. They belong not to Europe or to the United States, but to our common future as an alliance of sovereign nation-states, as living gifts for our future, enriched by our common contributions.

Retrospectively, we can say this or that, and grumble about such-and-such shortcomings. Maybe Roosevelt didn't have the best understanding of German and French history, and he certainly should have kicked his Treasury Secretary Henry Morgenthau in the ass, for his insane plans to destroy Germany forever and to turn France into pastureland. Maybe Monnet was too much of an Anglo-Saxon, and his federalism was not compatible with the nation-state principle, at least in the long run. Maybe de Gaulle, in 1945, still had his own imperial delusions, and his dreams of l'Union Française were dangerous, as proven by the Setif massacres of May 8, 1948,

by the colonial French troops in Algeria.

But, the real problem comes, when our grumblings prevent us from acting today. Because we have no excuse, if we look at it from the standpoint of the future, and not of the past. A leadership cadre has been developed around our movement, around the ideas of LaRouche and his co-thinkers, and we have developed, or should have developed, a mastery of the questions of human cognition that our predecessors had not. All our conference has been about that. Now you are in a condition to compare, and you have nothing left to hide. We know better who we are.

Therefore, as for us Europeans, we have an additional duty. It is to revive and bring back to the United States what is left in our hands of the treasure that was sent to us from America in the postwar reconstruction. This means to support LaRouche, and, yes, to intervene in that sense in American domestic affairs, through the support of the only present-day representative of the historical American System, our American System.

Let me end with two quotes, one from Franklin Delano Roosevelt, the other from Robert Schuman. Not two of these nice quotes which make you look literate; but instead, of the type that are aimed at changing the meaning of one's life, and which are both of absolute relevance to our present identity as patriots and world citizens.

Roosevelt, at the Democratic Convention of 1936: “To some generations much is given. Of other generations, much is expected. This generation of Americans has a rendezvous with destiny.”

Schuman: “What we do is not only done for our nations, we do it while looking far beyond our borders, thinking of what all humanity expects from us.”

Indeed, we have today a rendezvous with destiny. Our predecessors are looking upon us, and humanity expects us to move, always beyond the borders of our cognition, always thinking and doing more, to win the decisive battle and defeat the oligarchical principle once and for all.

1. George Ball, interview with Eric Roussell, in Eric Roussell, *Jean Monnet* (Paris: Fayard, 1996). All quotes from Roussell have been translated by the author from the French.
2. Emmanuel Monick, *Emmanuel Monick pour Mémoires*.
3. Robert Nathan to Eric Roussell, in Roussell, *op. cit.*
4. Jean Monnet, Dec. 15, 1941.
5. Lord Roll to Eric Roussell, March 12, 1992, in Roussell, *op. cit.*
6. Libert Bou to Eric Roussell, Rungis, June 27, 1992, in Roussell, *op. cit.*
7. Testimonial of Jean Fourastié, Jean Monnet Fund, Lausanne, Switzerland.
8. Jean Monnet letter to Georges Bidault, April 28, 1950, in Roussell, *op. cit.*
9. Lord Plowden to Eric Roussell, in Roussell, *op. cit.*

LaRouche in Rome

Nations Must Act Now for New Bretton Woods!

EIRNS/Gabriele Carnelli



Lyndon H. LaRouche, Jr., (center) addresses Rome conference for a New Bretton Woods.

Democratic Presidential pre-candidate Lyndon LaRouche addressed a conference entitled “Towards a New Bretton Woods” in Rome on June 23, at the Cenacolo Hall of the Italian Parliament. LaRouche told the audience of politicians, businessmen, journalists, and students, that the time has come to create a just world economic order, in which “sovereign nations live at peace with one another, for the common benefit of mankind.” In order to do this, LaRouche said, governments must take executive action to form a New Bretton Woods system now, on the successful model of what was done in Europe and the United States after World War II. This time, however, we must complete the work of dismantling the colonial system, as President Franklin Roosevelt had intended to do before he died in 1945.

The “New Bretton Woods” conference was held at a hall run by the Italian Chamber of Deputies, because a Parliamentarian from the Italian Popular Party (PPI) made an official request to hold a meeting with the “American economist and Presidential candidate Lyndon LaRouche.” The Government Minister for relations with the Parliament, the Hon. Patrizia Toia, also placed her name on the invitation to the conference. These individual politicians thus joined the growing number of Italian Parliamentari-

ans and Senators, from all political factions, who are acting on the LaRouche movement’s proposals for major change in economic policy. In the past six months, motions calling for a New Bretton Woods have been introduced into the Italian Senate and Italian House, the European Parliament, and the Milan City Council.

‘Profound Analysis’

During the discussion period, Parliamentarian Michele Rallo, from the opposition National Alliance (AN), said that he fully endorsed LaRouche’s profound analysis of the current economic situation, although he thought that many at

the political level had only a superficial understanding of the problem. From what he saw locally, however, in his district in Sicily, he thinks that the system was definitely in the process of exploding, and therefore he said he hoped the movement for a New Bretton Woods grew rapidly in the coming period.

A parliamentary aide to another member of AN, said that he had met LaRouche over ten years ago, and was honored to be present today, because everything that LaRouche had told him about the world economy had come true. Thus, he congratulated Lyndon and Helga LaRouche for the battle which they are waging, and said that this is an historic fight which must be carried forward in this period.

During the discussion, LaRouche also touched on the question of the Jubilee year, which is currently a major theme of political discussion in Italy. LaRouche said that the discussions around debt forgiveness, and especially the work of Pope John Paul II, dovetail well with the international moves towards a New Bretton Woods.



Conference attendees at Cenacolo Hall, Italian Chamber of Deputies.

EIRNS/Gabriele Carnelli

International Ad Campaign Launched for N.B.W.

On July 20, on the eve of the Okinawa meeting of the Group of Eight nations, a call issued by the "Ad Hoc Committee for a New Bretton Woods" appeared as a paid advertisement in two of Germany's major dailies, *Die Welt* and the *Frankfurter Rundschau*, accompanied by the names of more than 90 of its leading endorsers. It had been published one day earlier in the London-based *Al-Arab International*. These were the opening shots in an international advertisement campaign on behalf of economist and American Presidential pre-candidate Lyndon LaRouche's proposed convening of a New Bretton Woods conference.

The call, signed by hundreds of high-ranking personalities worldwide, had, however, been rejected by another of the major German papers, the *Frankfurter Allgemeine Zeitung (FAZ)*, on "principled grounds," according to manager Jochen Becker.

Advertisement Text

It was undoubtedly the *content* of the Committee's advertisement, as well as the impressive nature of the signers, that grated on the *FAZ*, whose economics-page editor is a prize-winning devotee of the theories of anti-government economist Friedrich von Hayek. The ad begins: "The governments of the G-7 nations have repeatedly demonstrated

Ad-hoc-Komitee für ein Neues Bretton Woods

Die Regierungen der G-7 Staaten haben wiederholt ihre Unwilligkeit und Unfähigkeit demonstriert, den drohenden Zusammenbruch des globalen Finanzsystems durch dessen rechtzeitige und umfassende Reorganisation abzuwenden. Dies macht es zwingend erforderlich, daß in allen Ländern diejenigen das Wort erheben, die die verheerenden Folgen der systemischen Finanzkrisis erkennen.

Wir, die Unterzeichner, verweisen darauf, daß Lyndon LaRouche weltweit der Ökonom ist, der die Ursachen der Systemkrisis am längsten und am tiefgehendsten analysiert und zugleich ein umfassendes Maßnahmenpaket zu ihrer Bewältigung erarbeitet hat: Das Anti-Krisenprogramm für ein Neues Bretton Woods.

Wir, die Unterzeichner, verweisen auf die jüngste Initiative von Mitgliedern des Europäischen Parlamentes, in der es heißt:

- Da die Vereinbarung der Bretton-Woods-Mechanismen von 1944 zur Währungsstabilität und zum wirtschaftlichen Wiederaufbau nach dem Krieg beigetragen hat;
- da nach der Abkühlung des Dollars vom Goldstandard eine tiefe Kluft zwischen Realwirtschaft und Finanzwirtschaft entstanden ist;
- da seit 1997 in verschiedenen Teilen der Welt Finanzkrisen ausgebrochen sind und die internationalen Währungs- und Finanzinstitutionen der Erfüllung ihrer Aufgaben sehr mangelhaft nachkommen;
- da sich die „Spekulationsblase“ verheerend auf die Volkswirtschaften der Entwicklungsländer ausgewirkt, die Strukturen der Weltwirtschaft völlig transformiert und mindestens einen Umfang von 300 000

Mrd.\$ gegenüber einem weltweiten BIP von etwa 40 000 Mrd.\$ erreicht hat, sei(en)

- a) die Einberufung einer neuen Konferenz ähnlich derjenigen von Bretton Woods anzustreben, deren Ziel es ist, ein neues Weltwährungs-system zu schaffen, das die Mechanismen, die zu der Spekulationsblase führten, gänzlich beseitigt;
- b) die Möglichkeit zu prüfen, die Währungs- an ein neues Bezugssystem zu koppeln und die Veränderungen der Wechselkurse besser und vollständiger zu kontrollieren;
- c) neue Richtlinien zu erörtern, die Investitionen in die realwirtschaftlichen Sektoren ermöglichen und Infrastrukturprojekte von kontinentaler Dimension definieren sollen.

Die gefährliche Absurdität der jetzigen Lage wird noch dadurch unterstrichen, daß die sogenannte „Neue Wirtschaft“ gerade in dem Moment vom Weißen Haus in den USA und den Regierungen der Europäischen Union als grandioser Erfolg gefeiert wird, in dem die mit diesem Mythos aufgepumpte Finanzblase platzt! Weit davon entfernt, Wachstum und Entwicklung der Weltwirtschaft zu befördern, hat sich die sogenannte „Globalisierung“ in Wirklichkeit als ungezügelter Raubtier-Kapitalismus herausgestellt, der die Schere zwischen Finanztrihel und Realwirtschaft einerseits und zwischen Reich und Arm andererseits auf unerträgliche Weise öffnet – und das auf nationaler wie auf internationaler Ebene. Angesichts der sich immer weiter zuspitzenden finanziellen Systemkrisis haben wir, die Unterzeichner, uns entschlossen, das Ad-hoc-Komitee für ein Neues Bretton Woods System zu konstituieren.

Folgende Persönlichkeiten aus aller Welt haben sich bisher diesem Aufruf angeschlossen (Auswahl):

USA UND KANADA: Sen. Walter Brown, Jr. Präs. des Landesrats von Kentucky; Amelia Boynton-Robinson, Bürgerrechtlerin, Alabama; Clair A. Callan, ehem. Kongreß-Abgeordn., Nebraska; Sen. A.D. Eugene McCarthy, ehem. Präsidentschaftskandidat, Minnesota; P. Robert J. Cornell, ehem. Kongreß-Abgeordn., Wisconsin; Mervyn Dymally, ehem. Kongreß-Abgeordn., ehem. Vize des Ausschusses der Isthmischen Abende, (Black Caucus), Kalifornien; Cornelius Gallagher, ehem. Kongreß-Abgeordn., New Jersey; Bischof Thomas A. Gullickson, Detroit; Bischof Elias El Hayek, Montreal, Kanada; Carlton Horner, ehem. Direktor (Organisation) der Gewerksch. UAW, Oklahoma; Melvin Muhammad, Landesvors. der Gewerksch. NAEPARCEME, Nebraska; Sen. Joe Neal, Vize des Black Caucus im Landtag von Nevada; Demetrius Newton, Präs. des Landtages von Alabama; Abdul Alim Muhammad, Sprecher der Bewegung Nation of Islam, Washington, D.C.

blik; Bischof Antonin Dvřez, Drohiczyn, Polen; Dr. Stanislav Fischer, Abgeordn., Tschechische Republik; Prof. John Erickson, Prof. für Verteidigungs-Stud., Univ. Edinburgh, Schottland; Prof. Dr. Viktor Fedosov, Wirtschaftswissenschaftler, Ukraine; Senator Jozef Franczek, Vize des Senatsaussch. f. Landwirtschaft, Polen; Pietro Giubilo, ehem. Bürgermeister von Rom, Italien; Prof. Václav Gvozdenec, ehem. Sprecher des Parlamentes, Georgien; Fritz Herrmann, Vize-univers. Bismarck-Universität, Prof. Dr. Bozidar Horvat, Okonom, Kroatien; Prof. Dr. Augustin Marian Hiska, Abgeordn., Slowak. Republik; Hans Khachatryan, Abgeordn., Armenien; Prof. Dr. Hans R. Klecatsky, ehem. Justizminister von Österreich; Prof. Dr. Hans Köchler, Präs. der International Progress Organization, Österreich; Janom Kohlíček, Abgeordn., Tschech. Republik; Prof. Tzvetan T. Kovachuk, Traz Slavo-berko Univ., Ukraine; Janina Kravs, Abgeordn., Polen; Aleksander Kryzmirski, Vize-Justizminister, Vize-Außenminister von Polen; Prof. Aleksander Legatowicz, Okonom, ehem. Parl.-Abgeordn., Polen; Basim Mahmudmehdi, Int. Forum Bos-

ni, Prof. Dragoljub Stojanovic, Univ. Sarajevo, Bosnien und Herzegowina; Prof. Dr. Noyel Stojanovic, Int. f. Finanzen, Kiew, Ukraine; Dr. Marko Veselica, Präs. der Kroat. Christen. Union, Kroatien; Natalja Vitrenko, ehem. Präs.-Kand., Abgeordn., Ukraine; Bernard Zamaron, Robert-Schuman-Zentrum für Europa, Lausenburg.

LATINAMERIKA: Sen. Amyllkar David Acosta, Abgeordn., Kolumbien; Roger Cáceres Velazquez, Abgeordn., Peru; Jorge Carrillo, ehem. Arbeitsminister, Kolumbien; H.R. Dr. Humberto Carrillo Torres, Abgeordn., Kolumbien; Dr. Amador Jarama, ehem. Vize-Laushalts- und Schatzminister, Argentinien; Jose Lopez Portillo, ehem. Staatspräsident, Mexiko; Hector Claudio Saby, ehem. Gouverneur von Santa Fe, Argentinien.

AFRIKA, ASIEN UND AUSTRALIEN: Prof. Rashed Ahmad, Vize des Senatsaussch. f. Wirtschaft u. Fin., Islamabad, Pakistan; Prof. Sam Aluko, Okonom, Nigeria; The Hon. Jim Callaghan, ehem. stellv. Premierminister von Australien; The

necessary to establish a New Bretton Woods.

Signatories

Of the hundreds of signers, there are dozens of former members of government, including two former Presidents of their countries—Mexico's Jose Lopez Portillo and Uganda's Godfrey Binaisa. In addition, at least 41 Members of Parliament, most of them currently serving, have put their names on the list as members of the Ad Hoc Committee. The largest proportion of these M.P.'s come from Eastern European nations, which have found the experience of the deregulated "free market" to be

totally destructive of their industry and living standards.

totally destructive of their industry and living standards.

They are also among the nations of Europe, East and West, as well as some from other continents, have joined the Ad Hoc Committee.

In the United States, the largest portion of the more than 230 public figures who have joined the Ad Hoc Committee are elected officials, most on the state or municipal level. Forty-five current or former state legislative officials are on board, and 76 other elected officials. On the national level, four former Congressmen and one former Senator, Sen. Eugene McCarthy, have urged the formation of a New Bretton Woods System.

Egypt Conference Hears Land-Bridge Plan

An April 15-17 conference in Port Said, Egypt, dedicated to the subject of "The New Silk Road and Its Impact on Egyptian Interests," included substantial discussion of the Eurasian Land-Bridge proposal put forward by Lyndon H. LaRouche, Jr. The conference was sponsored by the Center for Asian Studies of the Faculty of Econom-

ics and Political Science at Cairo University, and its proceedings will be published in Arabic.

Conference discussion centered on the question of rebuilding the historic Silk Road with modern technologies, including linking Asia and Europe through transportation networks and development corridors.

Perhaps of greatest interest was the address by Sidqi Abdin on "Europe and the New Silk Road." Abdin contrasted LaRouche's approach, with its outreach across the continent, and the European Delors Plan, which was confined to intra-European transport.

"In recent years discussions about

Please turn to page 130

Amelia Robinson Takes Voting Rights Fight to

During the course of a two-day visit to Warsaw, Poland at the end of May, American Civil Rights leader and Schiller Institute vice-chairman, Amelia Boynton Robinson gave audiences a first-hand report on the election rigging in the U.S. Presidential campaign.

Mrs. Robinson's first appearance was as guest speaker at a seminar at the Lech Walesa Institute, named for the former leader of Solidarnosc and the first post-communist Polish President. Her report to an audience of individuals who do business with the U.S., focussed on the elimination of the Voting Rights Act in the U.S. Presidential election campaign, and a description of her own decades-long struggle for voting rights in Alabama.

While in Warsaw, Mrs. Robinson gave interviews to three newspapers, and did an hour-long radio interview. In these, she developed the key issues in the U.S. campaign: the Democratic Party's trashing of voting rights in its attempt to prevent Lyndon LaRouche



EIRNS/Anna Wei

Schiller Institute vice-chairman Amelia Boynton Robinson in Warsaw.

from challenging Al Gore's nomination; LaRouche's proposal for a New Bretton Woods monetary system to reorganize the disintegrating world economy; and LaRouche's campaign "in

the footsteps of Martin Luther King."

Questions About Dr. King

Mrs. Robinson also met one of Poland's leading bishops. An admirer of Martin

Italian Senators Probe Abuses of U.S. Voting Rights Act,

On June 14, a group of Italian Senators from across the political spectrum presented an inquiry in the Senate, asking the Italian Foreign Minister to comment on the violations of the 1965 Voting Rights Act in the United States. The initiative had been discussed with Amelia Boynton Robinson during her visit to Rome. What follows is the text of the inquiry, and a list of its sponsors.

* * *

Inquiry requesting a written answer to the Minister of Foreign Affairs, Rome, Italy

WHEREAS:

Mrs. Amelia Boynton Robinson, collaborator of Martin Luther King in the movement for the right to vote of African-Americans in the 1960's, and

recipient of the Martin Luther King Medal for Freedom in 1990, informed members of the Parliament and government representatives of the incredible decision by the U.S. Supreme Court, abolishing the Voting Rights Act, which since 1965 has guaranteed the right of each American citizen to participate in the election process, both as a voter and as a delegate [for a Presidential candidate], declaring it "unconstitutional," and upholding an earlier decision taken in the same vein by a local court;

The Italian Parliament was already aware of a decision by the U.S. Supreme Court, a decision equally racist and profoundly unjust, regarding the death penalty, inclusively in cases of doubt concerning the inno-

cence of the condemned person;

Following the decision by the Supreme Court which nullifies, unbeknownst to the public, 35 years of advancement by the movement for Civil Rights in the U.S.A., there have been a number of cases of violations of the right to vote, and of the respect for the right to vote, against some American Presidential candidates, among them Democratic candidate Lyndon H. LaRouche, as documented by Mrs. Robinson, as official observer in the Democratic Party primary in the State of Michigan, and as brought to the attention of the Office for Democratic Institutions and Human Rights [of the Organization for Security and Cooperation in Europe (O.S.C.E.)] in Warsaw, due to the fact that they vio-

Poland

Luther King and John Kennedy, the bishop asked Mrs. Robinson, who worked closely with Dr. King in Selma and Montgomery, many questions about King and the Civil Rights struggle.

A meeting at the Organization for Security and Cooperation in Europe (O.S.C.E.) Department for Human Rights and Democracy was next on the agenda. A week before, O.S.C.E. representatives had told a Schiller Institute delegation that the U.S. vote-rigging was an internal affair of the Democratic Party. Now, Mrs. Robinson debunked that by presenting the history of the fight for the Voting Rights Act.

At a Schiller Institute event in downtown Warsaw, Mrs. Robinson focussed her attention on the young people, challenging them to become involved in politics to fight for justice. In response to a question, she said the secret of building a successful social movement is the principle "unity means strength." One person compared her to the Polish missionary priest Tokarski, and called her "a treasure of love for all of us."

Arkansas Democrats Bar Elected LaRouche Delegates

On May 23, Democratic Presidential pre-candidate Lyndon LaRouche won 22 percent of the vote in the Arkansas Democratic Presidential primary, to Al Gore's 78 percent. Since LaRouche had won 16-25 percent in each of the state's four Congressional Districts, he was eligible for seven to ten of the 48 delegates Arkansas would send to the National Democratic Convention in Los Angeles Aug. 14-17.

Within one week of having filed as National Convention delegates pledged to LaRouche, the Arkansas Democrats who filed received letters signed by state Democratic Party chair Vaughn McQuary, informing them that they would not be seated at the June 24 state convention, nor permitted to attend the National Convention as delegates pledged to LaRouche. Attached was a letter from Democratic National Committee chairman Joe Andrew, in which he ordered state party chairs to "disregard any votes that might be cast for LaRouche," because LaRouche is not a

"bona fide" Democrat. In other words: total disenfranchisement of 53,000 Arkansans who had voted for LaRouche.

On June 20, a lawsuit was filed in Pulaski County Circuit Court on behalf of LaRouche and nine Arkansas Democrats seeking to represent him at the Los Angeles Democratic Convention. The lawsuit asked the court to order the Democratic Party to seat LaRouche's duly elected delegates to the state convention, and to allocate LaRouche his rightful delegates to the National Convention.

On June 23, Pulaski Circuit Court Judge John Ward ruled that the state Democratic Party could proceed with its convention, denying duly elected LaRouche delegates their delegate seats, and giving those seats, instead, to unelected Gore delegates. The LaRouche delegates attempted to attend the June 24 Arkansas state convention, but were denied admittance by the Credentials Committee.

LaRouche

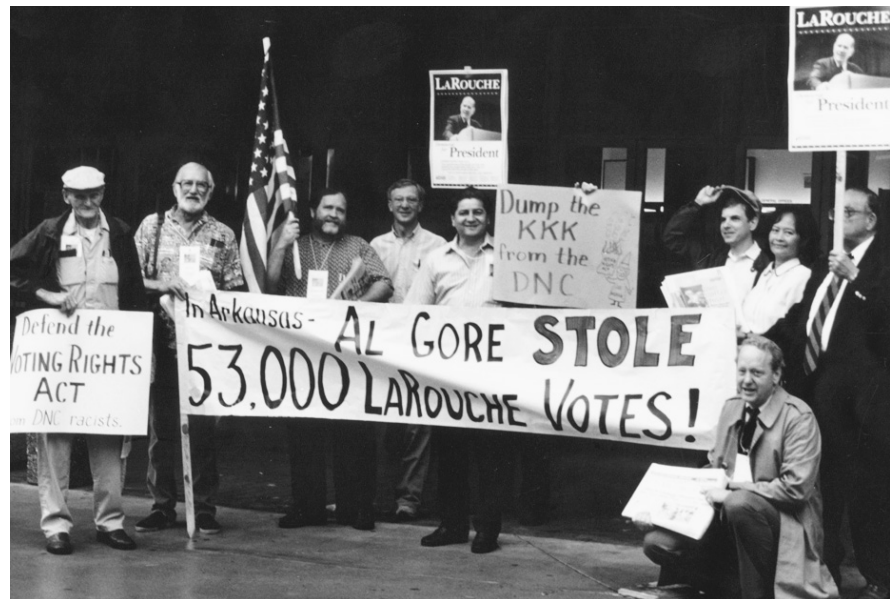
late the fundamental principles of democratic right as stated in the O.S.C.E. Conference on the Human Dimension of 1990.

WE ASK:

Whether or not the government is informed of the extremely grave decision to abolish the right to vote for those Americans who are deemed undesirable by the leaderships of the parties, and what the Italian government thinks regarding this?

—Rome, June 12, 2000

Signed: Sen. Giovanni Russo Spena, Sen. Ersilia Salvato, Sen. Fausto Cò, Sen. Aurelio Crippa, Sen. Antonio Carcarino, Sen. Francesca Scopelliti, Sen. Athos De Luca.



LaRouche Democrats rally at Texas State Democratic Convention against theft of Arkansas LaRouche vote, Fort Worth, June 9.

Ad Hoc Platform Hearings Held by Democratic



EIRNS/Stuart Lewis



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Left: Partial view of panel includes (left to right): State Reps. Erik Fleming, Ed Vaughn, LeAnna Washington, Joe Neal, former Sen. Eugene McCarthy, State Sen. Carlos Cisneros. **Above:** Panel chairman Erik Fleming.

Right: Witnesses (left to right): Melvin Muhammad (Nebraska AFSCME), Marty Jewell (Richmond Housing Coalition), Terri Bishop, Robert Cebrina (Michigan UAW), Steve Whitehead (Portsmouth Central Labor Council). **Below:** State Rep. Thomas Jackson.



EIRNS/Stuart Lewis



EIRNS/Stuart Lewis

Call for New Bretton Woods Passes Alabama State House

A resolution calling for a New Bretton Woods Conference, passed the Alabama State House of Representatives on May 4.

The resolution, which was sponsored by Alabama State Rep. Thomas Jackson, reads as follows:

Whereas, the 1944 agreement of Bretton Woods mechanism contributed to the realization of monetary stability and to postwar economic reconstruction; and

Whereas, there is a divergence

between the real economy and the financial economy since the decoupling of the dollar from the gold reserve system; and

Whereas, financial crises have exploded in different parts of the world, especially since 1997; and

Whereas, the international monetary and financial institutions, in carrying out their tasks, are malfunctioning; and

Whereas, it has been ascertained that the "speculative bubble" has had devastating effects for the economics of devel-

oping countries, completely transforming the structures of the world economy, and reaching the level of at least \$300 trillion, compared to the world GDP of about \$40 trillion; now therefore,

Be it resolved by the legislature of Alabama, both houses thereof concurring, that we call for the convocation of a new conference, similar to the one at Bretton Woods, with the following goals:

(1) Creating a new international monetary system to gradually elimi-

Officials

A group of 11 high-ranking elected Democratic legislators from 10 states were joined by former U.S. Senator Eugene McCarthy in the nation's capital on June 22, to preside over an Ad Hoc Democratic Party Platform Hearing. The prestigious panel heard extensive testimony from a battery of witnesses, many of them elected officials, in three policy areas: the economic crisis, health care, and Constitutional law and justice.

- During the first panel, on the economy, wide-ranging testimony and discussion focussed on the devastating effects on the majority of American people of free trade, NAFTA, budget cuts, and privatization.

Please turn to page 116



EIRNS/Stuart Lewis

Terri Bishop, executive director, Community for Creative Non-Violence Homeless Shelter, Washington, D.C., testifies.

nate the mechanisms which have led to the "speculative bubble."

(2) Evaluating the possibility of anchoring currency values to an element of real reference, and to better and more completely control the movement of currency rates.

(3) Proposing the creation of new credit lines oriented to developing investments in the sectors of the real economy.

(4) Defining infrastructure projects of continental dimensions.

Peruvian Patriots Turn to LaRouche To Stop 'Dope Inc.'

Under the headline "International Drug Trade Wants To Topple Fujimori," Peru's second-largest weekly magazine, *Gente*, featured a seven-page interview with Lyndon LaRouche associate Dennis Small on the cover of its issue, which hit the stands on May 24. The interview detailed the Dope Lobby interests that had picked up opposition Presidential candidate Alejandro Toledo as their instrument to topple Fujimori, using him, as *Gente* quotes Small, "like toilet paper. After you use it, you throw it away."

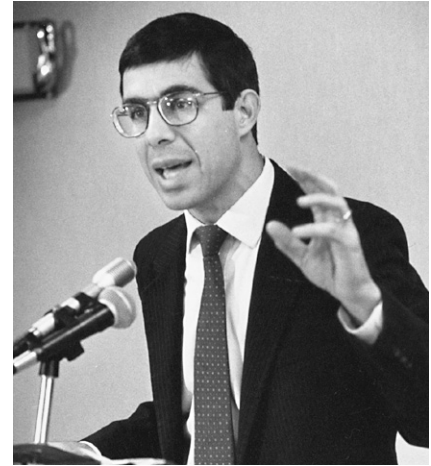
Small told people during his visit, that the objective behind Organization of American States (O.A.S.) calls for democracy was not to secure free elections, but to overthrow Fujimori. This is documented in the dossier, "Ten Uncomfortable Questions for Toledo," which showed that Toledo is run by the same team—speculator George Soros and Harvard punk Jeffrey Sachs—which had already bled nations from Bolivia to Russia, for the benefit of the drug trade.

Drug Legalizers

Small slammed O.A.S. credibility as a "neutral" observer. The head of the O.A.S. election observer mission, former Guatemalan Foreign Minister Eduardo Stein, is a Soros man, Small pointed out. Soros promoted him in a failed Vice Presidential bid, and his brother heads the Soros Foundation in Guatemala.

With the global financial system crashing, Small explained, financiers like Soros and New York Stock Exchange president Richard Grasso, are on a mad drive to legalize the dope trade, in order to prop up the global speculative bubble. Fujimori is an obstacle to that drive, because under his leadership, Peru crushed one of the worst narcoterrorist attacks any country has faced.

One of Peru's leading journalists, Patricio Ricketts, interviewed Small for



EIRNS/Stuart Lewis

LaRouche representative Dennis Small.

eight minutes on his widely viewed TV show, "Democracia 2000," on May 24. Ricketts began by asking Small, if "free elections" were occurring in the U.S. itself, allowing him to report what has happened to the LaRouche campaign and voting rights in general in the United States.

On May 25, national television Channel 10's lead nightly political talk show, "Mesa Politica," interviewed Small live for half an hour. The station then re-broadcast the interview many times, generating calls from around the country.

The next day, *Extra*, a national afternoon daily with a readership of 200,000, ran an interview with Small, headlined: "Those Who Have Handed Over Colombia on a Silver Platter, Want To Hand Over Peru." *Extra* asked why the U.S. didn't begin by cleaning up its own house. Small replied that "very grave violations of election law have been carried out in the U.S." against Lyndon LaRouche, "Al Gore's only opponent in the Democratic Party. . . . So much so, that one asks why the State Department does not pay attention to that, before directing its artillery against Peru. . . . There is a great hypocrisy occurring here, and a desperation to ensure that no viable alternative to speculation arises."

Platform Hearings

Continued from page 115

zation. Witnesses included high-ranking representatives from organized labor and farm organizations, and from advocates for the urban poor and working poor.

- The health-care panel included direct testimony from five witnesses, and videotaped testimony from several more. The testimony addressed the collapse of health-care delivery to all segments of the population, from the very young to the very old, with a special focus on the combined impact of poverty and of the Nazi-like practices of the HMO/managed-care system, which denies treatment to those who need it, whenever such treatment stands in the way of profits.

- The final panel, devoted to issues of Constitutional law and justice, heard from 11 witnesses, who testified about racial profiling, prison privatization, the harassment of African-American public and elected officials by the Department of Justice, and the injustice of the death penalty.

In welcoming remarks, Dr. Debra Hanania Freeman, national spokeswoman for Lyndon LaRouche, whose campaign committee facilitated the hearings, explained that they were necessitated by the Democratic National Committee's failure to hold comprehensive platform hearings. The D.N.C.'s reasoning was to insist that "the fundamentals are sound."

State Rep. Erik Fleming (Mississippi) chaired the prestigious panel, which included:

- Former U.S. Senator Eugene McCarthy (Minnesota)
- State Senator Carlos Cisneros (New Mexico)
- State Senator Joe Neal (Nevada)
- State Rep. Perry Clark (Kentucky)
- State Rep. John Hilliard (Alabama)
- State Rep. Thomas Jackson (Alabama)
- State Rep. Harold James (Pennsylvania)
- State Rep. Ernest Newton (Connecticut)
- State Rep. Coy Pugh (Illinois)
- State Rep. Ed Vaughn (Michigan)
- State Rep. LeAnna Washington (Pennsylvania)

Los Angeles Concert

'A Tribute to the Spirit of Man'

On April 29, 150 people gathered in a church in Arcadia, Calif., to hear to a concert sponsored by the Schiller Institute. As Dr. William Warfield, the world-renowned operatic baritone, had told a group of students and activists the night before, normally man only nourishes his body—but music nourishes the soul.

Musicians from China and the Americas performed an entire spectrum of Classical music: from Bach, Verdi, and Puccini, to American spirituals, Mexican, American, and Chinese folk songs, and classical Chinese music.

It was without any doubt Warfield, at the age of eighty one of the world's leading experts on Negro Spirituals and German *Lieder*, past president of the National Association of Negro Musicians (1985-90), and a board member of the Schiller Institute, who anchored the very diverse program, pulling together the offerings from around the world.

On the first part of the program:

- Three singers from the National Association of Negro Musicians, ages ranging from 75 to 85, performed Verdi and Puccini arias, American folk songs, and spirituals.

- Mexican music educator and

choral director Alfredo Mendoza presented a Mexican folk song, and an aria from Mozart's *The Magic Flute*.

- Zhao Gui-jin introduced the audience to the Chinese reed flute with a folk song from southwestern China, and Wang Lian told the story of the "Pavilion of the Yellow Crane," music inspired by the poet Li Bai from the Tang dynasty (c. A.D. 778).

- William Warfield performed "Du bist wie eine Blume," and "Die beiden Grenadiere," both by Schumann, and ended the first half of the program with two haunting spirituals, "Li'l Boy, How Old Are You?" and "Chillun Did You Hear When Jesus Rose?"

The second part of the program was even more densely composed than the first. Mendoza performed three songs, from Schubert's "Winterreise" and "Die Schöne Müllerin," and a song from Schumann's "Dichterliebe," followed by Warfield with "Wanderers Nachtlied" and "Der Erlkönig." Wang Lian increased the tension by performing "Under Heavy Siege," composed in 202 B.C.

At the end, Warfield closed the circle by singing "Deep River," which moved many in the audience to tears.



Baritone Dr. William Warfield



Tenor Alfredo Mendoza

Taras Muranivsky Has Passed On

We lost one of the best people in the world this last July, Taras Vasilyevich Muranivsky. Professor Muranivsky died shortly before midnight on Monday, July 17, *en route* to the hospital, after suffering a heart attack at his home in Moscow. He was 65 years old.

Professor Taras Muranivsky was president of the Schiller Institute for Science and Culture, the Moscow branch of the international Schiller Institute and the LaRouche movement in Russia, since shortly after its inception in 1992. The title of Schiller Institute president—that position of standard-bearer, for which he volunteered—barely hints at the enormous work Taras Vasilyevich accomplished, and the profound impact he made in Russia, Ukraine, and the entire world during the past decade, and will continue to make. Who can count the newspaper articles he published, the pamphlets, translations, the seminars he initiated and addressed, the conferences at which he spoke, the travels he undertook, and the organizing flanks he opened? — since the day in November 1991, when Prof. Muranivsky exclaimed to the historic Schiller Institute conference in Berlin: “I think we should spread the LaRouche ideas all over the world!”

We remember Taras’s patient attempts to teach blockheaded Congressmen, parliamentarians, and officials in the West, the deadly folly of their forcing neo-liberal economics on Russia and Eastern Europe. We remember one of his first public interventions abroad, a letter to the editor published in the *Frankfurter Allgemeine Zeitung* on March 16, 1993, in which Prof. Muranivsky succinctly



EIRNS/Christopher Lewis

IN MEMORIAM

demonstrated that the International Monetary Fund’s “shock therapy” then being imposed on Russia was “medicine which kills the patient,” and he counterposed to “this immoral and discriminatory policy, [which] strikes back like a boomerang against the states that follow it,” an alternative: the “Productive Triangle” infrastructure and industrial development plan, initiated by Lyndon LaRouche and the Schiller Institute.

The Early ‘90’s

Taras did much—very much—to teach our members and associates about Russia in the tumultuous early 1990’s. And, we remember his coming all the way from Moscow to Rochester, Minnesota, to visit Lyndon LaRouche in prison, in May 1993. Taras later recalled his “genuine creative and intellectual satisfaction from our multifaceted, extremely productive conversation, which lasted almost seven hours, but seemed to go

by in one minute,” and which Taras published in full in Russian,* as the first Bulletin of the Moscow Schiller Institute (No. 3) to be issued under his editorship.

Every one of us could learn from Taras. We roared at his jokes, and we were inspired by the humor and ebullience with which he took up the challenge of a new idea—especially one that challenged strongly held assumptions. Taras Vasilyevich was a Professor of Informatics when he encountered the Schiller Institute. In November 1992, speaking to the Schiller Institute’s first-ever public conference in Moscow, on the topic of LaRouche’s book *So, You Wish To Learn All About Economics?*, he cited LaRouche’s attack on the principles of econometrics, operations research, and systems analysis as “consistent failures,” and said, “I am not prepared to accept this conclusion ‘on faith.’” He wanted to fight new ideas through, making them his own. He derived the greatest joy from thinking. In September 1997, writing for LaRouche’s 75th birthday *Festschrift*, Taras let us know that this was the most important for him:

“My sincere respect for you, dear Lyn, is rooted in at least two things: first, that in your scientific findings I have encountered a full affirmation of many of my own aspirations and researches, which differ in a cardinal way from generally accepted views; second, that you have inspired me to think through, and in a number of instances to rethink and revise, some

* Excerpted in “LaRouche in Dialogue with the Intelligentsia of Russia,” *Fidelio*, Spring 1994 (Vol. III, No. 1).

of my previous scientific concepts and judgments. That is, most likely, the main reason for my extremely high estimation of your virtues as a major scientist and thinker. In that regard, dear Lyn, I consider you to be my Teacher, despite the fact that at the time I met you, I was already 'wreathed' with scholarly degrees and scientific titles. I am also convinced that certain of today's well-known authorities, whether in the U.S.A. or in Russia, would do well to acknowledge their own errors honestly, in the light of your theoretical concepts in science, and to accept those truths for which you, esteemed Lyn, have provided the scientific grounding. If we professors and academicians, above all, learn to shed our cocoon of false 'psychological snobbery,' science will only gain."

A Love of Humanity

It was not from a soft life that Taras Vasilyevich came by his courage to change axioms. The moral and intellectual passion which we cherished in him, was forged during his childhood and youth in Ukraine during World War II and postwar reconstruction, and in Moscow, where he came as a student. Taras had, and suffered consequences

for having, that quality of "dis-sidence," born of love of humanity and intolerance for lying, which LaRouche discerned in the best Soviet scientists, and wrote about in "Russia's Relation to Universal History" [*Executive Intelligence Review*, Nov. 29, 1996].

At one time, Prof. Muranivsky worked at the Russian Academy of Sciences' Institute of the U.S.A. and Canada. In the 1990's, he taught at the Russian State University for the Humanities. He had the Kandidat degree in economics (1970) and his doctorate in philosophical sciences (1988). Working in the Schiller Institute, Prof. Muranivsky was the scientific editor of the two LaRouche books published in Russian translation (*So, You Wish To Learn All About Economics?*, 1992; *Physical Economy*, 1997). He edited Moscow Schiller Institute Bulletins Nos. 3-9.

In May of this year, Prof. Mura-



EIRNS/Christopher Lewis

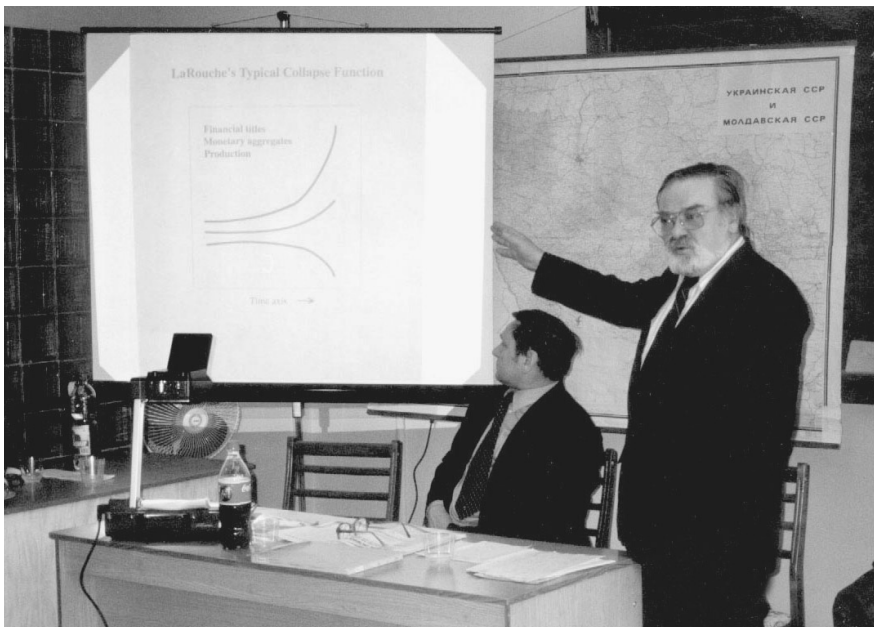
With Lyndon LaRouche, Kiedrich, Germany, December 1996.

nivsky took part in the historic international conference of the Schiller Institute in Bad Schwalbach, Germany. His exchange with LaRouche during its plenary session on science, may be read on page 58 of this issue of *Fidelio*. Upon his return to Moscow, he took the message of the Bad Schwalbach conference, on the New Bretton Woods, to one hundred leading Russian academicians and other economists, at a June 5 seminar at the Academy of Sciences. Taras then worked tirelessly, to edit and improve the translation of LaRouche's Bad Schwalbach keynote, and to shepherd it through publication in Russian, as the main contents of Moscow Schiller Institute Bulletin No. 9. On July 11, he let us know by e-mail: "Dear Friends, BULLETIN #9 IS PUBLISHED!"

Taras Vasilyevich is survived by his wife, Lionella Sergeyevna Vladimirova, his son, three daughters, and their families, to whom we convey our deepest condolences. His funeral took place Thursday, July 20. Today, we can say to our beloved, unforgettable, and irreplaceable Taras, in some old Russian phrases: Dear friend, we shall never forget you. May the earth be as soft as goose-down where you lie, while your memory lives in our hearts, as long as we shall live.

—Rachel Douglas

Karl-Michael Vitt, Jonathan Tennenbaum, Michele Steinberg, and others, contributed to these remembrances.



Lecturing in Kiev, Ukraine, January 1998.

A Window into the Anglo-Saxon Renaissance

Seamus Heaney's new translation of *Beowulf*—an Irish poet (and Nobel Laureate) translating the Anglo-Saxon epic—has gone through six printings so far this year in the United States, and more in Britain (where it came out last year), and has been on the bestseller list for weeks, an astonishing feat for a verse translation of a heroic poem of 3,200 lines written in Anglo-Saxon England sometime between the Seventh and Ninth centuries A.D.

Although it is unclear why so many people are buying this apparently rather esoteric work—as media coverage keeps reminding us, *Beowulf* is rarely read outside college courses in English literature—what is certain, is that this is a wonderful translation of a wonderful poem, the masterpiece of Anglo-Saxon high culture and earliest surviving epic poem in any Germanic language.

Beowulf is, in brief, a tale written down in English, in England, but set among the Danes, Swedes, and Frisians—the Anglo-Saxons' homeland before they migrated, during the great *Völkerwanderung* of the Germanic peoples, into Britain. *Beowulf* tells of warrior-heroes fighting evil, of loyalty and courage, of betrayal and doom—and, of a Christian sense of self and others. For, far from being a barbarian saga, or celebration of pagan Norse mythology, as one might suppose, *Beowulf* was written by a Christian poet, sometime in the first two centuries after the evangelization of the Anglo-Saxons.

It is for this reason, therefore, that *Beowulf* can truly be called an *epic*, in the best sense of the word: Because it created a people, using the already ancient “Beowulf matter” of oral poetic tradition, which celebrated the deeds of pagan ancestors, to transform the pagan tribal society the Anglo-Saxons brought with them to Britain, into what would become the Christian civilization of Anglo-Saxon England.

Hence, *Beowulf* stands in utter con-

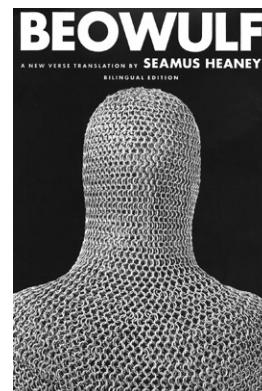
trast to the Romantic, Nineteenth-century “revivalism” associated with Richard Wagner and the like, the supposed “return” to Germanic antiquities in the form of the *Nibelungenlied* and a nostalgia for the gods of Valhalla. In fact, those revivals, or, rather, modern constructs only tangentially related to the actual pre-Christian myth and folklore of the Norse peoples, are artificial in the extreme: The truth of the matter is, that the oldest epic poem we have in any Germanic language—namely, *Beowulf*—is Christian, and the literary products of the first literate Germanic language—namely, Gothic—are translations of the Bible.

The Translation

Heaney's verse gives us both the directness and the loftiness of the poem's heroic language, sometimes with gorgeous adjectives piled high; sometimes short, sharp, alliterative.

Consider the following passages. First, we are near the opening of the poem (lines 81-98), reading the description of the great hall Heorot, hall of the Danes' king Hrothgar:

... The hall towered,
its gables wide and high and awaiting
a barbarous burning. That doom
abided,
but in time it would come; the killer
instinct
unleashed among in-laws, the blood-
lust rampant.
Then a powerful demon, a prowler
through the dark,
nursed a hard grievance. It harrowed
him
to hear the din of the loud banquet
every day in the hall, the harp being
struck
and the clear song of a skilled poet
telling with mastery of man's
beginnings,
how the Almighty had made the earth,
a gleaming plain girdled with waters;



Beowulf: A New Verse Translation
by Seamus Heaney
New York, Farrar, Straus and
Giroux, 2000
213 pages, hardcover, \$25.00

in His splendour He set the sun and
the moon
to be the earth's lamplight, lanterns
for men,
and filled the broad lap of the world
with branches and leaves; and
quicken'd life
in every other thing that moved.

Now, another passage from the Heaney translation, toward the end of the poem (lines 2417-2421). Here, the old king Beowulf readies himself for his fateful, fatal final battle. This is a passage Heaney himself quotes in his introduction, comparing Beowulf's mood to that “of other tragic heroes: Oedipus at Colonnus, Lear at his ‘ripeness is all’ extremity, Hamlet in the last illuminations of his ‘prophetic soul’”:

The veteran king sat down on the
cliff-top.
He wished good luck to the Geats
who had shared
his hearth and his gold. He was sad
at heart,
unsettled yet ready, sensing his death.
His fate hovered near, unknowable
but certain.

Anglo-Saxon, or Old English, deploys a marvelously powerful musicality dominated by alliteration, rather than rhyme. Alliteration in Anglo-Saxon poetry is, as Anglo-Saxon scholar Robert Diamond puts it, not an embellishment, but a structural necessity; one in which verses are arranged in alliterating pairs, with the first half of a line (the “on-verse”) having two alliterating pairs of syllables, and the second half (“off-verse”) only one.

To translate this directly, or literally, into modern English *poetry*, is impossible. The effect would be something like the spoof “Witan’s Wail” in the comic history *1066 and All That*. Heaney solves the problem beautifully, not (necessarily) adhering to the alliteration scheme the *Beowulf* poet uses, but evoking it in richly intricate patterns which echo, rather than mimic, the Anglo-Saxon.

Here is an example from the very outset of the poem; the poet is telling the story of Scyld Scefing (pronounced Shield Sheafing, translated by Heaney as Shield Sheafson). Scyld is described as flourishing:

wēox under wolcnum, weorD-
myndum þah.

or, transliterated and slightly modernized:

wax under wolcnum, worth-myndum
thah.

Wax means to grow, to flourish—as it still does today. Under has not changed meaning. Wolcnum has become the rarely used modern English word welkin (sky, heaven)—and there is at least one modern translation of *Beowulf* that renders that phrase as “wax under welkin”—great for etymologists, but unintelligible to most readers. (Another modern translation supplies “prosper under heaven”—accurate as to meaning, but dead as to the poetry of the passage.)

In the “off-verse,” worth means worth; myndum means mind or remembrance, and so worth-myndum has the connotation of fame, praiseworthiness.

Here is how Heaney translates it:

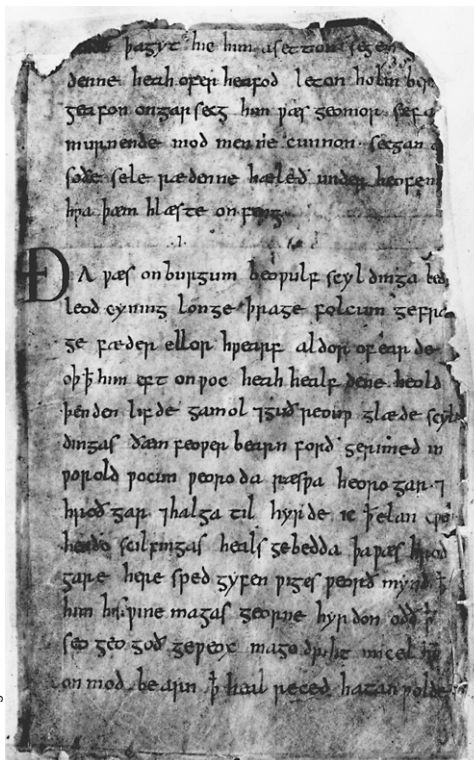
as his powers waxed and his worth
was proved.

The alliteration (signified in both



The Granger Collection

Bottom left: Oldest extant *Beowulf* manuscript, written on vellum c. A.D. 1000. Left: 10th century Viking ceremonial axe-head. Below: Dragon-head of the wooden stem-post of a Viking ship, c. A.D. 700.



The Granger Collection



The Granger Collection

characteristic of ancient epic poetry (readers of Homer will recall some of his fixed phrases: the wine-dark sea, rosy-fingered dawn, grey-eyed Athena, Zeus Cloud-Gatherer). The recurring fixed phrase points back to an oral tradition, in which repetition, and the use of fixed matter to fill out a poetic line, enable the minstrel or singer reciting the poem to remember it more easily.

Heaney handles this material deftly, using these images where they will be compelling and exciting, or evocative, but not enslaved to them, able to abandon them if

they threaten to become simply doggerel or cant, or impede the flow of *the poem he has created* through his translation.

Another striking feature of Anglo-Saxon poetry lies in its rich use of metaphor, combinations of thoughts or things which make us see the world differently, offer new analogies, possibilities, ironies; and incidentally, enable us to see through the eyes of the Anglo-Saxons in an age long past. Thus, the now-famous images for sea—“whaleroad” (hron-rade); or sail—“sea-shawl” (mere-hraegla); or ship—“wave-crosser” (weg-flotan); or language—“word-hoard” (word-horde); for skeleton, “bone-cage” (ban-cofan).

These and many more occur frequently, as fixed phrases, part of the poetic stock (or word-hoard) that is

they threaten to become simply doggerel or cant, or impede the flow of *the poem he has created* through his translation.

I highlight the above with emphasis because, at bottom, that is what Heaney has done: create a new poem, and for good reason. One cannot translate a poem *literally*, and have it still be poetry, since in poetry, evocation and metaphor are everything. There exist perfectly respectable, and extremely useful, prose translations of great poetical works; but really to translate a poem, to give us in our own time and idiom, the poetic impact of the original, means essentially to *write a new poem*, which will, as closely as possible, create in our minds the experience that the original poem created in the minds of its first hearers or readers.

That, of all the translators of *Beowulf* thus far, Heaney is uniquely qualified to do.

The Poem

But, why *Beowulf* at all?

There is no doubt that *Beowulf* is a great work of art. In the “ringing, singing” language of Old English, as one reviewer called it,¹ it is the story of the young man Beowulf who, defeating the monster Grendel, frees the Danes from the monster’s thrall; the story of Beowulf fifty years later, an old man and king, defeating the dragon that menaces his people, and dying in the attempt.

Against this remote and barbarian backdrop, the poem examines the great issues of man in his relations among men, and his relation to God: the transience of life, mortality, and one’s life’s work; the roles of freedom and necessity; of the individual person, and of Fate. Some of the poem’s strangeness and its power, lie in the fact of its combining the pagan world of the Northern heroic age, with an unmistakably Christian outlook, transmuting the Anglo-Saxons’ grim Nordic view of inexorable Fate,² into something freer and more forgiving.

Beowulf was written perhaps only decades after the Anglo-Saxons were evangelized (a process whose beginning is traditionally dated to 597, and the arrival in England of missionaries from the Rome of Pope Gregory the Great), composed by an artist who was looking back on the pagan days with new eyes. It simultaneously honors the past, and polemicizes for the new faith, being composed for an England whose population is perhaps half-Christian, half-pagan. Its author takes every opportunity to *teach* his hearers, to remind them of the superiority of the new religion of the “All-Father,” over one-eyed, sinister Wotan/Odin, and hammer-wielding Thor/Thunor. It is therefore a *civilizing* undertaking.

As a work of art, it remains with us because the character of Beowulf remains with us, a man who at first seems to embody the heroic old Norse marauders, but who instead, we come to realize, is an expression of something much higher: a hero, yes, but more important, a “Christian,” generous and gentle, and in protecting others, great-hearted. This portrait is the antithesis of

the Northern beserker-hero so beloved of the Romantics, the battle-axe-swinging champion actuated by rage. At first, before he performed his great feats, Beowulf’s countrymen regarded him as a weakling, precisely because of this gentleness:

...
he was formidable in battle yet
behaved with honour
and took no advantage; never cut
down
a comrade who was drunk, kept his
temper
and, warrior that he was, watched
and controlled
his God-sent strength and his out-
standing
natural powers. He had been poorly
regarded
for a long time, was taken by the
Geats
for less than he was worth: and their
lord too
had never much esteemed him in the
mead-hall.
They firmly believed that he lacked
force,
that the prince was a weakling; . . .

The viewpoint of the poet is made beautifully clear in the following passage, in which he describes the practices of his pagan ancestors:

Sometimes at pagan shrines they
vowed
offerings to idols, swore oaths
that the killer of souls might come to
their aid
and save the people. That was their
way,
their heathenish hope; deep in their
hearts
they remembered hell. The
Almighty Judge
of good deeds and bad, the Lord God,
Head of the Heavens and High King
of the World,
was unknown to them. Oh, cursed is
he
who in time of trouble has to thrust
his soul
in the fire’s embrace, forfeiting help;
he has nowhere to turn. But blessed
is he
who after death can approach the
Lord

and find friendship in the Father’s
embrace.

Perhaps most moving of all, is the advice the old king Hrothgar gives the young Beowulf, embarking on his great battle against Grendel. Hrothgar teaches the lesson—to Beowulf, and to the poem’s readers and hearers—to avoid the sin of overweening pride, the lust for power, for blood, for gold, and to be ever-mindful of the bounty of God, the transitoriness of this life, and the importance of how we live these short lives of ours, to make a difference:

“ . . . It is a great wonder
how Almighty God in His magnifi-
cence
favours our race with rank and scope
and the gift of wisdom; His sway is
wide.
Sometimes He allows the mind of a
man
of distinguished birth to follow its bent,
grants him fulfillment and felicity on
earth
and forts to command in his own
country.
He permits him to lord it in many
lands
until the man in his unthinkingness
forgets that it will ever end for him.
He indulges his desires; illness and
old age
mean nothing to him; his mind is
untroubled
by envy or malice or the thought of
enemies
with their hate-honed swords. The
whole world
conforms to his will; he is kept from
the worst
until an element of overweening
enters him and takes hold
while the soul’s guard, its sentry,
drowns,
grown too distracted. A killer stalks
him,
An archer who draws a deadly bow.
And then the man is hit in the heart,
the arrow flies beneath his defences,
the devious promptings of the demon
start.
His old possessions seem paltry to
him now.
He covets and resents; dishonours
custom

and bestows no gold; and because of good things that the Heavenly Powers gave him in the past he ignores the shape of things to come. Then finally the end arrives when the body he was lent collapses and falls prey to its death; ancestral possessions and the goods he hoarded are inherited by another who lets them go with a liberal hand.

“O flower of warriors, beware of that trap. Choose, dear Beowulf, the better part, eternal rewards. Do not give way to pride. For a brief while your strength is in bloom but it fades quickly; and soon there will follow illness or the sword to lay you low, or a sudden fire or surge of water or jabbing blade or javelin from the air or repellent age. Your piercing eye will dim and darken; and death will arrive, dear warrior, to sweep you away.”

The Cultural Context

Broadly, *Beowulf* was part of the process of the Christianization of all Northern Europe—for the English, once converted, played a central role, as did their neighbors the Irish, long Christian, in the evangelization of the continent. It was the product of a period of tremendous literary fertility among the Anglo-Saxons, which was, in turn, the result of the Anglo-Saxon Renaissance (sometimes called the Northumbrian Renaissance, in deference to one of its geographical foci; less often, but usefully, called the Anglo-Irish Renaissance, in recognition of the role of Irish Christianity in helping to civilize the English).

When, at length, and after many reversions and scrappy civil wars, the English people overall did become Christianized—primarily from Rome, but in part thanks to the impact in northern Britain of the Irish missionary saints, foremost among them St. Columba and his foundation at Iona off northern Scotland; and Aidan and his



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The Granger Collection

Left and above: *The Venerable Bede, and an 8th century manuscript page of Bede's "Ecclesiastical History."* Below: *Manuscript pages from the Lindisfarne Gospels, A.D. 698 (right), and Alcuin's revision of the Latin Vulgate Bible (left).*

monastery at Lindisfarne, off the coast of English Northumbria—religion and letters took hold fast and deep among the English, such that, within a short time of the founding of the Irish monastery at Lindisfarne, St. Cuthbert, an Englishman, was widely recognized as the monastery's greatest son. This was so much true that within a century of the very beginning of the conversion, there had arisen in Northumbria one of the very greatest of the early medieval scholars and saints: the Venerable Bede (673-735). His greatest work (in Latin) is his *History of the English Church and People*, sometimes called the *Ecclesiastical History of the English People*, probably the first history written by a Northern European, and certainly one of the greatest.

Bede was the product of twin centers of learning at Wearmouth and Jarrow, by the eastern end of Hadrian's Wall, near where Newcastle-on-Tyne stands today. He was regarded, especially in the Carolingian age, as one of the great Church fathers. He was the author of numerous commentaries on Scripture, of scientific treatises, and of books on technical chronology and astronomical



The Granger Collection



The Granger Collection

calculation. His *History* continues to this day to be a vital source of information on the Coming of the English to Britain, as it was called, on the life of the “Old Saxon” relatives left behind on the continent, and on the history of the English adoption of Christianity.

From the same area as Bede, in the city of York, came the great scholar Alcuin, the intimate of Charlemagne. Thirty years after Bede published his *History*, Alcuin, in 767, took over the church school established at York by his teacher and master, Aethelbert. Fifteen years after that, Alcuin embarked on the second half of his career—in the court of Charlemagne at Aachen, where he created and directed the Palace School, which he oversaw from 782 to 796. He was joined there by many of his English circle, to help him teach King and court the “English learning” of York; he

became chief adviser to Charlemagne on doctrinal matters, and his agent in all his relations to England.

Alcuin and his colleagues from York played a crucial role in the Carolingian Renaissance. Under Alcuin, the Palace School became an important factor in Frankish national life, a magnet for the sons of patrician and plebeian alike. Any boy with talent, no matter how humble his station, was welcomed. Alcuin taught the classes in person, drawing other intellectuals in to follow his example, and Charlemagne set the tone by taking classes himself.

Alcuin bought books widely for the school, but also wrote numerous primers covering, among other subjects, orthography, grammar, rhetoric, dialectic, “astrology” (more akin to cosmology and astronomy, than to the present-day mumbo-jumbo) and theology—works which are still extant. Under Alcuin’s direction, students of marked talent were selected for further training to become abbots of the Frankish monasteries, and great monastic schools were set up at Fulda, Tours, and the like. Scribe-monks working in the Carolingian scriptoria preserved the writings of authors of Classical antiquity.

At the same time, the Northumbrian English were the first to undertake missions of evangelization to Northern Europe, their mandate being to convert their cousins in Frisia, among the “Old Saxons,” and in Central Germany. English missionaries set up foundations at Fulda, Echternach, Regensburg, Eichstätt, as far south as Salzburg, as far north as Bremen. With them they brought beautiful illuminated Gospels, done in the Anglo-Saxon scriptoria—like the Echternach Gospels, now in the Bibliothèque Nationale in Paris. (Among the illuminated manuscripts created in Anglo-Saxon England were the famous Book of Durrow and the Book of Kells, now both in the library of Trinity College, Dublin.)

An almost exact contemporary of Bede was the Apostle of

the Germans, St. Boniface, born around 675. His Anglo-Saxon name was Wynfrith; he was raised in a monastery in Exeter, later headed the monastic school at Nursling in Hampshire near Southampton, and then, in 716, left England for Frisia and the very beginnings of his mission. In 722, at Rome, he was consecrated Bishop to the Germans, whereupon he returned to his work, by now in Hesse and Thuringia, bringing to Germany numerous Englishmen to help in his task of founding churches and suppressing heathen sanctuaries. By 742 he had founded sees at Wurzburg, Buraburg, and Erfurt, and had brought over Englishmen to be their first bishops. He died a martyr in 754, massacred with more than fifty of his companions by a heathen band in Frisia, to which he had returned at the end of his long life.

Although Bede wrote exclusively in Latin, there is a passage so famous from his *History*, concerning the conversion in 627 of the Northumbrian English King Edwin and his thanes, that we reproduce it here, mostly for the way it conveys the early Anglo-Saxon worldview in transition from paganism to Christianity, the same view illuminated so perfectly in *Beowulf*.

Bede recounts the argument one of Edwin’s thanes gives, for acceptance of

the new faith proposed to them by the Roman missionaries:

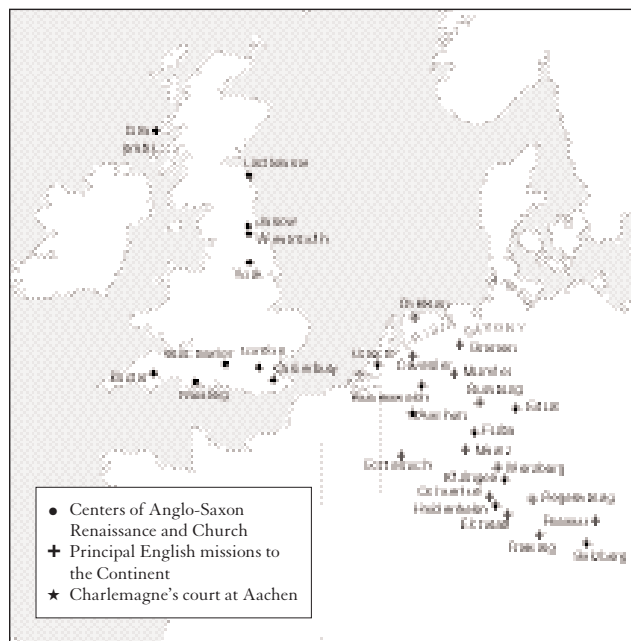
“Your Majesty, when we compare the present life of man with that time of which we have no knowledge, it seems to me like the swift flight of the lone sparrow through the banqueting-hall where you sit in the winter months to dine with your thanes and counsellors. Inside there is a comforting fire to warm the room; outside, the wintry storms of snow and rain are raging. This sparrow flies swiftly in through one door of the hall, and out through another. While he is inside, he is safe from the winter storms, but after a few moments of comfort, he vanishes from sight into the darkness whence he came. Similarly, man appears on earth for a little while, but we know nothing of what went before this life, or what comes after. Therefore, if this new teaching can reveal any more certain knowledge, it seems only right that we should follow it.”

That haunting image, of the lone sparrow flying from darkness through light and warmth into darkness again, has resonated throughout centuries, perhaps the most remembered of the all the speeches, letters, and colloquia recorded in Bede’s *History*.

Nor did Anglo-Saxon literature written in English (as opposed to Bede’s and Alcuin’s Latin), lag behind this efflorescence of culture and evangelization. From this general period come the beautiful and haunting elegaic poems, like “The Wanderer,” “The Seafarer,” or “The Ruin”; the great religious poems, of which “The Song of the Rood” (Seventh or Eighth century) is certainly the greatest (rood is an Anglo-Saxon word for cross); the work of the poet Caedmon, and so on.

Alfred’s Translation Project

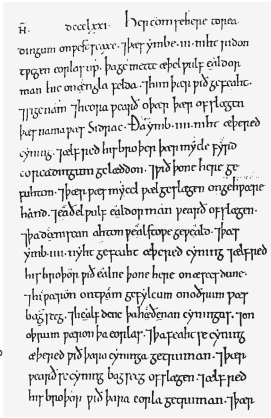
Then, in the great crisis of Anglo-Saxon England, as the Danes were invading and pillaging their English cousins, came the most remarkable cultural achievement of Anglo-Saxon high culture. That achievement is associated with



Anglo-Saxon missionaries brought learning and Christian civilization to the homelands of their Germanic ancestors.



King Alfred the Great (849-899). Alfred launched a project to translate Classical works into Anglo-Saxon, and initiated the “Anglo-Saxon Chronicle” (above right, 11th century manuscript).



the name of King Alfred the Great (b. 849), of whom historian Peter Hunter Blair writes:

“In 878 this remarkable man had little left”—because of the Danish advances in eastern England—“but an island fortress in the Somerset marshes, but ten years later, then a man rising forty, he ruled a wide kingdom and was learning Latin, so that he could make those translations of ancient books which can now be recognized as the foundations of English prose literature. It was a very sound instinct which bestowed on this man alone of all the kings of England the title of The Great.”

A number of the books Alfred chose to translate in this project, show his intense desire to give the English people, in the dark days of the Danish invasions, a national identity, a sense of their history, origins, and evangelization. This preoccupation with national history and national identity was a precocious development, with the Anglo-Saxons stepping directly, as it were, from Nordic barbarism, into a sense of nation.

Among the works Alfred translated were the *Dialogues* and the *Pastoral Care* of St. Gregory (Gregory the Great). Translating Gregory into English was a project Bede had recommended in a letter of 734, and Alcuin in 796; Alfred took those admonitions to heart. From the fathers of the Church, he translated St. Augustine’s *Soliloquies*, Orosius’s *Seven Books of History Against the Pagans*, and Boethius’s *Platonist Consolation of Philosophy*.

Alfred also translated Bede’s *History*,

so that the people could read their own history in their own tongue. He directed the compilation of the material that inaugurated the *Anglo-Saxon Chronicle*, a monumental work of national record-keeping. Completed in 890, the compilation incorporated material reaching back to the mid-400’s, and covered items of history on the continent, before the Angles, Saxons, Jutes, and Frisians migrated. It continued to be kept as a national history until 1154 and the death of King Stephen, nearly 100 years after the Norman Conquest of 1066 put an end to Anglo-Saxon England.

So, returning to *Beowulf*. It is not just some curiosity for musty antiquarians.

As one of the beacons of European culture, it inspires us today, just as it did 1,400 years ago, with an understanding of how poetry can uplift and re-create a population; that is, bring civilization out of barbarism.

In its history, and as a living work of art, *Beowulf* teaches us that human minds and human culture are not fixed and predetermined things, but processes open to transformation. Although the predicates of today’s great global crisis, and concomitant cultural degeneration, are different from those of that earlier time, *Beowulf*’s example, and its capacity to inspire, can yet be used by those of us who are fighting today for a new, ecumenical evangelization of the human spirit.

—Molly Hammett Kronberg

1. Blake Morrison, writing in *The Independent*.
2. The word “grim” is originally an epithet for the Norse god Wotan (Odin), one of the chief gods in the Anglo-Saxon pagan pantheon. And the Anglo-Saxon word for Fate is *Wyrd* (modern: weird). Thus, in Shakespeare’s *Macbeth*, when we meet the “Three Weird Sisters,” we are not meeting simply witches, but the three Fates—whom we have seen before in Greek and Roman mythology; or as the Norns, the three sister-Fates of Norse mythology.

Additional illustrations appear on the inside front cover of this issue.

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Gerrit Dou: The Lesson of Rembrandt

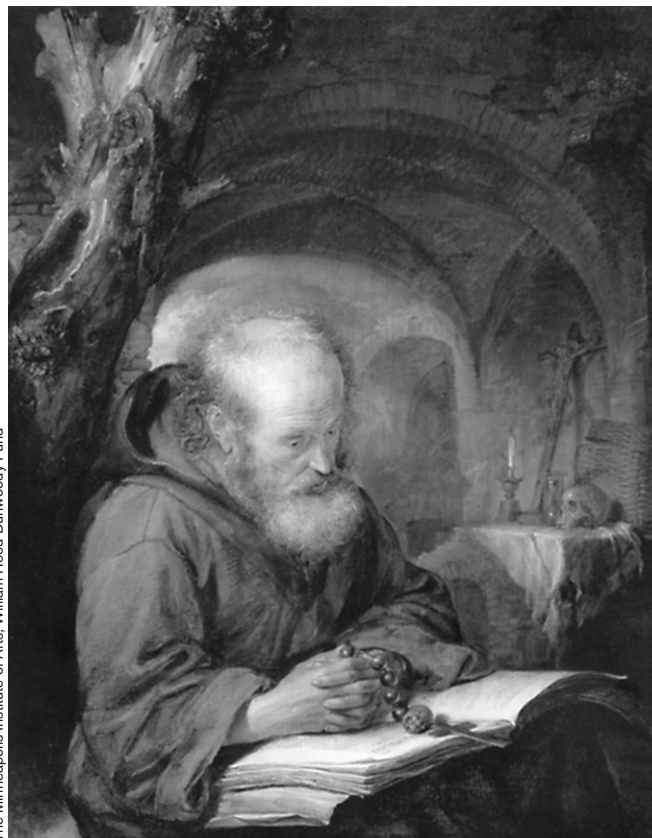
If there is a common thread running through the paintings of Gerrit Dou, it is the sense of a mission: to warn us that the things of this world, no matter how alluringly beautiful they may be—and he painted them so—are ephemeral. What endures is man’s creativity, expressed through man’s works, especially those of artists and scientists, and through man’s loving effort to share his knowledge with others.

Thirty-five of Dou’s paintings are on exhibit until August 6 at the National Gallery of Art in Washington, D.C. The show, which brings together works from many private collections and museums around the world, is the third in a series of exhibits mounted in the museum’s new Dutch Cabinet Galleries, contiguous to the permanent Dutch collections in the West Wing—thus inviting immediate comparison to the neighboring Vermeers, Halses, Rembrandts, and other, less familiar contemporaries.

Social Nature of Creativity

Although little known to today’s general public, Gerrit Dou (1613-1675) was the first pupil of Rembrandt, with whom he studied for three years in Leiden, before the master moved to Amsterdam. In his day, Dou (pronounced “Dow”) was one of the most respected and successful painters in Holland. His works were sought by the great collectors of his time, and he was paid handsome sums for them.

Dou never reached the level of genius of his teacher, but his works are a beautiful affirmation of the *social* nature of creativity. While specialists, art experts, scholars, and academics argue endlessly about the provenance and attribution of Old Master paintings—for example, some years ago New York City’s Metropolitan Museum of Art had an exhibit, “Rembrandt/Not Rembrandt,” whose subject was the changing opinions as to which paintings were by Rembrandt himself, and which were by his students—this



The Minneapolis Institute of Arts, William Hood Dunwoody Fund

“Hermit Praying,” 1670.

attribution game really misses the point.

In any period of intellectual and artistic ferment, such as the Seventeenth-century renaissance in The Netherlands, a genius like Rembrandt—certainly the greatest painter of his age—will generate, directly through his workshop, as well as indirectly through the circulation of his works and copies, expanding circles of artists who assimilate the master’s ideas. Rembrandt taught many students, and his studio produced many fine painters of the period. Although none ever proved to be a genius of Rembrandt’s rank, their works were good enough in many cases—as the continuing attribution debates attest—to fool the experts into thinking they were by Rembrandt himself. In the case of Dou, we see not only the direct influence of his teacher Rembrandt, but

also reflections of Vermeer, Hals, and the other masters of the Dutch school.

‘The Quack’

The painting which, perhaps more than any other, reflects Dou’s individual qualities, is “The Quack” (1652), a satirical depiction of a medical charlatan hawking his cures to the gullible [SEE inside back cover, this issue]. Only a few short years before, Holland had been swept up in one of the biggest speculative financial bubbles in history—the great Tulip Bubble, when an

exotic bulb from Asia Minor could fetch a higher price than a fine home in Amsterdam. Ultimately, the unreality of the financial bubble collapsed down to the level of real economic activity, as all such bubbles must lawfully do. Dou might well have had the tulip mania in mind when creating this painting.

“The Quack,” set on the outskirts of Leiden, is filled with comic touches: A matronly housewife listens skeptically, as her pocket is picked by a small boy, while a second lad laughingly observes. On the quack’s table, beside the elixirs, a monkey mimics the gestures of the “doctor.” Meanwhile, a seated woman, cooking on an open stove, cleans her baby’s bottom; her conversation with a young girl distracts her from the trickster’s spiel. At the bottom left, a boy lures a bird toward him, echoing the

gesture of the quack, while a small dog in the foreground turns his tail on the charlatan, sniffing the ground for something more interesting.

Behind the quack, leaning out of a window, is the artist himself, with a bemused smile on his face; he is identified by the palette and paint brushes held in his left hand.

The many contrasts and juxtapositions in the painting help identify its ironic content: the quack's useless employment is contrasted to that of the farmer and hunter, shown with the products of their labors; the wary figure of the middle-class matron is set against the gullible young women taken in by the quack. Even the background scenery contributes to the joke: the distant church seems to scold the tavern, for providing a setting for such disreputable activity; the flowering tree, high above the heads of the crowd, is placed in opposition to the desiccated tree trunk in the left foreground. All these clues help lead us to the central irony of the painting: the conniving deceit of the charlatan, who uses illusory promises to fleece his victims, juxtaposed to the artist's power of illusion, employed to create and communicate the *truth*—but, a truth which can be discovered only by the exercise of the viewer's cognitive powers.

Things Don't Matter

Considered to be the founder of the Leiden school of *fijnschilders* (fine painters), Dou so perfected his craft that his paintings were often admired for their painterly qualities and exquisite detail alone. But, Dou's meticulous attention to detail was employed to draw the viewer's eye, and then his mind, into the painting, so that the *idea* content could be perceived. Precisely this ironic counterposition of the superficial beauty of the objects in the painting, to the moral lesson of the narrative, tells us: *Things* don't matter in the long run, no matter how lovely and alluring; what matters is the use we make of our talents to uplift and improve the condition of mankind.

To see this in another context, look at the "Hermit Praying" (1670), which Dou executed when he was 57 years



The J. Paul Getty Museum, Los Angeles

"Astronomer by Candlelight," 1665.

through the life of the mind, by living in such a way that what we do with our mortal lives will have meaning for posterity.

In many of Dou's works, the subject is light, which is used to create what the Italians call "chiaroscuro" (contrast of light and dark), to give form and plasticity to his figures, to create a sense of drama, and to highlight the ideas in the painting. Look, for example, at the "Astronomer by Candlelight." Here, the astronomer is surrounded

by deep shade, reminding us of a starless night. The only light comes from a candle he holds in his right hand, which casts a warm glow on his face, and lights a celestial globe and the book he is reading. The astronomer's left hand, which rests on top of the globe, also holds a compass, a traditional attribute of both geometry and astronomy, and thus helps exemplify the quest for knowledge. The hourglass is not only an astronomical instrument, but also, reminds us to make good use of the time we have.

Dou's paintings tell us something about ourselves. They gently, and often humorously, prod us to be better people; to look behind appearances, and superficiality, in order to see things as they really are. In this sense, Dou was a true student of his teacher Rembrandt.

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—Bonnie James

The Oligarchy's Drug Onslaught

Not since *Executive Intelligence Review* published the third edition of *Dope, Inc.* in 1992, has there been an attempt to develop a comprehensive, top-down diagnosis of the worldwide illegal drug trade—until Dr. David C. Jordan's 1999 book, *Drug Politics*. A professor and former chairman of the Department of International Relations and Comparative Government at the University of Virginia, Dr. Jordan served as the U.S. Ambassador to Peru between 1984-1986. He served under Ronald Reagan, one of the few Presidents in recent memory who was personally dedicated to the eradication of the scourge of illicit drugs, and the defeat of the emerging narco-terrorist menace evolving from that global criminal enterprise.

In Lima, Ambassador Jordan was faced with the day-in and day-out reality of a nation under siege by the forces of global crime and terror. During his tenure in Peru, the narco-terrorist Sendero Luminoso waged a brutal, narco-financed war against the government and civil society of that nation, and came within inches of establishing a narco-terrorist tyranny in the heart of the Andean region of the Western Hemisphere. Ambassador Jordan, his wife, and his children were personally targeted with death threats from Sendero.

Professor Jordan has done an admirable job of synthesizing his distinguished work as a leading scholar of the modern nation-state system, with his front-line experiences in the drug wars. While *Drug Politics* fails to directly address the ultimate question of how to devise a war-winning strategy for defeating the global menace of illegal drugs, the book nevertheless provides the reader with a deeply disturbing and thought-provoking Socratic critique of the current, bankrupt approach that the U.S. government—and almost every other government around the world—has taken to the problem. For that rea-

son alone, it is valuable, indeed vital reading.

The fundamental premise of *Drug Politics* is that there are five false or inadequate assumptions underlying the present anti-drug efforts, and that, unless these errors are corrected, no competent anti-drug effort can be waged. Absent such an effort, governments all over the world will be weakened, co-opted, and, eventually captured by the forces of global organized crime, until the nation-state system itself is eradicated.

What are those five false assumptions?

Five Wrong Assumptions

First, that the drug business is driven by the simple maxims of supply and demand. In contrast to this over-simplistic economic mantra, Dr. Jordan reviews the far more complex factors of globalization, offshore money-laundering, and the weakening of the state *via* the ascent of both globalist and sub-national agencies, including non-governmental organizations explicitly peddling the legalization of drugs. Dr. Jordan breaks from traditional “academic” ground rules, by naming the names of some of the most corrupt players in the new global mobile capital game, starting with arch-drug legalizer George Soros.

Second, that the drug trade is dominated by a handful of ethnic-based criminal gangs. *Drug Politics* borrows a page from *Dope, Inc.*, by reviewing Britain's opium wars against China, thus demonstrating that the drug trade has been used, historically, as a weapon of powerful colonial interests. Today, the illegal drug trade is a multinational business enterprise, drawing upon alliances of ethnic and trans-national crime syndicates, operating with all the sophistication and global reach of the leading “legitimate” multinational conglomerates. In other words, the drug trade is not a “bottom-up” phenomenon, but is run from the top-down, by powerful



Drug Politics—Dirty Money and Democracies

by David C. Jordan

Norman, University of Oklahoma Press, 1999

288 pages, hardbound, \$24.95

interests within what the author labels the “overworld.”

Third, that governments are “victims” of the drug onslaught. Here Dr. Jordan makes one of the most important and in-depth points in the book: Many nations around the world are going through a process of “narcostatization,” in which the procedural forms of democratic government appear to remain intact, but are so corrupted by the onslaught of the drug cartels, that the state itself becomes a leading instrument in the hands of the criminals.

In a series of chapters, Dr. Jordan dissects a number of current cases, including Colombia, Mexico, Bolivia, Peru, Cuba, and Russia. He also delves into America's own flirtation with drug politics—during the 1980's period of the Nicaraguan Contras, the Afghansi mujahideen, and the Bank of Credit and Commerce International (BCCI).

While these case studies occasionally lead Dr. Jordan to rely on public sources of less-than-stellar reliability, at no point do his essential insights falter.

Fourth, that the banks are also “victims” of the drug cartels. In fact, with the end of the Bretton Woods System,

and its replacement by what Dr. Jordan calls the “neoliberal” paradigm, the banking system has been so thoroughly corrupted by the power of drug money and the necessity to compete for the business of the illegal drug traffickers, that the financial “overworld” has become a powerful, integrated component of the global drug business.

Fifth, that the major cultural and civic institutions of society are committed to combatting the drug trade. Here again, Dr. Jordan delves into the history of such figures as Aldous Huxley and H.G. Wells, to show that many of the

most powerful cultural institutions of the West have been captured by the advocates of drug abuse. The music industry has been transformed into a powerful propaganda agency for every form of sensual gratification, including illegal drugs.

Thus, today, through the financial and propaganda efforts of such figures and agencies as George Soros, the Drug Policy Foundation, and the Cato Institute, there is a full-scale mobilization to build public support for the legalization of drugs.

All of this, Dr. Jordan situates within

an all-out onslaught against the democratic-republican form of the nation-state.

The final paragraph of *Drug Politics* summarizes Dr. Jordan’s argument better than anything this reviewer could compose:

“In order to control, if not solve, the international drug trafficking problem, inadequate assumptions about the war on drugs need to be replaced with a diagnosis based on the globalization of the neoliberal paradigm. A proper diagnosis is a precondition for progress.”

—by Jeffrey Steinberg

Africa: Balancing the Stories

Home and Exile is the latest book by African novelist Chinua Achebe, a collection of three lectures he delivered at Harvard University in December 1998. As in others of his lectures, essays, and novels, Achebe’s purpose is to bring to the world’s cognizance the truth about the people of Africa—a truth not found in newspaper analyses, or the “ant colony” studies produced by the cultural and social anthropologists. Rather, he aims to bring into focus what it means to be a human being born and living in sub-Saharan Africa over the course of the last 50 to 70 years—specifically, in his own Nigeria.

This is no mean task. First of all, most Africans who write about Africa are not admitted into the realm of Western culture, for the most part because they are African. The most influential writers on Africa, it would seem, are Westerners, such as the highly political historian Basil Davidson. Or, one finds on the shelves of bookstores and libraries under the category of Africa, the “classic” books written by former colonialists or travelers, such as Elspeth Huxley, famed author of the *Flame Trees of Thika*. It is the latter writer whom Achebe examines in this lecture series.

Huxley had harshly dismissed one of the first novels to emerge from Africa in 1952, Amos Tutuola’s *The Palm-Wine*

Drinkard, and, with a flick of the wrist, dismissed all African art in the process, as likely to “never reach the heights,” as lacking any noble qualities, and as being “possessed by spirits and the spirits are malign.” This aesthetic assessment, Achebe points out, is coherent with Huxley’s view of the African person in general. “Here is a sample from *White Man’s Country*,” he says, “one of her non-fiction works: ‘perhaps it may be, as some doctors have suggested, that his brain is different: that it has a shorter growing period and possesses less well-formed, less cunningly arranged cells than most Europeans—in other words, that there is a fundamental disparity between the capabilities of his brain and ours.’”

Achebe notes that “these opinions were not invented by Huxley. She took them ready-made out of well-worn European folklore about Africa, to support her case that Kenya indeed belonged to the white man.” Huxley even went further, writing that “this country [Kenya] had belonged neither to the black man nor the white, but to the wild animals, and now they were being dispossessed.”

The importance of Huxley and other Western literary luminaries whom Achebe has exposed over the years is that, if they are the gatekeepers of Africa’s entry into the world community

of cultures, then the voice of the real African human being will remain buried—just as the very lives of so many millions of Africans throughout colonialism, up through today, have so remained.

Not A Simple Story

Exposing such overt racism as Huxley’s, however, is not Achebe’s mission, but only preliminary to it. He is not an anti-colonialist enraged. His tone is not one of anger, but that of a man simply stating an undeniable fact: This view of Africa and of Africans must be exposed and



Home and Exile
by Chinua Achebe
New York, Oxford University
Press, 2000
115 pages, hardcover, \$18.95

found to be unacceptable by all civilized human beings. Otherwise, Achebe's undoubted outrage at such racism is totally overshadowed by his love of humanity and of his own people.

Achebe's mission is justice—a justice that will enrich us all. If the literary racism Achebe has found in such authors as Huxley is but a literary corollary to the white colonialist occupation of Africa, then the true independence of Africa requires the emergence of the truth, the truth as seen by Africans from within Africa. In his third lecture, called “Today: The Balance of Stories,” Achebe states his own mission: “My hope for the 21st [century] is that it will see the first fruits of the balance of stories among the world's people. The 20th century, for all its many faults, did witness a significant beginning, in Africa and elsewhere in the so-called Third World, of the process of ‘re-storying’ peoples who had been knocked silent by the trauma of all kinds of dispossession. I know that such a tremendously potent and complex human reinvention of self—calling, as it must do, on every fac-

ulty of mind and soul and spirit; drawing as it must, from every resource of memory and imagination and from a familiarity with our own history, our arts and culture; but also from an unflinching consciousness of the flaws that blemished our inheritance—such an enterprise could not be expected to be easy. And it has not been.”

That has been Achebe's life work, not simply carried out to redress a terrible wrong, but by using the art of literature to bring forth the universal truth of Africa. As a reader of Achebe's works will discover, the story is not simple but extremely complex. Don't look to Achebe to glorify all African culture and relegate to the trash bin the Western culture of “dead, white males.” Don't look to Achebe to reject Christianity, while exposing the bitter divisions and conflicts the imperialist-framed evangelization of Africa wrought. Don't look to Achebe to defend Africa's neo-colonialist rulers who accepted the compromise of corruption as being simply victims of imperialist norms. Don't look to Achebe to reject the old culture and

ways, in favor of total absorption into a universal Western civilization, as some exiles have done. Don't look to Achebe for simple answers. But look to this noble writer if you seek to navigate through the swirling and treacherously shifting waters of Africa with a compass that is truly human.

Poetic Elegance

Achebe's passionate commitment to the universalization—if you will—of the African spirit and history, has made him one of the finest writers in the English language. His short stories and well-known novel *Things Fall Apart*, convey the truth with a concise precision and elegance of structure that make these works poetical. These are books that should not only be on the reading list for “Africa Studies” courses, but should be required reading for courses in modern English literature.

Achebe has been nominated five times for the Nobel Prize for Literature—it is about time he received a recognition long overdue.

—Linda de Hoyos

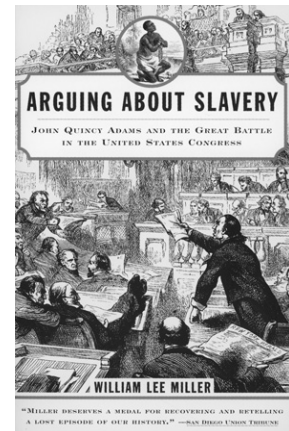
Standing Shoulder with ‘Old Man Eloquent’

This book by Professor Miller is a rare and delightful volume of American history. Rare in that it is about an almost forgotten, yet incredibly important, period in this nation's development. Even rarer, and therefore delightful, is that it is a passionate and truthful attempt at conveying that importance.

First published in hardcover a few years ago and now available in paperback, *Arguing About Slavery* covers the period of the critical debates on slavery between 1835 and 1848; as Miller accurately puts it, debates that were “nation-defining.” This is the period in which Southern slaveholders, and their Northern allies, used the so-called “gag rules” in the U.S. House of Representatives, to silence slavery's critics, sparking a battle for free speech and the right to petition which these tactics provoked. The

leader of this fight was John Quincy Adams, the only American President to ever return to the Congress after leaving the White House.

What makes this book so enjoyable to read is that, unlike so many academics, William Miller has captured the spirit of this period, and the absolutely unique role that it played in shaping the character of the anti-slavery fight, and thus the future of this nation. There is a wonderful tension and excitement, as we watch the battle unfold. There is also an awe-inspiring admiration for Adams, who almost singlehandedly, defined the issues in this fight from the highest, most principled standpoint. A great deal of this comes from Miller's liberal use of excerpts from the debates themselves. Through these, in his own words, we also develop a love for “Old Man Eloquent,” as Adams came to be known, as



Arguing About Slavery:
John Quincy Adams and the
Great Battle in the
United States Congress
by William Lee Miller
New York, Vintage Books, 1998
577 pages, paperback, \$17.00

he wages this fight with a wit and humor that is contagious.

Most people, including most historians, would not necessarily associate Adams with the emergence of the abolitionist movement in America, leaving the field instead to the Lowells, Lawrences, Wendell Phillips, and William Lloyd Garrison. But Adams' role in shaping the anti-slavery impulse was central, as Miller documents, being, as he was, not only the point man in Congress up until his death in 1848, but the moral reference point for the movement, both during and after his service. After all, it would be the voice of John Quincy Adams that would resonate with Abraham Lincoln and the leaders of the Republican Party, when slavery was finally defeated in this nation two decades later. This would be on a far higher basis than mere abolition, but rather upon those universal principles which this nation had been founded upon, but which had been subverted by the institution of human slavery.

Absolutists North and South

Abolition in America, as much as every other question in this nation's history, was a battleground for those policies and ideals which represented something truly universal, as opposed to something far less, merely parochial. From the very beginning, this battle over the nation's character had this quality: Would we as a nation be a republic in form, yet not in substance; would we be nothing more than an ideological vassal of the very British Empire we sought independence from, and thus not really free at all? Slavery itself was a product of this fight, a poison planted upon our shores to foster a love of the very oligarchical and despotic system, "the British system," as Americans used to understand, that we had made a revolution against.

The opposition to slavery, which had existed with the Founders and continued to mature through the early years of the Republic, itself became a front in this battle, with such abolitionists as Garrison mere pawns of British oligarchical power. For Garrison's

stand, arguing to tear up the Constitution and Declaration, because they "were Covenants with the Slavepower," was little different from the states' rights zealots of the slaveholding South, who sought to destroy those same instruments by arguing that they did, in fact, justify the barbaric institution of slavery and the system that created it. In the end, both would destroy this nation, and the republican experiment it represented.

Recognizing that there was not much difference between the absolutists of North and of South, and steering the fight against slavery to more solid ground, was the great contribution of J.Q. Adams in this period. While his voice was raised in opposition, neither of these doctrines of disunion could prevail. What Adams did, which Miller demonstrates brilliantly through his depiction of this period, was to educate the nation in true anti-slavery, making clear that both slavery and its absolutist opponents hated the same thing: the universal principles of the Constitution and Declaration of Independence; and, that this nation was not one of oligarchs, nor were those horrid ideas and institutions which sustained it and slavery, any part of the founding spirit or law of this nation.

Thus, John Quincy Adams was one of those individuals unique in history. He was the indispensable advocate and interpreter of that set of principles which he had not merely been bequeathed by the Revolutionary generation of his parents, but for which he had become one of the proud standardbearers. As a result, he was able, in turn, to shape a generation that produced such as Abraham Lincoln, Frederick Douglass, Thaddeus Stevens, with the ideals and principles both to end the abomination of slavery and to guarantee America's future. In allowing us to see this—allowing us, in a sense, to stand next to Adams, becoming part of the battle, and therefore to appreciate both this incredible period in our nation's history and its central figure—Professor Miller has done a great service to us all.

—Fred Henderson

Egypt Conference

Continued from page 111

reviving the old Silk Road have been increasing. In this context there was the strong Chinese appeal, and also the call made by American economist Lyndon LaRouche," whose project was very ambitious, said Abdin. "Such a giant project would be very difficult to accomplish if political, and, at least, financial support were not provided by all the countries through which it will pass. It also requires support from the international organizations and the major powers, such as the U.S., Japan, and the European Union."

'Locomotive of Development'

Abdin detailed the diverse routes the Silk Road would take to connect Asia to Europe. "Therefore," he said, "it is obvious that the routes of the New Silk Road start in the Far East and end in Europe, and *vice versa*. This means that the two continents of Europe and Asia will be connected as one landmass through a network of routes. Movement from the far west of the European continent, to the far east of Asia, will take hours by land routes, and not air." This, he said, "is what motivated an economist such as LaRouche, to describe the New Silk Road project as a locomotive, which could achieve worldwide development, especially because it passed through major population and technology centers."

In arguing the superiority of LaRouche's conception, Abdin stressed the impetus it would provide for development of the whole world, and the way in which it would overthrow all geopolitical designs, concluding that, "Contrary to the European proposals, the proposal presented by American economist LaRouche on the Productive Triangle in Europe and its various extensions reaching to the Middle East and North Africa—even though they will mainly benefit the Europeans—he views as a basis for a renaissance in the world economy, as a model which should be moved to include every region of the Eurasian continent."

All man-made catastrophes occur solely as the outcome of prolonged adherence to a mind-set which is alien to the principles upon which the universe is constituted. Thus, a great crisis can be mastered only by methods and policies which must appear to the existing generations of society as revolutionary.

—LYNDON H. LAROCHE, JR.
May 26, 2000

Revolutionaries.

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The Lesson Of Rembrandt

Although little known to today's general public, Gerrit Dou was the first pupil of Rembrandt, with whom he studied for three years in Leiden, before the master moved to Amsterdam.

Dou never reached the level of genius of his teacher, but his works are a beautiful affirmation of the *social* nature of creativity. In any period of intellectual and artistic ferment, a genius like Rembrandt will generate expanding circles of artists who assimilate the master's ideas. In the case of Dou, we see not only the direct influence of his teacher Rembrandt, but also reflections of Vermeer, Hals, and the other masters of the Dutch school.

The painting which perhaps more than any other reflects Dou's individual qualities is 'The Quack,' a satirical depiction of a medical charlatan. Only a few short years before, Holland had been swept up in one of the biggest speculative financial bubbles in history—the great Tulip Bubble, when an exotic bulb from Asia Minor could fetch a higher price than a fine home in Amsterdam. Ultimately, the financial bubble collapsed down to the level of real economic activity, as all such bubbles must lawfully



Gerrit Dou, 'The Quack,' 1652.

do. Dou might well have had this mania in mind when creating his painting.

The many contrasts and juxtapositions in 'The Quack' help identify its ironic content: The quack's useless employment is contrasted to that of the farmer and hunter, shown with the products of their labors; the wary figure of the middle-class matron is set against the gullible young women. All its clues help lead us

to the central irony of the painting: the conniving deceit of the charlatan, who uses illusory promises to fleece his victims, juxtaposed to the artist's power of illusion, employed to create and communicate *truth*—but, a truth which can be discovered only by the exercise of the viewer's cognitive powers.

[SEE 'Gerrit Dou: The Lesson of Rembrandt']



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SPECIAL DOUBLE ISSUE

Proceedings of the Historic
Bad Schwalbach Conference

May 26-28, 2000

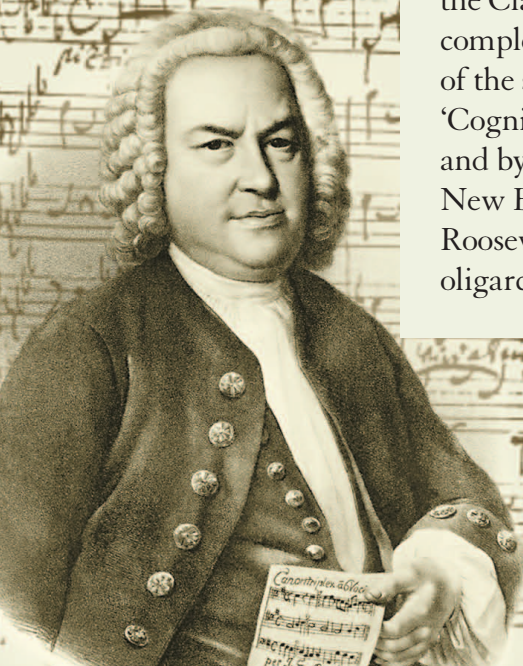
On the Subject of Strategic Method

The fundamental secret to politics, is *culture*, because it is the underlying axioms, or cultural mind-set, of a nation, as of an individual, which shape what decisions will be taken in times of crisis. Thus, as the political and economic institutions of the postwar era collapse around us at an accelerating rate, what we require for political leadership today, is nothing less than a revolution in the way people *think*.

This is the message of the May 2000 Schiller Institute international conference held at Bad Schwalbach, Germany. Keynote presentations by Lyndon H. LaRouche, Jr. and Helga Zepp LaRouche, on the strategic implications of the global crisis, and the Classical battle against Romanticism, are complemented by devastating critiques of the axioms of the so-called New Economy, under the rubric ‘Cognition versus Information in Science and Music,’ and by reports on the heritage of LaRouche’s proposed New Bretton Woods System, in President Franklin D. Roosevelt’s defense of the General Welfare against the oligarchical ravages of depression and war.



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Clockwise from top left: Johannes Kepler, G.W. Leibniz, Johann Sebastian Bach. Top: Harmonic ordering of the elliptical orbits of the solar system, first hypothesized by Kepler. Bottom: Autograph score, J.S. Bach ‘St. Matthew Passion.’