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J.S. Bach's 'Analysis Situs' Project

In May 1747, Johann Sebastian Bach traveled from Leipzig with his eldest son, Wilhelm Friedemann, and appeared at Frederick II's court in Potsdam, near Berlin. The King halted his music-making, where he played the flute, and Bach's second son, Carl Philipp Emanuel, accompanied him at the harpsichord. The King gave Bach a C-minor theme, in order to test his reputed genius for expanding on a theme upon first hearing, uncovering the manifold connectedness of the thematic idea. On the spot, Bach created a three-voice fugue with a wealth of ideas interwoven.

Within two months, Bach produced *A Musical Offering*, incorporating the original extemporized three-voice version; a fully realized six-voice masterpiece; and in-between, ten different canons. Like the 'Goldberg Variations' canons, these were pedagogical aids—puzzles that presented various, individual aspects of the musical idea. Once the original thematic idea had been taken apart (e.g., examined upside down, frontwards and backwards, stretched out, and reflected against itself in different proportions), the wealth of possible connections to be developed could be integrated into a larger, more powerful fugue of greater voices. Better than a magic act, the listener was allowed to solve layers of puzzles, equipping both his mind's ear with greater power, and his mind itself with a



The Granger Collection

Johann Sebastian Bach, portrait by Elias Hausmann, 1746. Bach holds the six-part canon based on the 'Goldberg Variations' theme.

must be designed to do likewise, simultaneously. Or, one voice sings the theme and the new solution material, one after the other; while the second voice starts at the end of the solution material, and does everything the first voice does, but in reverse. They cross each other at the middle, exchanging a C for an E^b (and *vice versa*). Its colorful name is the 'Crab Canon,' since it is said that one cannot distinguish from the way the crab walks, whether it is proceeding forwards or backwards! For the King to hear both voices from 'beginning' and 'end' simultaneously, would be to allow a small taste of the point of view of God—something later powerfully expressed in a remark by Mozart, where, in reflecting upon his relationship to his worked-out

wonderful mirror to examine how it systematically builds up its powers.

* * *

Bach takes up a riotous extension of the main theme being turned on its head in the canon shown below. Not only does he pose the puzzle of the initial five notes being heard backwards and forwards, but he requires a solution where, once the whole of the original theme is heard, the whole of the theme is heard in reverse; and the contrapuntal voice

composition, he posed that he heard the whole work at once, in a single moment. While the 'Crab Canon' occupies a half-minute or so of measurable time, the hearer is invited to concentrate on that which moves forward and backward simultaneously, an action that takes the hearer outside of time altogether.

[SEE 'Thinking through Singing':
*The Strategic Significance of
J.S. Bach's 'A Musical Offering'*]

J.S. Bach, 'Crab Canon' from *A Musical Offering*.

Both parts work toward each other from both ends, going 'through the looking glass' at the highlighted measure.

FIDELIO

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

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On the Cover

Piero della Francesca, *The Resurrection of Christ* (1455-1465). The *passion* unleashed by the Golden Renaissance. (SCALA/Art Resource, NY)

4

What Does It Mean To Be
Rabelaisian?

Pierre Beaudry

Are You 'Gargantuesque'?

François Calentier

14

27

Jesus Christ and Civilization

Lyndon H. LaRouche, Jr.

Nicolaus of Cusa and the
Search for Truth

Renate Leffek

54

60

'Thinking through Singing'—
The Strategic Significance of J.S. Bach's
A Musical Offering

David Shavin

Editorial	2	Free Will <i>vs.</i> Predestination
Translation	85	Friedrich Schiller: <i>The Pledge</i>
News	87	LaRouche Webcast: Election Brings Danger of Fascism
	88	Institute Holds Washington, D.C. Conference
	90	Italian Senators Demand New Bretton Woods
	91	LaRouches in Budapest Call for F.D.R. Policy
	92	Shakespeare Staged in Chicago, Northern Virginia
Commentary	94	The Bestiality of the Fundies
Exhibits	98	Dürer's <i>Passions</i> Bring Renaissance to Germany
Books	101	Now, Are You Ready To Learn Economics?
	102	Reflections of An American Political Prisoner
	103	Sacred Landscape
	104	King Leopold's Ghost
	105	Brunelleschi's Dome

Free Will vs. Predestination

At the time of publication of this issue of *Fidelio*, the United States of America, and hence the world, is facing the worst financial and strategic crisis in three centuries. At the same time, as a result of a corrupt U.S. Presidential campaign, we lack the kind of leadership in the Presidency required to solve this crisis, as other *great* U.S. Presidents, such as Abraham Lincoln and Franklin D. Roosevelt, were able to do in trying, although less difficult times in our nation's history.

In 1933, the world faced a similar situation. Franklin D. Roosevelt had been elected U.S. President, and was to be inaugurated in March of that year. In Germany, however, Chancellor Kurt von Schleicher, who had an economic policy to deal with the depression similar to that of Roosevelt, was overthrown with the help of the head of the Bank of England, Montagu Norman, and his U.S. agents, Averell Harriman and George W. Bush's grandfather, Prescott Bush. Hitler was brought to power and the rest is history.

If von Schleicher had not been overthrown, it would have been possible to defeat fascism before it came to power, thus preventing World War II, through a Rooseveltian global economic recovery.

This time, the rest of the world is in various stages of revolt against the Anglo-American destruction of the old, Rooseveltian post-World War II Bretton Woods system. It is looking to the U.S.A. for another Roosevelt, but instead it finds a U.S. increasingly controlled by the very forces which brought Hitler to power in Germany.

While the U.S. preaches "Democracy" to the rest of the world, here in the U.S. the Presidential election was so tainted that it will never be known who was

really elected. The decision by the U.S. Supreme Court, spearheaded by Justice Antonin Scalia, to intervene into the electoral process and hand the election to George W. Bush, compounded the damage, by undermining U.S. Constitutional law, just as Germany's Justice Carl Schmitt did in helping to bring Hitler to power. We are faced in this nation with dictatorial rule, under crisis management conditions.

In terms of the U.S. Presidential election crisis, our best hope would have been for the members of the Electoral College to fulfill the intent of the Founding

Fathers, and, acting as "free agents," exercise their "independent judgment" based on the General Welfare clause of the Constitution.

EDITORIAL

The recent call, suggested by Lyndon LaRouche, for Congressional investigation into the charges of vote fraud and ballot irregularities that plagued the entire election process—emphatically including the effective overturning of the 1965 Voting Rights Act—provides yet another opportunity for the nation to reverse the slide into dictatorial rule, by instituting the level and quality of political debate required to meet the crises descending upon us.

This is the avenue afforded us by the U.S. Constitution to prevent from occurring in our own nation, what occurred in Germany in early 1933. In this larger sense, the outcome of the U.S. Presidential election is not predestined, even at this late date.

It is under conditions such as these that the true mettle of a people is tested and that the true nature of man has the potential to be brought to the fore.

The issue is: Will the U.S. population continue to act like slaves, begging for handouts at the back door of the master's mansion? Or will increasing numbers

of U.S. citizens act on that quality which is the characteristic of the human species—*free will*—to change the course of history, from what cowardly fools view as inevitably predestined.

As Plato warned in his *Timaeus*, entire populations have collapsed because they failed to exercise their free will to root out self-destructive features embedded in their cultures. It was not predestined that Hitler come to power in 1933. World War II was not predestined. Both could have been stopped. Nor is it predestined that the United States slide into *fascism*, officiated over by a Scalia-style, Roman Empire “rule of law.”

Why should we believe that globalization is irreversible, that deregulation and privatization are irreversible? Are we predestined to be slaves? Or, are we human beings capable of changing history by exercising our free will?

In his essay in this issue, entitled “Jesus Christ and Civilization,” Lyndon LaRouche notes that “sometimes, the threat or actuality of terrible tribulations awaken in people a willingness to risk much, even to the point of death, to defend civilization from the abyss, and even to add some worthy steps forward. The question is: Whence can they muster the passion required to act so, the passion—in German military science, the *Entschlossenheit*—needed to rescue themselves from the new dark age inhering in their present condition of great folly?”

LaRouche locates the answer to this question in rendering intelligible the ontological paradox of the Crucifixion of Jesus Christ through the idea of the *simultaneity of eternity*. As he writes: “This is precisely the idea which you—*personally*—must recognize, if you are to recognize the principle by means of which our presently imperilled civilization is to be rallied from the doom it is currently bringing down upon itself.”

On the Sublime

‘No man must must,’ says the Jew Nathan to the dervish,* and this expression is true to a greater extent, than one might perhaps concede to the same. The will is the species character of man, and reason itself is only the eternal rule of the same. All nature acts according to reason; his prerogative is merely, that he act according to reason with consciousness and will. All other things must; man is the being, who wills.

Precisely for this reason is nothing so unworthy of man, as to suffer violence, for violence annuls him. Who does it to us, disputes nothing less than our humanity; who suffers it in a cowardly manner, throws away his humanity. But this claim to absolute liberation from all that is violence seems to presuppose a being, which possesses enough power, to drive away from itself any other power. If it is found in a being, which does not maintain the uppermost rank in the realm of forces, so an unhappy contradiction arises therefrom between the instinct and the capacity.

Man finds himself in this case. Surrounded by numberless forces, which are all superior to him and play the master over him, he makes claim by his nature, to suffer from no violence. By his understanding he does indeed enhance his natural forces in an artificial manner, and up to a certain point he actually succeeds in becoming physically master over everything physical. For everything, the proverb says, there is a remedy, but not for death. But this single exception, if it actually is one in the strictest sense, would annul the whole notion of Man. By no means can he be the being, which wills, if there is even but a single case, where he absolutely must, what he does not will. This single terrible one, *which he merely must and does not will*, will accompany him as a ghost and, as is also actually the case among the majority of men, deliver him as a prey to the blind terrors of the phantasy; his boasted freedom is absolutely nothing, if he is bound even in a single point. Culture shall set man free and help him, to fulfill his entire notion. It will make him capable, therefore, of asserting his will, for man is the being, who wills.

—Friedrich Schiller,
from “On the Sublime”

* In Gotthold Lessing’s drama *Nathan the Wise*.—Ed.

What Does It Mean To Be Rabelaisian?

by Pierre Beaudry

To be Rabelaisian,* means to be totally outrageous, raunchy, crude in every way, absolutely stubborn in matters of truth, relentless against hypocrisy, and against all forms of popular opinion; but, also, in a more profound way, it means *AXIOM BUSTING*.



At Gargantua's Parisian meals, four men shovel mustard into his mouth. Illustrations by Gustave Doré.

François Rabelais is, without exaggeration, the greatest French writer who ever lived, and represents for French culture what Shakespeare is to English culture, and Cervantes to the Spanish-speaking world; and then again, he might represent a little bit more. A man of the Renaissance, a Platonic humanist, a monk who became a doctor, but most of all, a poet, and writer, who wielded his pen as a weapon for the love and justice of mankind (*agapē*), Rabelais sets the tone, and the stage, for a real revolution in the France of the Sixteenth century, as well as in society as a whole, in any period of history.

Immediately following the groundbreaking work of Joan of Arc (?1412-1431), and the creation of the first nation-state, established by Louis XI (r.1461-1483), for the commonweal of all of the people against the feudal oligarchy, the political enemies of France, led by Venice after the 1509 failure of the League of Cambrai, launched an all-out effort to divide the country, and create a religious war between French Protestants and Catholics. Even the humanist King of France (and friend of Rabelais), Francis I, after having been made captive in

only have been phrased, not by someone who denounced them (for then, the author would have received the gift of dry faggots for such impudence), but by someone who encouraged people to read them, and to abide by them [SEE Box, page 8]. Similarly, unless the truth be told by a drunk, such as a monk under the uncontrollable influence of a poetic frenzy instilled by a divine bottle—thus providing him with the proverbial excuse that the dribbles of a drunk cannot be taken seriously—no man could have escaped the dreaded consequences. And thus, in the Preface of Book III, Rabelais, responding thus to accusations of heresy by his political enemies, warns the reader, that he is simply writing a bunch of “joyous foolishness.”

The Art of Changing Axioms: How To Turn Little People into Giants!

The political aim of Rabelais was to *bust axioms*, and the way to accomplish that was to create giants who would break with all forms of deductive logic. In comparison with the smallness of the feudal man’s thinking, Rabelais’ Renaissance man is a giant of intellectual and moral

*** Ra-be-lai-sian** *adj* 1: of, relating to, or characteristic of Rabelais or his works 2: marked by gross robust humor, extravagance of caricature, or bold naturalism. *Webster’s Ninth New Collegiate Dictionary*

Madrid, was forced to submit to a marriage, by Venetian convenience, to the elder sister of the Hapsburg ruler Charles V of Spain, Eleonore of Austria, in order to accept the Franco-Spanish peace of Cambrai of 1529. Although Rabelais did not join the ranks of the Protestant reformists, he took to task the excesses of the Church of Rome, and constantly held the banner of truth, even at the risk of being accused of heresy. And, indeed, the threat of being burned at the stake was very real in those days.

In January of 1532, only a few months before Rabelais was to publish his first book, *Pantagruel*, a law professor at the University of Toulouse, Jean de Cahors, had been accused of heresy for having criticized the clergy during dinner. He was burned at the stake in June of the same year. “Better to laugh, than to end up roasted like grilled herrings,” declared Pantagruel. This is why, within the cavities of the new language, and within the cracks of the new humanist rules, Rabelais turned reality upside down, and let a few corrosive drops of truth seep through and puncture the thick surface of feudal hypocrisy. For example, his parody of the Decretals, or papal lawbooks, could

standing, who breaks with all of the old rules, all the taboos, all the old habits of a decrepit medieval society, breaking with all types of formalism, and hypocrisy, especially the most pernicious of all, religious hypocrisy. While the Sorbonne theologians based their recruitment to the church on guilt, Rabelais destroyed guilt, and replaced it with laughter. His characters, Gargantua and his son Pantagruel, are therefore quite naturally *giants*, because they are accomplishing a gigantic task proportional to their size. Both of them are the most outrageously loquacious talkers, great eaters, and great pissers, who will overwhelm anyone in their path, with the most powerful weapons of war against littleness: metaphors which they spin and weave without end, sparing no one in their masterful irony, from parody to satire, to gross exaggeration. Their favorite targets are backward monks, manipulative and hypocritical churchmen, scholastic teachers, Aristotelian sophists, lawyers, courtly manners, as well as any ordinary, small-minded individual of Rabelais’ time, or of the past, or even the future, who clung to the feudal disease of oligarchism. Remember, Rabelais was himself a medical doctor.

Rabelais caricatured everything in a most extravagant manner, creating paradoxes, anomalies, contradictions, inversions; he turned banal promenades into fantastic voyages, changed ordinary daily actions into universal events of historical significance; in a word, he had the highest, and raunchiest sense of the simultaneity of temporal eternity of any writer in history.¹ For instance, it was Gargantua who, by simply pissing in the streets of Paris, baptized the city, and gave it its name in laughter; that is, “*Par ris!*!”² [SEE Box, facing page].

In other words, as a doctor, and as a humanist, Rabelais’ job was not only to cure bodies, but also diseased minds—the pessimists, the worried, the malcontents, the sterile spirits—and to turn those little people into giant Renaissance ones. Rabelais also organized the powerful, such as his protector, Cardinal Jean du Bellay, with whom he attempted to stop the King of England, Henry VIII, from creating a split with the Church of Rome. In this way, Rabelais was a direct heir of Erasmus, who was one of his closest associates. In fact, in a letter to Erasmus, Rabelais stated that he considered Erasmus to be “his father.” Erasmus had himself gone after the Sor-

bonnard theologians, whom he called a “surprisingly supercilious and insufferable species of individuals.” [Erasmus of Rotterdam, *In Praise of Folly*]

Even the names of Rabelais’ characters are gigantic. For instance, when Gargantua came into the world, he cried out “Drink, Drink, Drink!,” whereupon his father, Grandgousier (“Great gullet”), decided to name him “*Quel grand tu as*” (“What a big [gullet] you have”). Similarly, “Pantagruel” means “thirsting for everything.” Rabelais explains that, “*Panta* in Greek means ‘everything,’ and *Gruel*, in the Agarene language, means ‘thirsty.’”³ This relates to biblical times, when, according to the Renaissance version of the Acts of the Apostles, a little imp named Pantagruel had the nasty function of pouring salt into the mouths of drunkards. So, Rabelais transformed this little devil into a humanist giant, and transformed the thirst for wine, into a thirst for truth and knowledge. But, laughter is the best thirst-quencher of all, which is why, for Rabelais, cognition is the perfect marriage of wine-drinking and jollity.

Through his mastery of metaphor, his “fabulations and confabulations,” Rabelais also claimed to have properly practiced his medical arts according to Hippocrates, as he said by comparing his treatment to “a combat and a farce played with three characters, the sick, the sickness, and the doctor.” Thus, when the doctor acts in a creative, cognitive, enthusiastic way, the sick person will acquire the power to change and cure himself “by transfusion of the spirits serene or tenebrous, aerial or terrestrial, joyous or melancholic, of the doctor into the sick person. As Plato and Averroes practiced.”

An Economic Policy for The General Welfare

During Rabelais’ lifetime, the French kingdom was divided between the oligarchical interests of the family of the Duke of Guise, on the Catholic side, and the family of the Duke of Bourbon, on the Protestant. In 1562, after the death of Rabelais, the massacre of Wassy triggered a terrible religious and civil war which was only momentarily stopped by the 1598 Edict of Nantes. Both sides of the conflict were manipulated, from behind the scenes, by the Venetian party’s oligarchical interests.

However, contrary to the Venetian intent of breaking up the French nation into a multitude of fratricidal principalities—the usual “divide and conquer” tactic—Rabelais had his own vision for a growing national economy, in the footsteps of the commonwealth policy of Louis XI. It is Panurge who develops Rabelais’ conception of the self-development of the economy for the welfare of all the people, by means of a sort of *parity price*

‘*The Histories of Gargantua and Pantagruel*’

François Rabelais (1494-1553) is said to have written his major works by dictation during his meals. Here is the menu: His first book, *Pantagruel* (1532), celebrates the “horrible events and fearsome deeds of Pantagruel, King of the Dispodes, son of the great giant Gargantua, composed by master Alcofribas Nasier” (an anagram for François Rabelais). Its great success led the author to plan a much-expanded agapic symposium. His second book, which tradition now places at the beginning of the histories, is *Gargantua* (1534), named after the father of Pantagruel, whose aversion to warfare, and love of peace, betray an attitude of religious tolerance. Book III (1546) describes the adventures of Pantagruel and his companion Panurge, and Book IV (1552) contains the famous story of Panurge’s sheep, and the rich satire on the Papacy and its administrative regulations (Decretals). The final, posthumously published Book V (1564) celebrates the extraordinary voyages to the Kingdom of Quintessence, and to the Oracle of the Bottle. *Bon appetit!* —PB

policy between lenders and debtors, modeled on the “purification process” of the production of blood in the human body.⁴ That *parity price* implies that the producer is owed a fair price for his product, plus a small margin of profit; that is, precisely the policy that results in purging the system of all the shit accumulated by the physical equivalent of deductive linear axioms.

The economic question opens up with the issue of

Panurge’s debts: “ ‘But, asked Pantagruel, when will you be out of debt?’ ‘At the Greek Kalends,’⁵ replied Panurge, ‘when all the world will be content, and you will be your own heir. God forbid that I should be debt-free. For then I shouldn’t find anyone to lend me a penny. A man who leaves no leaven over night will never raise dough in the morning. Always owe something to someone. Then there will be prayers continually offered

How Gargantua repaid the Parisians for their welcome . . .

Some days after they had finished their refreshments, Gargantua went to see the sights of the town, and everyone stared at him in great wonder. For the Parisians are such simpletons, such gapers, and such feckless idiots that a buffoon, a peddler of indulgences, a mule with bells on its collar, or a fiddler at a crossroad will draw a greater crowd than a good preacher of the Gospel.

The people so pestered him, in fact, that he was compelled to take a rest on the towers of Notre Dame; and when from there he saw so many, pressing all around him, he said in a clear voice:

“I think those clodhoppers want me to pay for my kind reception and offer them a solatium. They are quite justified, and I am going to give them some wine, to buy my welcome. But only in sport, *par ris*.”

Then, with a smile, he undid his magnificent codpiece and, bringing out his john-thomas, pissed on them so fiercely that he drowned two hundred and sixty thousand, four



Gargantua rests on the towers of Notre Dame.

hundred and eighteen, not counting the women and small children.

A number of them, however, were quick enough on their feet to escape this piss-flood; and when they reached the top of the hill above the University, sweating, coughing, spitting, and out of breath, they began to swear and curse, some in a fury and others in sport (*par ris*), “Carymary, Carymara! My holy

bart, we’ve been drenched in sport! We’ve been drenched *par ris*.”

Hence it was that the city was ever afterwards called Paris. Formerly it had been named Leuce-tia, as Strabo tells us in his fourth book; which in Greek signifies white place. This was on account of the white thighs of the ladies of that city. And since at this re-christening all of the spectators swore, each by saints of his own parish, the Parisians, who are made up of all nations and all sorts, have proved by nature both good swearers and good men of law, also somewhat overbearing. For which reason Joaninus de

Baranco in libro de copiositate reverentiarum, considers that they derive their name of Parrhesians from the Greek, in which language the word signifies bold of speech.

—from *Book I, Chapter 17**

* Excerpts reprinted from *The Histories of Gargantua and Pantagruel*, trans. by J.M. Cohen (New York: Penguin Books, 1955), by permission of the publisher.

up to God to grant you a long and happy life. Through fear of losing his money, your creditor will always speak well of you in all company.’ ” [Book III, Chapter 3]

Panurge devised a very ingenuous system of exchange between lenders and debtors, that created a perfectly harmonious generative process throughout the national economy; so much so, that the very idea of debt became Panurge’s fundamental “trump card”—precisely when it was used for investment in the expanded reproduction of

labor. The metaphor used is the circulation of the blood in the human body, where debtors and lenders become mutually interchangeable. “Thus they become debtors who previously were lenders. In the left ventricle the heart so subtilizes it [the blood—PB] that it is called spiritual, and then sends it to all the members through its arteries, to heat and ventilate the rest of the blood in the veins. The lungs never cease to refresh it with their lappets and bellows, and in return for this service the heart

How, by virtue of the Decretals,* gold is subtly drawn out of France into Rome

I would gladly pay for a dish of the best tripe a man could guzzle,” said Epistemon, “if only we could coltate with the originals those terrific chapters, Execrabilis, De multa, Si plures, De Annatis per totum, Nisi essent, Cum Monasterium, Quod dilectio, Mandatum, and certain others that draw a hundred thousand ducats and more every year out of France into Rome.”

“That’s no small sum, is it?” said Greatclod. “Still it doesn’t seem to me a very great one when you consider that the most Christian realm of France is the Roman court’s sole nurse. But can you show me any books in the world, books of philosophy, medicine, law, mathematics, polite literature, or even—God help me—of Holy Writ that can extract as much? No, not one. Pooh, Pooh! You won’t find a speck of this aurifluous energy in any of them, I promise you. And yet these devils of heretics won’t read them and learn them. Burn them, nip them with pincers, slash them, drown them, hang them, impale them, break them, dismember them, disembowel them, hack them, fry them, grill them, cut them up, crucify them, boil them, and roast them alive, the wicked Decretalifuge, Decretalicide heretics. Why, they’re worse than homicides, worse than parricides, these murderers of the Decretals, the devil take them.

“As for you, my good people, if you wish to be called

good Christians and have that reputation, I beseech you with clasped hands to believe no other thing, to have no other thought, to say, undertake, or do anything, except what is contained in our sacred Decretals and their corollaries: the fine Sextum, the magnificent Clementines, the splendid Supplementaries. What deific books! So you will be glorified, honoured, exalted, and rich in dignities



A gigantic copy of the Decretals.

and preferments in this world. You will be universally revered and dreaded, and preferred, chosen, and selected above all others. For there is no class of men beneath the cope of heaven in which you will find persons fitter for all undertakings and affairs than those who, by divine foreknowledge and eternal predestination, have applied themselves to the study of the holy Decretals. Should you wish to select a bold commander, a good captain and leader of an army in time of war, a man capable of fore-

* A Decretal is a papal letter relating to questions of ecclesiastical administration or discipline. A Decree is a papal letter concerning constitutional matters of canon law.—PB

gives them of its best blood through the pulmonary artery. In the end, it is so refined in the *miraculous network*, that it later becomes the material of the animal spirits, which endow us with imagination, reason, judgment, resolution, deliberation, ratiocination, and memory.” Thus, Panurge discovers that the more you create creditors, for the improvement of the productive sector, the more the economy will grow by providing the condition for the human mind to become creative. The under-

seeing all difficulties, of avoiding all dangers, of leading his men boldly to the attack, and gaily into battle, of taking no risk, but always winning without loss of life and turning his victories to good account, then, believe me you must take one who knows the Decrees. No, no, I mean the Decretals.”

“That was a big gaffe,” said Epistemon.

“Should you wish in time of peace to find a man fit and capable of undertaking the government of a republic, a kingdom, an empire, or a principality; of maintaining the Church, the nobility, the senate, and the people in riches, friendship, concord, obedience, virtue, and dignity, believe me, you must choose a Decretalist. Should you wish to find one capable, by means of his exemplary life, his rare eloquence, and his holy admonitions, of rapidly conquering the Holy Land without bloodshed, and converting the unbelieving Turks, Jews, Tartars, Muscovites, Mamelukes, and Sarabovites, then, believe me, you must choose a Decretalist. . . .

“Why, God’s blessed the Decretals. I’ll tell you a great secret. The Universities of your world generally bear on their crests and coats-of-arms a book, sometimes open, sometimes closed. Now what book do you think it can be?”

“I’m sure I don’t know,” said Pantagruel. “I’ve never read a word of it.”

“Why, the Decretals, of course,” proclaimed Greatclod, “without which all of the privileges of all of the Universities would decay. I’ve taught you something there! Ha, ha, ha, ha!”

Here Greatclod began to belch, fart, laugh, dribble, and sweat. He handed his great, greasy bonnet with its four codpiece-like corners to one of the girls, who placed it on her head in great delight, having first kissed it most lovingly. For she took this as a sign and promise that she would be the first to marry.

“Hurrah,” cried Epistemon, “Hurrah! *Hoch! Trinken wir!* Let us drink! That was an apocalyptic secret.”
—from *Book IV, Chapter 53*

lying question becomes: Are the lenders good because there are more borrowers, or are the borrowers good because there are more lenders? What is the arithmetics of this? What causes goodness in the economy?:

“Lord bless me,” said Panurge, “now I come to think of it, when you twit me with my debts and creditors you’re challenging my trump card. Why, by that achievement alone I thought I had earned respect, reverence, and awe. For— notwithstanding the universal opinion of philosophers, who say that out of nothing, nothing is made—although I possessed nothing and had no prime substance, in this I was a maker and creator.”

“And what had I created? So many good, fine creditors. Creditors are fine, good creatures—and I’ll maintain that to everything, short of the stake. The man who lends nothing is an ugly, wicked creature, created by the great ugly devil of hell. And what had I made? Debts. Rare and excellent things! Debts, I say, exceeding in number the syllables resulting from the combination of all of the consonants with the vowels; a number once computed by the noble Xenocrates. If you judge of the perfection of debtors by the multitude of their creditors, you will not be far out in your practical arithmetic.” [Book III, Chapter 3]

That is the crucial cognitive discovery. Indeed, if anyone wants to understand economics, all he needs is a good heart!

Laughing and Drinking Are The Proper Characteristics of Man

Thus, Rabelais makes metaphorically clear, and in the funniest way, that the principle of *agapē*, love of mankind, requires that humanist political leaders must master the science of economics through the art of metaphor, and must drink wine to loosen themselves up, in order to better laugh at their own blockages and shortcomings; but also, most importantly, to make them access the cognitive principles of discovery which are required to replace the leaders of the Venetian ship of fools. Rabelais’ choice of the Socratic/Platonic method over the Aristotelian categorical system is the crucial case in point for the education of his giants, Gargantua and Pantagruel.

Rabelais, who was a practicing doctor in Lyon, used moderate wine-drinking as a curative means of eliminating diseases of tension, and he believed, also, that laughter—here, no limits were prescribed—had a similar curative effect, on both the soul and the body. Rabelais gave the highest priority to jokes as a curative means of solving the problems of the mind. This is why, in a warning to the reader, Gargantua emphasized that, “Laughter is the proper characteristic of man.” Laughter, wine, and

dirty jokes became political weapons in the war against the pervasive disease of oligarchism. This is also the reason why the priestess of the Oracle of the Holy Bottle, Bacbuc, will even go so far as to say, that, “Drinking is the proper characteristic of man” [SEE Box, facing page]. From that vantage point, Rabelais prescribes a very effective cure. And if the cure is not effective through laughter, Rabelais will grab the dogmatic theologian, or the Aristotelian fool, by the collar, and blow in his face ten thousand truths, until his wine breath, mixed with olive oil and garlic, convinces his opponent that he has no choice but to change.

A Crusade Against The Sorbonne Aristotelians

The biggest spoof on Aristotle and the Sorbonne scholastic theologians is found in the visit of Panurge to the Queen Entelechy,⁶ the spiritual daughter of Aristotle who is still alive after more than 1,800 years. This old bag Entelechy lives in the Isle of Quintessence⁷ which represents the paragon of Aristotelianism.

Rabelais’ text is riddled with names of commentators on Aristotle during the Renaissance, who treated the question of Entelechy as the fixed notion of perfection. Rabelais describes how Queen Entelechy is fed only meals made up of abstractions, and of all the forms of reasoning taken from the scholastic teachings of the Sorbonne University of Paris: “She had nothing for dinner, except a few Categories, Jecabots (abstractions), Eminins (truths), Dimions (images), Harborins (concepts), Chelimins (dreams), Second Intentions, Caradoth (terrifying visions), Antithesis, Metempsychosis, Transcendental Anticipations.” [Book V, Chapter 19] Rabelais wrote these names in Hebrew, just so that the Sorbonne theologians, who had rejected the teachings of Greek and Hebrew, would be forced to look up their meanings. But, Panurge, who is not a scholar, and who claims to be from “simple folk,” does not understand the Sorbonnard subtleties of language, as, for example, the difference between Entelechy meaning “perfection,” and Endelechy, meaning “enduring.” However, Panurge picks up on the ambiguity of the language, and warns the reader. “I’ll be damned if he isn’t flattering those devils”; and then the Queen’s spokesman makes the crucial point: “Aristotle, the first paragon of all of philosophy, was the godfather to the Queen, and rightly and properly called her Entelechy. Entelechy is her true name, and anyone who calls her by any other—can go and shit himself! Anyone who calls her by any other name errs by the whole breath of Heaven.” [Book V, Chapter 19] Here Rabelais is very subtle, because the phrase, in French, is

The Priestess Bacbuc leads Panurge into the presence of the Holy Bottle

There the noble priestess Bacbuc made Panurge kneel down and kiss the edge of the fountain, and then ordered him to get up and perform three Bacchic dances around it. After this she commanded him to sit down between two stools, with his arse on the ground. Then she opened her book of ceremonies and, whispering in his left ear, made him sing an old Athenian vintage song, which goes as follows:

Bottle! whose Mysterious Deep
Do’s ten thousand Secrets keep,
With attentive Ear I wait;
Ease my mind, and speak my Fate.
Soul of joy! Like Bacchus, we
More than India gain by thee,
Truths unborn thy Juice reveals,
Which Futurity conceals.
Antidotes to Frauds and Lies,
Wine, that mounts us to the Skies.
May thy Father Noah’s Brood
Like him drown, but in thy Flood.
Speak, so may the Liquid Mine
Of Rubies, or of Diamonds, shine.
Bottle! Whose Mysterious Deep
Do’s ten thousand Secrets keep,
With attentive Ear I wait;
Ease my mind, and speak my Fate.*

When this song was sung, Bacbuc threw something in the fountain, and suddenly the water began to boil fiercely, as the great cauldron of Bourgueil does when there is a high feast there. Panurge was listening in silence with one ear, and Bacbuc was still kneeling beside him, when there issued from the sacred Bottle a noise such as bees make that are bred in the flesh of a young bull slain and dressed according to the skilful method of Aristaeus, or such as is made by a bolt when a cross-bow is fired, or by a sharp shower of rain suddenly falling in

* Poem translation and illustration from *The Works of Mr. Francis Rabelais*, Vol. I, Privately Printed for the Navarre Society Limited (London: 1653).

summer. Then this one word was heard: Trink.

“By God almighty,” cried Panurge, “it’s broken or cracked, I’ll swear. That is the sound that glass bottles make in our country when they burst beside the fire.”

Then Bacbuc arose and, putting her hands gently beneath Panurge’s arms, said to him: “Give thanks to Heaven, my friend. You have good reason to. For you have most speedily received the verdict of the divine Bottle; and it is the most joyous, the most divine, and the most certain answer that I have heard from it yet, in all the time I have ministered to this most sacred Oracle. Get up, and let us examine the chapter in whose gloss this great verdict is interpreted.”

“Let us go,” said Panurge, “in Heaven’s name. I’m no wiser than I was last year. Enlighten us; where is the book? Turn it over; where is the chapter? Let us see this merry gloss.”

Bacbuc’s interpretation of the Verdict of the Bottle

Bacbuc threw something into the basin, and the water immediately ceased to boil. Then she led Panurge back to the middle of the large temple, where the fountain of life played. There she pulled out a huge silver book shaped like half a hogshead or the quart book of Sentences. This she dipped into the fountain, and said to him:

“The philosophers, preachers, and doctors of your world feed you with fine words through the ears. Here we literally take in our teaching orally, through the mouth. Therefore I do not say to you: Read this chapter, understand this gloss. What I say is: Taste this chapter, swallow this gloss. Once upon a time an ancient prophet of the Jewish nation swallowed a book, and became a learned man to the teeth, Now you must immediately drink this, and you will be learned to the liver. Here open your jaws.”

Panurge opened his mouth wide, and Bacbuc took the silver book—which we thought really was a book, because of its shape, which was that of a breviary. But it was a true breviary and natural flask, full of Falernian wine, which she made Panurge swallow.

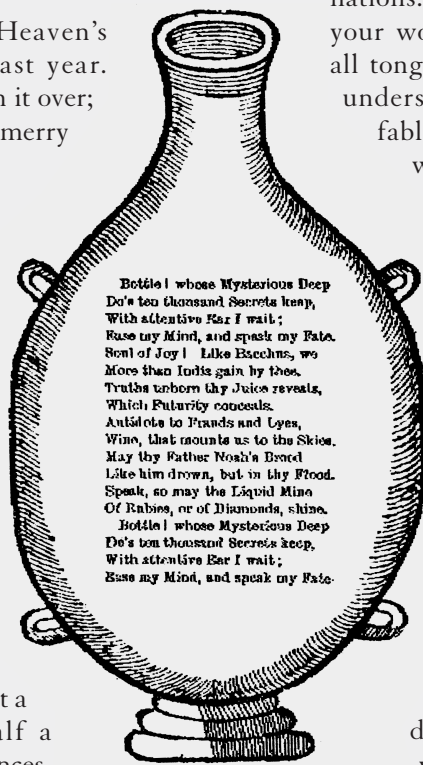
“That was a notable chapter,” said Panurge, “and most authentic gloss. Is that all that the verdict of the thrice-great bottle intended to convey? I like it very well indeed.”

“That is all,” answered Bacbuc, “for Trink is a ponomphaean word. It speaks oracles, that is to say, in all languages, and is famed and understood by all nations. To us it signifies: Drink. You say in your world that sack is a noun common to all tongues, and that it is rightly and justly understood by all nations. For, as Aesop’s

fable has it, all human beings are born with a sack around their necks, being by nature needy and begging from one another. There is no king under the firmament so powerful that he can do without other men’s help. There is no poor man so proud that he can do without the rich, not even Hippias the philosopher, who could do everything. And if one cannot do without a sack, even less can one do without drinking. So we maintain that not laughter but drinking is the proper lot of man. I do not mean simply and baldly drinking, for beasts also drink. I mean drinking good cool wine. Note, my friends, that by wine one grows divine; there is no surer

argument, no art of divination less fallacious. Your Academics affirm this when in giving the etymology of wine they say that the Greek *oinos* is like *vis*: force or strength. For it has the power to fill the soul with all truth, all knowledge, and all philosophy. If you have noticed what is written in Ionic characters above the gate of the temple, you may have understood that the truth lies hidden in wine. The Holy Bottle directs you to it. You must be your own interpreters in this matter.”

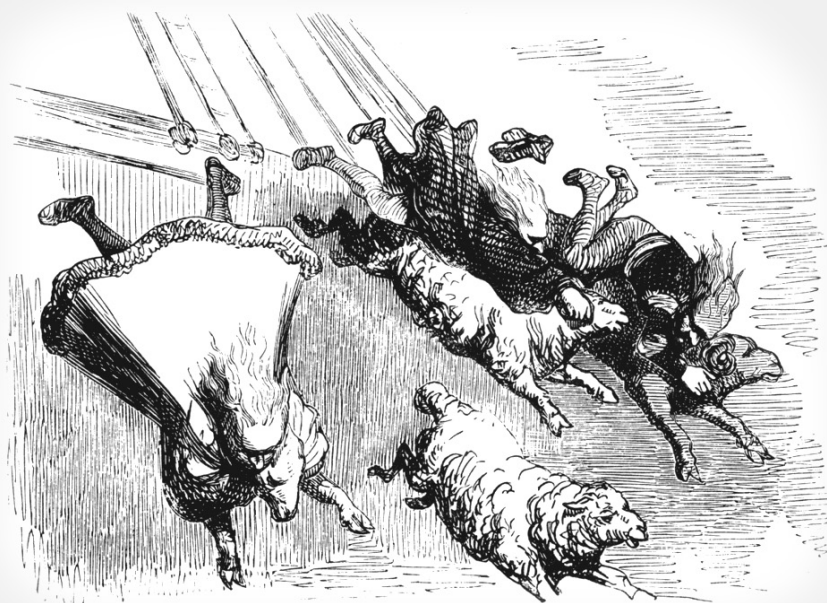
—from *Book V, Chapters 45 and 46*



Panurge drowns the Dealer and his sheep in the sea

All at once—I don't know how; things happened so swiftly that I hadn't time to watch them—Panurge without another word threw his crying and bleating sheep out into the sea. Then all the rest of the flock, crying and bleating on the same note, began to fling themselves into the water after him, one after another. In fact they all jostled one another to be the next to leap after their companion. It was impossible to keep them back. For, as you know, it is the nature of sheep to follow the leader, wherever he goes. Aristotle says, in fact, in his ninth book *De histor. Anim.*, that the sheep is the stupidest, silliest animal in the world.

The dealer, in his alarm at seeing his sheep perish by drowning, tried to prevent them and held them back with all his might. But it was useless. They all jumped into the sea, one after another, and were drowned. Finally Dingdong clutched hold of one great, strong ram by the fleece. He was up on the forward deck, and thought that if he could hold this one back he would save the rest. But the ram was so strong that he carried the dealer overboard with him in much the same way as the sheep of Polyphemus, the one-eyed Cyclops, carried Ulysses and his companions out of the cave. Dingdong was drowned, as were the rest of the shepherds and drovers, who seized the sheep, some by the horns, others by the legs, and others by the fleece,



Dingdong plunges in along with his sheep.

and were dragged into the water also, where they perished miserably. . . .

When the ship was rid of the dealer and his sheep, Panurge asked: "Are there any other sheepish souls left? Are there any followers of Thibault the Lamb or Reynauld the Ram, who are sleeping while the others graze? I'm sure I don't know. That was an old trick of war. What did you think of it, Brother John?"

"Anything you do is good," replied Friar John. "I can only find one fault with it. I think it was the old custom in war, on the day of the battle or assault, to promise the soldiers double pay for that day. If the battle was won, there would be plenty to pay them with. If it was lost, it would be disgraceful of them to claim the money, though those runaway Swiss from Gruyere did so after the battle of Cerisoles.

Well, to be consistent you ought to have deferred payment till the end. Then the money would have stayed in your purse."

"I had some shitten good fun for my money!" answered Panurge. "Why, that joke was worth more than fifty thousand francs. But let us sail on. The wind is favorable. Listen to me, Brother John. No man ever did me a good turn without getting a reward, or at least an acknowledgement. I'm not an ungrateful man, I never was, and never will be. And nobody's ever done me a bad turn without being sorry for it, either in this world or the next. I'm not such a fool as that."

"You're damning yourself like an old devil," answered Friar John. "It is written: *mihī vindictam*, etc.—Vengeance is mine. It's breviary stuff, that is."

—from *Book IV, Chapter 8*

so loose and fluid that it could slip into a totally different meaning. In point of fact, the French “s’aïlle chier, qui autrement la nomme! Qui autrement la nomme, erre partout le ciel,” could also mean, “go take a shit, as someone would otherwise call her! That which otherwise names her, goes on here and there through the entire breath of Heaven.” Which one do you think Rabelais really meant?

The Terrible Consequences Of Being a Sheepish Soul

Any introduction to Rabelais would not be complete without identifying Brother John, who, along with Panurge, are the two constant companions of our friendly giants, especially in *Gargantua*, and in Book III, and who are very close to the heart of Rabelais, Brother John for his courage, as well as for his determination to reform the dirty monkey business of his time. This Brother is the instrument used by Rabelais to go after the corruption of the church, the parasitical plague of false monks and mendicant orders that plagued Europe during this period. Bear in mind that Rabelais’ books were sold like hot cakes at each of the four yearly fairs at Lyon, and that Lyon was the international crossroads leading to northern France, Belgium, Switzerland, Italy, and central Europe. From that vantage point, Rabelais was getting his works distributed to the greatest possible number of people. This is how Rabelais’ laugh was heard throughout the entirety of Europe.

And then, there is Panurge, who is just as noisy and tumultuous as Brother John, less courageous, but more cunning. Rabelais took a great deal of Panurge’s character from the Italian “giant” story of the Macaronis (1517), written by de Folengo. For example, as the Italian story goes, the grandchild of Charlemagne, Balde, is accompanied by the giant Fracasse and his companion, the cun-

ning Cingar, who throws the sheep of an insolent merchant into the water to teach him a lesson. This is the precursor of the famous “sheep of Panurge” in Book IV [SEE Box, facing page], the terrible catastrophe of the sheepish souls who follow popular opinion, who adopt the politically-correct views one must be seen adopting, in order to be accepted within one’s social milieu.

Thus, to be Rabelaisian, means to be totally outrageous, raunchy, crude in every way, absolutely stubborn in matters of truth, relentless against hypocrisy, and against all forms of popular opinion; but, also, in a more profound way, it means *axiom busting*. For example, see how this is done in the juicy story of how Paris got its name. The aim is not to be outrageous for the sake of being outrageous. Rabelais provides the reader with a method to free man from mediocrity, a method that every Platonist has used throughout history, and which consists in going to war against the mediocrity of deductive logic, and releasing those powers of reason which are developed through the individual’s re-cognition of discoveries of principle. Leibniz called this the *Art of Invention*; that is, you don’t know what curve you are going to discover, but you know what property is required to construct it. The same principle of discovery applies to the Rabelaisian giant: you don’t know where you are going to end up, but you know how to get there. You don’t know what will make you a genius, but you know what will destroy the disease of mediocrity.

From the vantage point of this method, the humanism of Rabelais concerns every one of us today, in every country of this globe, in any period of history. A new Renaissance will be assured of its victory, on the day when all the citizens of the world take to heart the warning of Rabelais about the terrible ending of the “sheep of Panurge,” and heed the call to participate in his hearty laugh, and choose to become, indeed, Rabelaisians.

1. “Simultaneity of eternity” being the LaRouchean phraseology; see, for example, Lyndon H. LaRouche, Jr., “The Truth About Temporal Eternity,” *Fidelio*, Summer 1994 (Vol. III, No. 2).
2. I.e., “For laughs.”
3. Except where otherwise noted, all the texts of Rabelais in this article are taken from François Rabelais, *The Histories of Gargantua and Pantagruel*, trans. by J.M. Cohen (New York: Penguin Books, 1955).
4. Rabelais’s metaphor for economic circulation of the blood in the body is taken from Plato’s *Timaeus*, 81a, in which the harmonic circulation and purification process of the blood is presented as a microcosm of the harmony of the celestial sphere, and in *The Republic*, Book X, 616c-d.
5. During the Roman empire, the month was divided into three parts: the Kalends, the Nones, and the Ides. The Kalends period was

- reserved for the payments of debts. However, the Greeks did not have Kalends as a division of their month. So, the postponement of a debt to the Greek Kalends, meant that it would never be paid.
6. “Entelechy”: Aristotelian/scholastic term for the “perfectly actualized.”
7. “Quintessence” (“Fifth essence”): Aristotelian/scholastic term for the material substratum of the heavens, differing in its essential being from the four elements (earth, air, fire, and water) out of which the sublunary world is composed. In the Middle Ages, the term was used to signify “purest essence,” with a pejorative connotation of a chemical extract or concentrate derived by magical treatment. Rabelais ridicules the Sorbonne professors’ claim to discover the “essence” of things by speculating to the *n*th degree of abstraction, as opposed to grasping what he calls the “substantific marrow.”

Are You 'Gargantuesque'?

An Introduction
To the Universe of
François Rabelais

by François Calentier



*The education of Gargantua. Illustrations
by Gustave Doré.*

Just as the thinkers of the Renaissance could not have accomplished their revolutions in the domains of science, the plastic arts, and the art of government, without reliving the spirit of the discoveries of the ancient Greeks and of Christ's ministry, so today, in order to secure a future of progress for coming generations, we need to rekindle the generous zest of language of François Rabelais, and the quality of spirit he brought to it.

The works of Rabelais are the unique means of breaking with the logic of deductive Cartesian/Newtonian* thinking that reigns supreme in France, as well as in other countries, by replacing it with the power of creative beauty as expressed in metaphor. Rabelais conceived of, and invented, a rich and harmonious language, as a means of recruiting both the educated, and the uneducated, social strata.

* The reader should be informed that the disease of Aristotelian deductive logic which spawned the cult of Newtonianism and British Empiricism in England, also permeated French culture under the devastating influence of René Descartes.—Trans.

The Renaissance stimulated a great educational movement, encouraged in France by Louis XI, the father of the first modern nation-state established according to the plans of such great thinkers as Dante Alighieri and Nicolaus of Cusa. Under Louis XI, France considerably increased its economic prosperity, thanks to his revolutionary improvements in the modernization of agriculture and national industries. The invention and use of the printing press, promoted by Louis XI, gave a great number of people access to essential writings, particularly the Greek Classics.

This educational ferment is exemplified by the letter that the giant Gargantua wrote to his son Pantagruel¹:

Now every method of teaching has been restored, and the study of languages has been revived: of Greek, without which it is disgraceful for a man to call himself a scholar, and of Hebrew, Chaldean, and Latin. The accurate and elegant art of printing, which is now in use, was invented in my time, by divine inspiration; as, by contrast, artillery was created by diabolical suggestion. The whole world is full of learned men, of very erudite tutors, and of most extensive libraries, and it is my opinion that neither in the time of Plato, of Cicero, nor of Papinian were there such facilities for study as one finds today. No one, in future, will risk appearing in public or in any company, who is not well polished in Minerva's workshop. I find robbers, hangmen, freebooters, and grooms nowadays more learned than the doctors and preachers were in my time. Why, women and girls also aspire to the glory and reach out for the celestial manna of sound learning. . . .

Of the liberal arts, geometry, arithmetic, and music, I gave you some smattering when you were still small, at the age of five or six. Go and learn the rest, also the rules of astronomy. But leave divinatory astrology and Lully's art alone, I beg of you, for they are frauds and vanities. . . .

At some hours of the day also, begin to examine the Holy Scriptures. First the New Testament and the Epistles of the Apostles in Greek; and then the Old Testament, in Hebrew. In short, let me find you a veritable abyss of knowledge. For, later, when you have grown into a man, you will have to leave this quiet and repose of study, to learn chivalry and warfare, to defend my house, and to help our friends in every emergency against the attacks of evildoers. . . .

But because, according to the wise Solomon, wisdom enters not into the malicious heart, and knowledge without conscience is but the ruin of the soul, it benefits you to serve, love, and fear God, to put all your thoughts and hopes in Him, and by faith grounded in charity to be so conjoined with Him that you may never be severed from him by sin. Be suspicious of the world's deceits and set not your heart on vanity; for life is transitory, but the word of God remains eternal. Be helpful to all your neighbors, and love them as yourself. Respect your tutors, avoid the company of those whom you would not care to resemble, and do not omit to make use

of those graces which God has bestowed on you. Then, when you see that you have acquired all the knowledge to be gained in those parts, return to me, so that I may see you and give you my blessings before I die. [Book II, Chapter 8]*

In this program, astrology is banned, and the knowledge of languages, and the fostering of general erudition, are clearly encouraged. This is the idea of education that Rabelais attempted to apply to himself. This is how the biographer Colletet refers to him: "It is unbelievable to see with what ferocity of spirit he tackled the study of sciences and of the Greek and Latin languages, and to what degree he succeeded." And later on: "Thus, by the strength of his mind, and through hard work, he rose to the level of polymath few men have achieved; since it was clear that he was a very learned humanist, a very profound philosopher, theologian, mathematician, geometer, astronomer, even an artist and a poet all in one." Rabelais was even an actor in his leisure.

Gargantua's letter, however, also includes a warning: positive science is not sufficient. Highway robbers can also become erudite. So, one must fear God, and practice science only by His Light, which enlightens human consciousness. The reader sees that, for Gargantua, the purpose of education is to engage the person in legitimate actions applied to the real world—including just wars, if that were necessary.

The Historic Lineage

Rabelais, a monk who became a poet and a doctor, was affiliated with the "evangelical current," which returned to biblical writings in order to rid them of medieval commentaries, and to read them in the original language as much as possible; but without dividing the Church, and also, without having to obey the strict rules of such and such a brotherhood. This so-called evangelical current was also inspired by the achievements and the thinkers of the European Renaissance. For example, the works of the master of Rotterdam, Desiderius Erasmus, had been so fundamental for his own thinking, that on Nov. 30, 1532, Rabelais wrote a beautiful letter to him, in which he declared that he considered himself to be Erasmus's son.

In the following study, we shall concentrate on the first two books published by Rabelais, *Pantagruel* and *Gargantua*, in which Rabelais tells us about the genealogies of these two giants, starting with their marvelous births, their childhoods, their escapades, and the many

* Extracts reprinted from *The Histories of Gargantua and Pantagruel*, trans. by J.M. Cohen (New York: Penguin Books, 1955), by permission of the publisher.

events through which are presented Rabelais' conception of the education of peoples and of kings, as well as the cultural, political, and religious conflicts of his time, which so completely overlapped one another, that the issues of philosophical and educational choices were not at all academic questions.

Rabelais was one of those rare thinkers, who demonstrates not only that there exists an unbridgeable gap between the respective philosophies of Aristotle and of Plato, but that this is the most profound question of all. We shall see how these two schools are irreconcilable, and what kind of warfare they engaged in at that time.

Why did Rabelais choose to have his heroes be giants? Of course, he preferred giants to dwarfs, because he was thinking big, and was not very happy with littleness. Rabelais was among those who discovered America, and wanted to people it. Rabelais transformed Pantagruel, whose folkloric origin was as an imp, a sea and salt genie who afflicted his victims with insatiable thirst, into a giant, who retained the faculty of generating a thirst for water—and for wine, of course—but it was for knowledge, and for a Renaissance, that he developed his greatest thirst.

Was it enough to be a giant? No. In the popular chivalric romances of the time, Gargantua was already known as a giant. Rabelais adopted that tradition, while completely transforming its content; for the folk tales were riddled with elements that Rabelais wanted to eliminate from the world of literature: astrology, magic, courtly love, and mystical chivalric cycles which exalted cruelty and penance.

Neither 'Obscurantism,' Nor 'Heresy,' But Renaissance

In 1532, Rabelais published *Pantagruel* in Lyon, under the pseudonym of Alcofribas Nasier, and it became a great success. In his Prologue, he warned that he told only the truth, "Quod vidimus testamur" ("We testify to what we have seen") (John 3:11). Indeed, what can be more true than a metaphor?

In the Prologue, Rabelais mocks certain Church authorities, while at the same time carefully distancing himself from the Lutherans, by indicating that he expected criticism from them. As soon as *Pantagruel* appeared in published form, the Faculty of Catholic Theology at the Sorbonne University in Paris, feeling threatened by the evangelical movement, censured it. Meanwhile, John Calvin, the head of the French Protestant Church in Geneva, Switzerland, condemned it as well. This was the same Calvin who inspired the French Huguenot movement, whose existence was the precondition for the religious wars that later ravaged France from 1562 to 1598.

Before getting into Rabelais' chronicles, it is necessary to cite a few historical and biographical events, as follows.

After the death of Pope Julius II, and the election of Leon X, in 1513, on the one hand, and the accession of Francis I to the throne of France, in 1515, on the other, a Concordat between Church and State was signed in 1516, according to which the King gave to the Pope, the parishes of France, which had been previously taken from him, in exchange for which, the King would obtain the nomination of benefices that were previously attached to the Colleges and to the chapters of the church canons. By virtue of this Concordat, Francis I, who at that time was favorable to the humanist current, nominated Geoffroy d'Estissac as priest and bishop, a humanist protector of scholars who then became a friend of Rabelais.

In 1520, Rabelais was a monk at the Franciscan monastery of the Cordeliers de Fontenay-le-Comte (in Vendee), where his father had sent him, but where he was unable to satisfy his thirst for knowledge. In 1523, Erasmus published his commentaries on the Greek version of the Epistles. The Sorbonne tried to prevent the introduction of Greek studies, and Rabelais' superiors confiscated all of his Greek books (which were returned to him only in 1524). However, Rabelais requested permission to leave the austere rule of the Franciscan order, and was granted permission to transfer to the order of Saint Benedict, where he took the solemn vows at the Abbey of Maillezais in Poitou, and where, according to his biographer Colletet, he remained for many years devouring secular as well as religious works. It was in this circumstance that he became friends with Geoffroy d'Estissac.

In 1528-1530, Rabelais began his medical studies in Paris, leaving the Benedictine order to become a secular priest,² because the monastic rule forbade him from healing by operating on the body, notably "by fire or by the sword." By September 1530, Rabelais was enrolled in the Medical University of Montpellier. Three months later, he received his Baccalaureate, which means that he had acquired everything that he needed to know beforehand. On Nov. 1, 1532, Rabelais was nominated doctor at the Hotel-Dieu of Lyon. He had a calling for healing human beings, and he is known to have invented a mechanical device for healing broken legs. If Rabelais was often censured or condemned, to the point of having to modify his writings in later editions, or was even forced into exile, he also received the protection and the support of many persons, among them, Cardinal Jean du Bellay who traveled with him to Rome in 1533-34. In 1535-36, Cardinal du Bellay was commissioned by the Pope to win the English King, Henry VIII, back to the Church, and thus prevent the break with Rome.

During the great "Battle of the Dispondes," Episte-

Rabelais identified with the viewpoint of the great Renaissance educator Desiderius Erasmus (of Rotterdam), writing Erasmus that he considered himself to be his son. Far right: François Rabelais. Right: Desiderius Erasmus.



The Granger Collection



mon, the companion of Pantagruel, got his head chopped off and, before Pantagruel sewed it back on, he had the opportunity, having been that close to dying, to go down to Hell, where he was made to realize that a lot of great people of this world became little people in the other. By describing a rich tapestry, in which many world-historical personalities are recognizable, Rabelais gives us a good idea of which camp he chose to be associated with. Many hierarchies are turned upside down: Those who accumulated unwarranted riches and honors in this world, are found humbled in the next, whereas the poor and the persecuted of this earth, have abundance, having become the governors of the other. Let me give you a few examples:

I saw Patelin, Rhadamanthus's treasurer, bargaining for the little pies that Pope Julius was hawking. "How much a dozen?" he asked him. "Threepence," said the Pope. "No," said Patelin. "Three blows of the cudgel. Give them here, you rogue. Give them here, and go and fetch some more." And the poor Pope went off weeping, and when he came to his master the pieman, he told him that he had been robbed of his pies. Then the pieman whipped him with an eel-skin, so soundly that his skin would have been worth nothing to make bagpipes with. [Book II, Chapter 30]

When one realizes that the ancients had placed Rhadamanthus among the judges in Hell, because of his prudence and his equanimity; and that Pope Julius II, who had allied with Louis XII in the League of Cambrai against Venice, the pseudo-Renaissance center of merchants and financier manipulators, committed treason against the League by allying with Venice after 1509, and

forming with her the Holy Alliance against Louis XII; and that the Venetian objective was to stop the dynamic of the Renaissance, and to destroy its achievements, including the creation of France as the first modern nation-state; one can then understand why this Pope finds himself in the next world reduced to the condition of a seller of little meat pies.

Or, we have:

I saw master François Villon asking Xerxes: "How much a pot of mustard?" "A penny," said Xerxes. To which the said Villon replied: "The quartan fever seize you, wretch! Five times the quantity is only half a farthing. You're overcharging us for victuals down here, aren't you?" Then he pissed into his tub, as mustard-makers do in Paris. [Book II, Chapter 30]

Villon was the famous French poet who used his poetry as a weapon to fight for the cause of Louis XI.

As for Lancelot of the Lake (the hero of the mystical, chivalric cycle of Brittany, written by Chretien de Troy, which includes also Perceval and the Quest for the Holy Grail), he was found in the underworld as "a dead horse skinner." The attack here is against feudalistic chivalry, which promoted a pseudo-Christianity based on predestination and impregnated with pagan mysticism.

Gargantua was probably published in Lyon, in 1535. Compared to the preceding book, a larger place is given to more "serious" issues, especially the question of education. While reasserting the idea that "it is better to write about laughter than about tears, since laughter is the characteristic of man," Rabelais clearly shows, from the very beginning, in his Prologue, that the work was peda-

gological, by suggesting that the reader grasp his stories as metaphors, and to understand their meanings beyond a literal reading—something that can only lead to error:

Most noble boozers, and you my very esteemed and poxy friends—for to you and you alone are my writings dedicated—when Alcibiades, in that dialogue of Plato’s entitled *The Symposium*, praises his master Socrates, beyond all doubt the prince of philosophers, he compares him, amongst other things, to a Silenus. Now a Silenus, in ancient days, was a little box, of the kind we see today in apothecaries’ shops, painted on the outside with such gay, comical figures as harpies, satyrs, bridled geese, horned hares, saddled ducks, flying goats, stags in harness, and other devices of that sort, light heartedly invented for the purpose of mirth, as was Silenus himself, the master of good old Bacchus. But inside these boxes were kept rare jewels and fine drugs, such as balm, ambergris, cardamom, musk, civet, mineral essences, and other precious things.

Just such an object, according to Plato, was Socrates. For to view him from the outside and judge by his external appearance, no one would have given a shred of an onion for him, so ugly was his body and so absurd his appearance, with his pointed nose, his bovine expression, and his idiotic face. Moreover his manners were plain and his clothes boorish; he was blessed with little wealth, was unlucky in his wives, and unfit for any public office. What is more, he was always laughing, always drinking glass for glass with everybody, always playing the fool, and always concealing his divine wisdom. But had you opened the box, you would have found inside a heavenly and priceless drug: a superhuman understanding, miraculous virtue, invincible courage, unrivalled sobriety, unflinching contentment, perfect confidence, and an incredible contempt for all those things men so watch for, pursue, work for, sail after, and struggle for.

Now what do you think is the purpose of this preamble, of this preliminary flourish? Is it that you, my good disciples and other leisured fools, in reading the pleasant titles of certain books of our invention, such as *Gargantua*, *Pantagruel*, *Toss-Pint*, *On the Dignity of Codpieces*, *Of Peas and Bacon*, *Cum Commento*, may not too easily conclude that they treat of nothing but mockery, fooling, and pleasant fictions; seeing that their outward signs—their titles, that is—are commonly greeted, without further investigation, with smiles and derision. It is wrong, however, to set such small store by the works of men. For, as you yourself say, the clothes does not make the man; some wear a monkish cloak who are the very reverse of monkish inside, and some sport a Spanish cape who are far from Spanish in their courage. That is the reason why you must open this book, and carefully weigh up its contents. You will discover then that the drug within is far more valuable than the box promised; that is to say, that the subjects here treated are not so foolish as the title on the cover suggested.

But even suppose that in the literal meanings you find jolly enough nonsense, in perfect keeping with the title, you

must still not be deterred, as by the Siren’s song, but must interpret in a more sublime sense what you may possibly have thought, at first, was uttered in mere light-heartedness. Have you ever picked a lock to steal a bottle? Good for you! Call to mind your expression at the time. Or did you ever see a dog—which is, as Plato says, in the second book of his *Republic*, the most philosophical creature in the world—discover a marrow bone? If ever you did, you will have noticed how devotedly he eyes it, how carefully he guards it, how fervently he holds it, how circumspectly he begins to gnaw it, how lovingly he breaks it, and how diligently he licks it. What induces him to do all this? What hope is there in his labor? What benefit does he expect? Nothing more than a little marrow. It is true that this little is more delicious than great quantities of any other meat; for, as Galen says in his third Book, *On the Natural Faculties*, and in his eleventh, *On the Parts of the Body and their Functions*, marrow is the perfect food concocted by Nature. [Book I, Author’s Prologue]

It is through such analogies and the metaphor of the “substantific marrow,” and not through explanations, that Rabelais urges you, dear reader, one more time, to understand his writings as metaphors, emphatically inspired by the Socratic method of Plato’s dialogues.

How To Educate a Giant?

At his birth, Gargantua was given a medal on which was inscribed in Greek the statement from Saint Paul: “Love [*agapē*] is never selfish.” (I Cor 13:5)

One day, Grandgousier, the father of our hero, discovered that his son had “a mind which participated in divinity,” and decided to have him “fully indoctrinated in Aristotle, the most estimated of all Greek philosophers.” Aristotle was the key to the education that Gargantua was to undertake, under the authority of the “great sophist doctor.” In that system, Gargantua had to learn by heart, forward and backward (!) all sorts of indigestible things, such as treatises on mythology, ethics, scholastics, grammar, semantics, rhetoric, and other scholarly manuals and commentaries which were in fact used at the time, and which the humanists mocked for their purely formal content. There was also the *Dormi secure* (*Sleep Without Worries*), which was a recipe book of sermons prepared for preachers who wanted to avoid any intellectual effort.

All of this, presented by Rabelais as the old educational system that was in practice before the advent of printing, Gargantua had to endure during two extended phases, one of thirteen years, six months, and two weeks, and the other for sixteen years and two months. His first teacher died of chicken-pox, after which he was taught by an old codger.



A learned council prepares to teach the philosophy of Aristotle.

However, one bright morning, Grandgousier realized that this education was not very profitable to his son, and that, on the contrary, he was going crazy, getting stupid, and turning into a dreamer and a dotard. He inquired among other authorities, who told him that he would be better off not getting any instruction, rather than to have such books and such tutors. Then they made the decision to compare the judgmental capacity of Gargantua against that of “one of those young present-day students, who had only two years of studies.” It was at that time that a young page named Eudemon, who was barely twelve years of age, was introduced to them. He was “so well curled, so well dressed, so well brushed, and so courtly in his behavior, that he was more like some little angel than a human being.”

This is what happened:

The idea pleased Grandgousier, and he commanded the page to state a proposition. Then, after demanding permission of the said Viceroy, his master, with his cap in his hand, with an open countenance and ruddy lips, and with assurance in his eyes and his gaze fixed in youthful modesty on Gargantua, Eudemon rose to his feet and began to praise and extol him, first for his virtues and fine manners, secondly for his learning, thirdly for his nobility, fourthly for his physical beauty, and in the fifth place charmingly exhorted him to show his father every reverent attention for being at such pains to have him well taught. Lastly he begged Gargantua in his kindness to employ him as the least of his servants. For he desired no other gift from heaven at that present time save that he should have the good fortune to please Gargantua by doing him some welcome service. This speech was delivered by him with such fitting gestures, with such a clear enuncia-

tion, and so eloquent a voice, in such ornate language and such good Latin, that he seemed more like a Gracchus, a Cicero, or an Emilius of the olden times than a youth of this age. But Gargantua could keep no better countenance than to burst out bellowing like a cow. He hid his face in his cap, and it was no more possible to draw a word from him than a fart from a dead donkey. [Book I, Chapter 15]

After that catastrophe with the Aristotelians, an angry Grandgousier resolved to send all of Gargantua’s tutors to the devil, and decided to look for better ones. He assigned the education of Gargantua to Ponocrates (meaning, in Greek, the worker), the teacher of Eudemon.

His new tutor was horrified to hear what Gargantua had to do under his former teachers. Thus, we learn that in this old system, Gargantua used to eat enormously and would drink almost non-stop. He would sleep a lot, would get up late (9:00 a.m.), would not wash, would play dice, cards, chess, and other out of door games, etc. He wasted a lot of his time, and studied very little. He attended many masses, recited many Pater Nosters, and in the evening, he would sometimes go out, and visit with the girls of the neighborhood. Rabelais’ long and varied descriptions of the many ways in which Gargantua would waste his time indicate only one thing: boredom.

To start with, Ponocrates asked that Doctor Theodore put Gargantua on a healthier regime³:

Therefore, to make a better beginning of his task, he entreated a learned physician of that time, Master Theodore by name, to consider if it would be possible to set Gargantua on a better road. Theodore purged the youth in due form with black hellebore, and with this drug cured his brain of its corrupt and perverse habits. By this means also Ponocrates made him forget all that he had learned from his old tutors, as Timotheus did for his pupils who had been trained under other musicians. The better to do this, Ponocrates introduced him into the society of the learned men of the region, in emulation of whom his wit increased, as did his desire to change his form of study and to show his worth; and after that the tutor subjected his pupil to such a discipline that he did not waste an hour of the day, but spent his entire time on literature and sound learning. [Book I, Chapter 23]

With Ponocrates, Gargantua had to get up very early (4:00 a.m.), and listen to passages of the Holy Scriptures that were well read and well pronounced (not mumbled nor psalmodized), during which he would wash up.

Then, he took lessons by applying practical examples about the lives of men, Ponocrates being constantly at his disposal in case he needed some help on difficult points. Then, he would play sports with his comrades, at leisure, stopping when he wanted to. They all had frugal breakfasts in order to remain light for the rest of the day. They ate while listening to readings, then chatted about food and their virtues, and went about learning everything pertinent that doctors throughout history had to say about them. After that, they sang beautiful songs, had classes in arithmetic, in geometry, in astronomy, and in music. Gargantua learned how to write and was initiated to the art of calligraphy, learning how to trace and form ancient letters and Roman characters. Then, he was initiated in the art of chivalry by the young gymnast squire, an art which required great dexterity. He would do acrobatics, go hunting, play ball, and swim in deep water. He would do many other feats of valor, and then, in the evening, he would go with his companions to study trees and plants; they would chat and eat as much as they wanted. During a copious dinner, they would continue to study, as much as they could, then for the rest of the evening, they would continue to discuss instructive and scholarly topics. After that, they would give thanks, would sing beautiful songs, amusing themselves, and then go to bed. Sometimes they would go out and pay visits to scientific circles or to people who had traveled in foreign countries. In the late evening, before turning in, they would go to their lodgings and observe the night sky, where they would identify comets, if there were any, the figures of the constellations, their location, and the different aspects of opposition and conjunction of the planets.

When the weather turned to rain, in the evening, they would saw wood, build fires, or truss wheat in the barn. Then they would study painting and sculpture, play at knuckle-bones, while re-reading ancient authors. They went on tours, visiting metal manufactures, armament foundries, jewelers, coiners, weavers, clockmakers, printers, organ makers, dyers, etc. They would learn everything by observing the creative processes involved in each trade. And,

They went also to hear public lectures, the solemn statements, repetition, declamations, and pleading of the noble advocates, and the harangues of the Gospel-preachers. Gargantua walked through the halls and places appointed for fencing, and there practiced against the masters with all weapons, conclusively proving to them that he knew as much as they did, or more. Also, instead of herborizing, they visited the druggist's shop, the herbalist, and the apothecaries, and carefully examined the fruit, root, leaves, gums, seeds, and foreign ointments, also the way in which they were adulterated. They went to see the jugglers, con-

jurers, and sellers of quack remedies, and noted their antics, their tricks, their somersaults, and their smooth words . . . when they got home they ate more soberly than on other days, of more desiccative and extenuating dishes, as a method of correcting the humid inclemency of the air, communicated to the body by necessary proximity, and so that they might receive no harm from not having taken their regular exercise.

In this way, Gargantua was tutored, and he kept to this course from day to day, profiting as you understand a young man can at his age, if he is sensible and takes such exercise continuously: a course of things which, though it seems difficult at first, became so sweet, easy, and pleasant as it went on that it was more like a king's recreation than a student's plan of study. [Book I, Chapters 23-24]

Should one interpret, dear reader, this last remark of Rabelais' to mean that Rabelais meant this program of Ponocrates to be exclusively for the education of kings, or was he thinking that every schoolboy should have the education of a king?

The Political Fight

In March 1530, King Francis I made a contribution to the cause of humanism. In fact, the historian Belleforest writes: "King Francis I, being a lover of humanities, and of their professors, established at the University of Paris, once fallen from its glory, and into which an unintelligible obscurantism had been introduced, established in Paris twelve Public readers in Latin, Greek, Hebrew, in Mathematics, Philosophy, the Oratorical Art, and Medicine, calling upon them to educate the youth, not only from France but, from all over Christendom." In the beginning, this institution was more modest than stated by Belleforest, however, the royal readers had to avoid the "ignorant Sorbonne," as they were denigrated by it. Even the King was hated by the hostile Sorbonne.

Five years later, in the period of the publication of *Gargantua*, times had changed, and the reform had expanded; religious differences were more pronounced, and repression was getting worse. Nonetheless, Francis I was still tolerant. But, in reaction to the retrograde conservatism of the Sorbonne, a lot of people became sympathetic to reform, without being hostile to the doctrines of the Church, and were suspected by the Sorbonne of siding with the Protestants. Some people went to Italy, in exile, where Pope Paul III was still tolerant and pardoned many of those "suspected of Lutheranism."

On the night of October 17-18, 1534, the affair of the Placards erupted: throughout the crossroads of France and in Paris, even at the door of the King's bedroom, placards were hung denouncing the Catholic mass, and accusing its

priests of being idol-worshippers. Their author, Antoine Marcourt, a French pastor at Neufchatel, was attacking, simultaneously, both the Catholic doctrine of transubstantiation, and the Lutheran doctrine of consubstantiation. This provocation, which could only serve the interests of Venice, launched—and this was the aim of it—a wave of religious and political repression. Francis I was forced to publicly confess his Catholic faith, and felt himself obliged to launch persecutions. Sixteen heretics were burned at the stake in Paris from November 10 to 24. Numerous Protestants had to go into exile, among them Calvin himself, and it was very difficult to reestablish order. At the beginning of 1535, Noel Beda, a theologian from the Sorbonne, sought to embarrass Francis by accusing his sister, Marguerite, of heresy. The King's sister, a learned poetess who sympathized with the reformists, had to go into hiding in Ferrare. On February 28, however, Noel Beda was forced to publicly recant the charges.

It is in this context of confrontation, that the two educational systems examined by Rabelais have to be situated. And, it is with these political realities in mind, that we must now pay a visit to the Abbey of Theleme.

The Abbey of Theleme

Imitating Erasmus, as well as relying on his own personal experience, Rabelais lampooned monks who were ignorant, fat, lazy, dirty, and reactionary, and went after those formalists who saw heretics everywhere, mocking their victims; who timidly hid in the monasteries, or fled from the enemy; monks to whom he gave such affectionate descriptions as bigots, hypocrites, cockroaches, etc. In the story of the Picrocoline Wars, however, Rabelais set the stage for a remarkable monk, a model monk, who resisted bravely against his opponents and defended his abbey, a monk who went by the name of Brother John of the Entemmeures. In order to thank Brother John for his heroic behavior, Gargantua gave him permission to build an abbey of his choice, and according to his own plan. This was the Abbey of Theleme.

In that abbey, contrary to every other abbey described by Rabelais, the monks were not forced to “eat shit,” that is, to eat the sins of everybody else. Nor would they generally waste their time either. The abbey was not built to welcome as members those who were rejected elsewhere because they were too stupid. Not at all. Furthermore, as long as they were pure, women were welcome. It was not necessary for people to be chaste. People could come and get married. Rich people could come, too, and everyone lived in total freedom, without closed walls. The buildings were modern and magnificent, and were open to the outside world.

However, not everyone was welcome, as was indicated by the inscription over the entrance door:

Here enter not vile bigots, hypocrites,
Externally devoted Apes, base snites,
Puft up, wry-necked beasts, worse than the Huns,
Or Ostroguts, forerunners of baboons:
Curst snakes, dissembled varlots, seeming Sancts,
Slipshod caffards, beggars pretending wants,
Fat chuffcats, smell-feast knockers, doltish gulls,
Out-strouting cluster-fists, contentious bulls,
Fomenters of divisions and debates,
Elsewhere, not here, make sale of your deceits.

Your filthy trumperies
Stuff't with pernicious lies,
(Not worth a bubble)
Would do but trouble,
Our earthly Paradise,
Your filthy trumperies.

Here enter not Attorneys, Barristers,
Nor bridle champing law-Practitioners:
Clerks, Commissaries, Scribes nor Pharisees,
Willful disturbers of the People's ease:
Judges, destroyers, with an unjust breath,
Oh honest men, like dogs, ev'n unto death.
Your salary is at the gibbet-foot:
Go drink there; for we do not here fly out
On those excessive courses, which may draw
A waiting on your courts by suits of law.

Law-suits, debates and wrangling
Hence are exil'd, and jangling.
Here we are very
Frolic and merry.
And free from all entangling,
Lawsuits, debates and wrangling.

Here enter not base pinching Usurers,
Pelf-lickers, everlasting gatherers.
Gold-graspers, coin grippers, gulpers of mists:
Niggish deformed sots, who, though your chest
Vast sums of money should to you afford,
Would ne'ertheless add more unto that board,
And yet not be content, you clunchfist dastards,
Insatiable fiends, and Pluto's bastards,
Greedy devourers, chichie sneakbill rogues,
Hell-mastiffs gnaw your bones, you rav'nous dogs.

You beastly looking fellows,
Reason doth plainly tell us,
That we should not,
To you allot.
Room here, but at the Gallows,
You beastly looking fellows.

Here enter not fond makers of demures
In love adventures, peevish, jealous cures,

Sad pensive dotards, raisers of garboyles,
Hags, goblins, ghosts, firebrand of household broils,
Nor drunkards, liars, cowards, cheaters, clowns,
Thieves, cannibals, faces, o'rcast with frowns,
Nor lazy slugs, envious, covetous:
Nor blockish, cruel, nor too credulous.
Here mangy, pockie folks shall have no place,
No ugly lusk, nor persons of disgrace.

Grace, honor, praise, delight,
Here sojourn day and night.
Sound bodies lin'd
With a good mind,
Do here pursue with might
Grace, honour, praise, delight.

Here enter you, and welcome from our hearts,
All noble sparks, endow'd with gallant parts.
This is the glorious place, which bravely shall
Afford wherewith to entertain you all.
Were you a thousand, here you shall not want
For anything; for what you'll ask we'll grant.
Stay here, you lively, jovial, handsome, brisk,
Gay, witty, frolic, cheerful, merry, frisk,
Spruce, jocund, courteous, furtherers of trades,
And in a word, all worthy gentle blades.

Blades of heroic breasts
Shall taste here of feasts,
Both privily
And civilly
Of the celestial guests,
Blades of heroic breasts.

Here enter you, pure, honest, faithful, true,
Expounders of the Scriptures old and new.
Whose glosses do not blind our reason, but
Make it to see the clearer, and who shut
Its passages from hatred, avarice,
Pride, factions, cov'nants, and all sort of vice.
Come, settle here a charitable faith,
Which neighbourly affection nourisheth.
And whose light chaseth all corrupters hence,
Of the blest Word, from the aforesaid sense.

The Holy Sacred Word
May it always afford
T'us all in common
Both man and woman
A sp'ritual shield and sword,
The Holy Sacred Word.

Here enter you all Ladies of high birth,
Delicious, stately, charming, full of mirth,
Ingenious, lovely, miniard, proper, fair,
Magnetic, graceful, splendid, pleasant, rare,
Obliging, springhtly, virtuous, young, solacious,
Kind, neat, quick, feat, bright, compt, ripe, choice,
dear, precious.
Alluring, courtly, comely, fine, compleat,
Wise, personable, ravishing and sweet.

Come joyes enjoy, the Lord celestial
Hath giv'n enough, wherewith to please us all.

Gold give us, God forgive us,
And from all woes relieve us.
That we the treasure
May reap of pleasure.
And shun what e'er is grievous,
Gold give us, God forgive us.⁴

Hypocrites of all sorts, legal beagles, formalists, theological police in Sorbonne uniforms, usurers, worshippers of poverty and of burning faggots, razor manipulators, jealous husbands, and pockified blades—so many poor souls of whom Rabelais never lost hope of being able to cure their terrible diseases—yet, all of these frightful characters, were prohibited from entering into the abbey. On the other hand, those who were sanctified by the Holy Word, a metaphor taken from Saint Paul, were all welcome. The reader will note also that the poem ends on a fine-spirited pun, giving thanks to the generous givers who made possible the construction of the abbey, and whose sins have been forgiven for making possible such generous and revolutionary thinking.

This inscription is, indeed, a beautiful and joyful poem which should be read aloud, and tastefully appreciated for its musical and rhythmic qualities.

Steeped in all of the classical and in many modern languages, also with his profound sense of poetry, which he translated both into prose as well as verse, and drawing from the fountain-head of Villon, deriving from his poetry its strength, its eagerness, its deadly efficiency and musicality, the daring François Rabelais was able to elevate the French language to a level of expressiveness, of richness and beauty, which has never been surpassed by anyone to this day. And such a quality remains, still today, a standard and reference point which should inspire us to rekindle in our own present language the spirit of certain virtues that have been lost, and especially the idea of a language which reflects the cognitive powers of human creativity. By retracing the steps made by Rabelais, and by following the process of “learning to walk by walking,” we attempt to establish a continuity with the philosopher and political humanist Lyndon LaRouche, as a challenge to our own time.

The last chapter of *Gargantua* is crucial. Etymologically speaking, Theleme means “the will of God.” So, the people living in Theleme, had all received a good education, somewhat similar to that of Gargantua under the care of Ponocrates. This education was based on the principle of respecting “the will of God”; that is, to re-live the great discoveries of the past, including scientific progress in the physical sciences, the arts, and economy, all for the purpose of replicating them in future generations. In oth-



View of the quiet pleasures enjoyed by the inhabitants of the Abbey of Theleme.

er words, the purpose was not to reflect one's allegiance to a given faith, or to express thanks for some grace received, or to acquire some benefit through obedience to some fixed rule. All the inhabitants of Theleme well understood that the best that they could do in the world, was to act according to "their own free will"; that is, to obey "the will of God."

Let us look at this paradox more closely:

All their life was spent not in laws, statutes or rules, but according to their own free will and pleasure. They rose out of their beds, when they thought good: they did eat, drink, labour, sleep, when they had a mind to do it, and were disposed for it. None did awake them, none did offer to constrain them to eat, drink, nor to do anything; for so had Gargantua established it. In all their rule, and strictest tie of their order, there was but one clause to be observed,

DO WHAT THOU WILT.

Because men that are free, well-born, well bred, and conversant in honest companies, have naturally an instinct and spur that prompteth them unto virtuous action, and withdraws them from vice, which is called honour. Those same men, when by base subjection and constraint they are brought under and kept down, turn aside from that noble

disposition, by which they formerly were inclined to virtue, to shake off and brake that bond of servitude, wherein they are so tyrannously enslaved; for it is agreeable with the nature of man to long after things forbidden, and to desire what is denied us.

By this liberty they entered into a very laudable emulation, to do all of them what they saw what pleased one; if any of the gallants or Ladies should say, "Let us drink," they would all drink: if anyone of them said, "Let us play," they all played; if one said, "Let us go a-walking into the fields," they went all; if it were to go a-hawking or a-hunting, the Ladies mounted upon dainty well-paced nags, seated in a stately palfrey saddle, carried on their lovely fists, miniardly begloved every one of them, either a sparhawk, or a Laneret, or a Marlin, and the young gallants carried the other kinds of Hawks.

So nobly were they taught, that there was neither he nor she amongst them, but could read, write, sing, play upon several musical instruments, speak five or six several languages, and compose in all very quaintly, both in Verse and Prose: never were seen so valiant Knights, so noble and worthy, so dexterous and skillful both on foot and a horseback, more brisk and lively, more nimble and quick, or better handling all manner of weapons than were there.

Never were seen Ladies so proper and handsome, so miniard and dainty, less froward, or more ready with their hand, and with their needle, in every honest and free action belonging to that sex, than were there; for this reason, when the time came, that any man of the said Abbey, either at the request of his parents, or for some other cause, had a mind to go out of it, he carried along with him one of the Ladies, namely her whom he had before that chosen for his Mistress, and were married together: and if they had formerly in Theleme lived in good devotion and amity, they did continue therein and increase it to a greater height in their state of matrimony: and did entertain that mutual love till the very last day of their life, in no less vigour and frequency, than at the very day of their wedding. Here must not I forget to set down unto you a riddle, which was found under the ground, as they were laying the foundation of the Abbey, ingraven in a copper plate, and it was thus as followeth.

[Navarre Edition, Book I, Chapter 57]

Rabelais shows that, in this Abbey, there exists no opposition between individual free will and belonging to a community of human beings, or to an institution, so long as everyone is inclined to respond to the necessity of the will of God. Saint Augustine had already elaborated the possibility of a perfect harmony between human desire and the will of God. What is very beautiful, and at the same time quite shocking, is that Rabelais is putting forward the paradox of an absolute idea applied to a concrete living situation. The ideal and its realization come together, which is the supreme objective of humanism—

but which necessarily disturbs the minds of those who get stuck in some sort of “pragmatic realism,” influenced by one or another form of the Aristotelian mediocrity that has corrupted our own times as well. On the other hand, this Abbey is not an end in and of itself; it is the place where humanists can go to complete their education, in order to create an ideal elite, better than that of the monasteries and of the universities of the period. By showing how one can live without monastic rules, Rabelais does not imply that all rules and regulations should be thrown out, but only indicates that the human mind cannot develop without solving paradoxes, such as that of freedom and necessity.

Finally, Rabelais includes in his description of Theleme, a poetic riddle, of which, it is said, he wrote only the first two and the last ten lines. The rest was written by Mellin de Saint Gelais, a poet close to Francis I, whom Rabelais had the opportunity to work with in various circumstances. This poem circulated in pirate editions among humanist circles, but was not published by its author until 1574. Why? Was the content of the poem a forbidden subject? What was the meaning of the word “Prophetic”? Clearly, Rabelais was not talking about some prophecy, or “predestinational” hypothesis, of the sort which he, himself, had refuted in the Almanac of 1535.⁵

Let us see if we can solve the riddle:

Riddle in the Form of a Prophecy

Poor mortals, who wait for a happy day,
 Cheer up your hearts, and hear what I shall say:
 If it be lawful firmly to believe,
 That the celestial bodies can us give
 Wisdom to judge of things that are not yet:
 Or if from Heav'n such wisdom we may get,
 As may with confidence make us discourse
 Of years to come, their destiny and course;
 I to my hearers give to understand,
 That this next Winter, though it be at hand,
 Yea and before, there shall appear a race
 Of men, who loth to sit still in one place
 Shall boldly go before all people's eyes,
 Suborning men of divers qualities,
 To draw them unto covenants and sides,
 In such a manner, that whate'er betides,
 They'll move you, if you give them ear (no doubt)
 With both your friends and kindred to fall out,
 They'll make a vassal to gain-stand his lord,
 And children their own Parents, in a Word,
 All reverence shall then be banished:
 No true respect to other shall be had:
 They'll say that every man should have his turn,
 Both in his going forth, and his return;
 And thereupon there shall arise such woes,

Such jarrings, and confused tos and fros,
 That never were in history such coiles
 Set down as yet, such tumults and garboyles.
 Then shall you many gallant men see by
 Valour stirr'd up, and youthful fervency,
 Who trusting too much in their hopeful time,
 Live but a while, and perish in their prime.
 Neither shall any who this course shall run,
 Leave off the race which he hath once begun,
 Till they the heavens with noise by their contention
 Have fill'd, and with their steps the earth's dimension.
 Then those shall have no less authority,
 That have no faith, than those that will not lie:
 For all shall be governed by a rude,
 Base, ignorant, and foolish multitude:
 The veriest lowest of all shall be their Judge,
 O horrible, and dangerous deluge!
 Deluge I call it, and that for good reason,
 For this shall be omitted in no season;
 Nor shall the earth of this foul stir be free,
 Till suddenly you in great store shall see
 The waters issue out, with those streams the
 Most moderate of all shall moist'ned be,
 And justly too; because they did not spare
 The flocks of beasts that innocentest are,
 But did their sinews, and their bowels take,
 Not to the gods a sacrifice to make,
 But usually to serve themselves for sport:
 And now consider, I do you exhort,
 In such commotions so continual,
 What rest can take the globe terrestrial?
 Most happy then are they, that can it hold,
 And use it carefully as precious gold,
 By keeping it in Gaol, whence it shall have
 No help but him, who being to it gave.
 And to increase his mournful accident,
 The Sun, before it set in th'occident:
 Shall cease to dart upon it any light,
 So that at once its favor shall be gone,
 And liberty with it be left alone.
 And yet, before it comes to ruin thus,
 Its quaking shall be as impetuous
 As Aetna's was, when Titan's sons lay under,
 And yield, when lost, a fearful sound like thunder.
 In a rime did not more quietly move,
 When Typhoeus did the vast huge hills remove,
 And for despite into the sea them threw.
 Thus shall it then be lost by ways not few,
 And changed suddenly, when those that have it
 To other men that after come shall leave it.
 Then shall it be high time to cease from this
 So long, so great, so tedious exercise;
 For the great waters told you now by me,
 Will make each think where his retreat shall be;
 And yet before that they be clean disperst,
 You may behold in th'aire, where naught was erst,

The burning heat of a great flame to rise,
 Lick up the water, and the enterprise.
 It resteth after those things to declare,
 That those shall sit content, who chosen are,
 With all good things, and with celestial man,
 And richly recompensed every man:
 The others at the last all stripp't shall be,
 That after this great work all men may see
 How each shall have his due, this is their lot:
 O he is worthy-praise that shrinketh not.

[Navarre Edition, Book I, Chapter 58]

What is this globe that the riddle is talking about? Is it the planet Earth, or a mere tennis ball? What are the conflicts and debates all about, those of a sport tournament, or of religious conflicts of the period, which were turning into an apocalyptic conflagration? Are we talking about referees, or of court judges? And furthermore, why did Rabelais add ten more lines at the end? Is he referencing the “elect” whom God has chosen as his representatives, or is he talking about the winners of a match? Let us see what Gargantua and his friend Brother John think:

No sooner was this enigmatic monument read over, that Gargantua, fetching a very deep sigh, said unto those that stood by: “It is not only, I perceive, that People called to the Gospel, and convinced with the certainty of Evangelical truths, are persecuted; but happy is that man who shall not be scandalized, but shall always continue to the end, in aiming at that mark, which God by his dear son hath set before us, without being distracted or diverted by his carnal affections and depraved nature.”

The Monk then said: “What do you think in your conscience is meant and signified by this riddle?” “What,” said Gargantua, “the progress and carrying on of the divine truth.” “By Saint Goderan,” said the Monk, “that is not my exposition; it is the style of the Prophet Merlin⁶: make upon it as many grave allegories and glosses as you will, and dote upon it you and the rest of the world as long as you please: for my part, I can conceive no other meaning in it, but a description of a set at tennis in dark and obscure terms. The suborners of men are the Makers of Matches, which are

commonly friends. After the two chases are made, he that was in the upper end of the tennis court goeth out, and the other cometh in. They believe the first, that saith the ball was over or under the line. The waters are the heats that the players take till they sweat again. The cords of the rackets are made of the guts of sheep or goats. The Globe terrestrial is the tennis-ball. After playing, when the game is done, they refresh themselves before a clear fire, and change their shirts: and very willingly they make all good cheer, but most merrily those that have gained: And so, farewell.” [Navarre edition, Book I, Chapter 58]

Interestingly enough, Gargantua defends the “evangelical” interpretation, but without entering into a nominalist quarrel. Once again, he glorifies those who remained truthful to natural law, to the will of God, and to the task that God has given us, even under the most terrible and difficult of circumstances, as stated in the Bible. Here the word “predestined”^{*} is not lost in the irony, because it simply means that the judgement of each will be according to the actions or inactions of each; and accordingly, they will be punished or rewarded, and life will go on. As for the monk, he prefers quite a different hypothesis. And what about you, dear reader: *What is your hypothesis?*

Thus, at the very end of this *Gargantua*, which Rabelais has conceived in the image of Socrates, as in the Silenes of old, whose mere appearance did not reveal the true jewels hidden inside, your choice of interpretation, dear reader, as well as your interpretation of the other chronicles of Gargantua and Pantagruel, may decide the fate of future humanity: Are we moving rapidly toward a new period of obscurantism, a New Dark Age, or will we find within us the mental and spiritual dispositions, and the necessary will, to create, right now, a new Renaissance, as was done a few centuries ago, by some illustrious giants?

—translated from the French by Pierre Beaudry

* Translated by the expression “This is their lot,” in the penultimate line of the Riddle.—Trans.

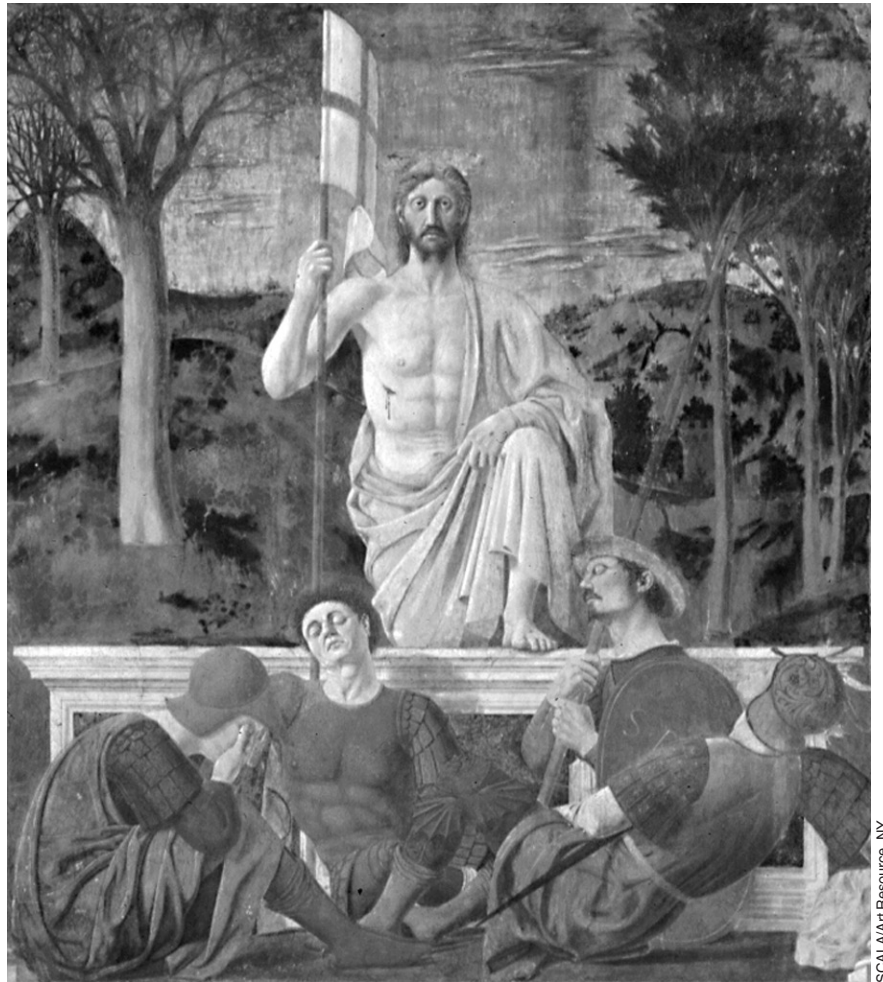
1. The translator has used the English translation by J.M. Cohen, François Rabelais, *The Histories of Gargantua and Pantagruel* (New York: Penguin Books, 1955). I have chosen this modernized version of the Sixteenth-century French, because it is more accessible to the verbal action of the spoken language of today, while remaining close enough to the meaning of the old Rabelaisian text.
 2. A priest living independently of a monastic order.—Ed.
 3. This passage appears in the first printed edition, but was cut from subsequent ones.
 4. *The Works of Mr. Francis Rabelais, Volume I*, Privately Printed for the Navarre Society Limited (London: 1653). The translator has chosen a few selected pieces, especially the poetry sections, from this older English edition, because the modern Penguin Edition

was clearly inferior in those locations. For the reader who is a Rabelaisophile, we have somewhat altered some of the strains of the old Seventeenth-century English and brought it closer to the modern reader.

5. This issue of prophecy *vs.* predestination has been precisely identified by Lyndon H. LaRouche, Jr., in recent writings referencing the Vatican statement on the Third Letter of Fatima, where the Fatima prophecy is presented as an urgent warning to Christians to *change* that sinful behavior whose consequences appear today as the great cultural crisis of the late Twentieth century. See, i.e., Lyndon H. LaRouche, Jr., “Jesus Christ and Civilization,” this issue, p. 26.—Trans.
 6. The court poet Mellin de Saint Gellais was commonly known as “Merlin.”—Ed.

The central institutional feature of the Golden Renaissance, is that it has been the greatest political revolution in the known existence of mankind, the introduction of the principle of the modern European form of sovereign nation-state.

When considered as a model political revolution, this Renaissance is the third great revolutionary development in the entire history of globally extended European civilization. For the first time in all presently known human existence, the entirety of the population of a nation was raised from the status of virtual human cattle,



Piero della Francesca, "The Resurrection of Christ" (1455-1465).

I think my earlier reports have prepared you to be confronted now with what will be, for many, the most important, and also most shocking fact which most people, including most among my usual readers, have yet to face.

As I have repeatedly warned of late, events have already reached the point which I had warned would have arrived, *unless* certain prescribed changes were instituted. Despite my repeated warnings, of the need to reverse the policies which have created this risk, the refusal of governments and others to heed my warnings has now already brought the U.S.A. into the final phase of an already onrushing, global financial collapse. Worse, that onrushing, global financial collapse, threatens now to plunge global civilization into a *threatened* new dark age for all humanity.

In earlier reports, I had emphasized those more obvious, immediate issues which must be addressed, if even a temporary recovery of civilization is to occur. Now, presume, for a

to a political condition, which, in principle, if not always in practice, is consistent with the Christian principle, that all persons are made equally in the image of the Creator, and that the efficient promotion of the general welfare of each and all of those people, and their posterity, is the sole basis for the legitimacy of government.

Without the revolutionary change in religious belief, created by Christ, and spread by the Christian Apostles and the martyrs, the creation of the modern sovereign form of nation-state would not have been possible. It was the passion embedded in Christianity which moved, and was unleashed by the Golden Renaissance.

Jesus Christ And Civilization

by Lyndon H. LaRouche, Jr.

September 22, 2000

moment, although my proposals for a New Bretton Woods system become increasingly drastic as the financial crisis worsens, if those strenuous measures were to be adopted and implemented, even at this late date, and, that, therefore, most of the world would soon be on the way to recovery, as it had recovered from the combined effects of the Great Depression and the ensuing great war, under President Franklin Roosevelt's leadership.

That presumed, now look at the deeper, essential, longer-range aspects of the problem. Consider the fact, that history, as we presently know it, has been dominated by cycles of collapse and, sometimes, at best, recovery.

Therefore, how might we be assured, now, that even if we were to rescue humanity from the effects of the presently onrushing global financial and monetary collapse, by the measures which I have proposed, that our thus-revived civilization will not begin to slide back, a generation or two later, into a new round of collapse, a collapse perhaps even worse than that which menaces us at the present moment, a collapse to be suffered by your

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children or grandchildren?

The two issues so identified and distinguished, are linked to a third, overriding consideration. Is it possible, that even the mastering of the immediate financial crisis, requires that we must also act now to overcome the more distant threat of a new dark age? In other words, although I have shown how the world could recover from the presently onrushing global financial collapse, perhaps the world will not adopt that option I have given it. Is there, then, some deeper, longer-range sickness within the world's presently leading institutions, which, as seems probable at this moment, would prevent the world from accepting such a workable, near-term recovery program?

Therefore, I present here the case for thus linking the two questions, the immediate crisis, and the times beyond. I present the two as if they were one, indivisible subject-matter. Once I shall have said that much, I shall leave it to your conscience, to estimate, whether or not even the bare, presently continued existence of our civilization, depends upon our solving that worrying, longer-term challenge. This would mean, that, at the least, we would adopt an efficiently conscious commitment to solving it, to a significant degree, over the course of a generation or more immediately ahead.

On that account, I situate today's subject, by first restating, summarily, the general thesis I have just presented. I restate the problem I have just outlined, as follows.

To put the point bluntly: "What are the chances that most of humanity might escape the presently onrushing new dark age, even if the United States were to choose as its next President, a figure so thoroughly, morally and intellectually defective as either Vice President Al Gore or Governor George W. Bush?"

Do not misinterpret that question. I am not presuming any fearful potency, for either good or evil, in either of those two candidates as persons. They are essentially no more than puppets of a Wall Street "establishment," which has selected such intellectually and morally crippled individuals to serve as the only leading candidates available, a perverse selection of such dummies chosen in accord with that establishment's own peculiar intentions. The difficulty in finding any point of actually principled difference between the elements of such a Tweedledee and Tweedledum pairing, is, in itself, the most significant feature of each of the candidacies. It is their common qualities, or, better said, the lack thereof, which reflects Wall Street's cupidity in selecting them as puppets for the occasion.

However, precisely for that reason, that each is virtual-

ly a less-than-nothing candidate, the offering informs us what kind of government that establishment intends to install this coming January 2001. This, in turn, tells us, implicitly, what kinds of policies and the like, either of the dummies were intended to follow as incumbents. Thus, the importance of both candidates, is that, especially under present conditions of accelerating world crisis, neither of those two brutish bunglers is capable of being a President in any meaningful sense consistent with the intent of our Constitution, even in the most unlikely case he were inspired, most miraculously, to attempt such a course of action.

The obviously implied intention of the financier oligarchy which has selected such candidates, is that in the circumstances of the presently onrushing global financial crisis, the United States, as defined by its Constitution, would follow the path dictated by the same Wall Street financier oligarchy which backed Adolf Hitler for Germany in 1933-1934, rather than the tradition of Presidents such as Franklin Roosevelt. Reading the history of 1932-1945 Germany, the question thus follows: which is the dumber dummy, either of the candidates, or any among those citizens who would vote for either of such candidates?

Were either such choice made, it were likely, even if not absolutely inevitable, that the United States would not survive the coming years in a recognizable form. Now is a time to remember, that the relevant institutions of Germany chose irrational and fanatical qualities of leadership philosophically akin to today's Gore and Bush, at the close of January 1933; see what happened as a result of that choice.¹ A similar, probably quicker disaster than that which struck 1933-34 Germany, could strike us now, unless many American citizens suddenly, drastically change their current ways. Could most of the rest of the world survive under the conditions implicit in a Gore or Bush Presidency? Many leading circles, from around the world, are discussing such contingencies today.

In other words, just as Germany's power was revived,

1. The attempt to explain the case of either Benito Mussolini or Adolf Hitler as evil master-minds, is not permitted by the relevant evidence. Think of them as in the tradition of Roman Emperors such as Caligula, Nero, and Caracalla, whose awful atrocities reflect not their strength of intellect, but rather the lack thereof. In revealing moments of crisis, both showed themselves for the wimps they really were. The threat they represented, partook more of the nature of a virus than an intellect. What makes a Governor Bush or a Vice President Gore so serious a threat to the nation, is not the stuff within them, but rather what is fairly described as a certain lack of stuffing in either.

temporarily, under the Hitler regime, the effect of that temporary economic recovery, under fascist conditions, led Germany into a far worse crisis, that less than a generation after the London and New York bankers had first put Hitler into power.

Thus, as I have said, I leave it to your conscience to estimate, whether or not that planetary civilization's survival is barely possible under present political trends in the U.S.A., even if such a solution has not appeared to be likely since Gore's Presidential nomination was locked in, a few months ago, by Wall Street's virtual mass-media decree. To assess the possibilities, consider, summarily, the highlights of the existence of European civilization over the approximately 2,500 years of its existence to date. Some key facts of that history stand out as relevant for the thinking citizen of the U.S. or other nations today; those historical facts are key, for unlocking the answer to the questions I have just restated.

Once again, in addressing this matter, as I do in the following pages here, the answers may be found only by defining both the questions, and the clues to their solutions, in an appropriate way. That key to all such knowledge, lies in the appropriate definition of the universal quality of human nature, as distinct from that of all other forms of life.

As such questions imply, this report is addressed not only to the people of the United States, but also to those of the Americas as a whole, of Europe generally, and as an integral, and eminently most practical, and urgent feature of that proposed, broader, global dialogue among cultures of which the honorable President of Iran has spoken publicly on several recent occasions.

In the end, the reader will acknowledge, that the pivotal point, which I develop at an appropriate location in the following pages, is, according to some choices of academic language, "strong stuff," and perhaps beyond the easy comprehension of most living today. Nonetheless, I shall demonstrate two things here, urgent points for immediate policy-shaping practice among those qualified

to be leaders in this time of crisis, supremely practical points which could be presented in no other way.

I proceed, therefore, step by step, to build up the case which must inform your practice now.

History According to Plato

Modern archeology substantiates Plato's summary account of the earlier existence of mankind, prior to the rise of Classical Greece.² Once we have applied to archeology, that principle which sets mankind apart from, and superior to all other living species, we can positively date and classify relevant ancient sites as human. The answer to the relevant question is: *they can be recognized as human, on the condition that they are associated with artefacts which could be derived only from the effects of what we call today, the technologies generated by discoveries of universal physical principles.* On that account, we can positively date human existence within the territory of Europe, to no later than several hundreds of thousands of years ago, and might suspect the discovery of evidence from a much earlier time, in parts of Africa which were presumably left free of the impact of those long periods of glaciation occupying much of the northern hemisphere.

This poses the question implicitly addressed by Plato: "To where, and why did so many of those cultures of earlier hundreds of thousands of years disappear, often almost without trace?"

To review those bare essentials of the matter which are most relevant to the subject at hand, consider the following.

Plato, referencing Egyptian sources, gave us two answers to that question. The first cause of the vanishing of entire cultures, has been the kinds of natural catastrophes which mankind has not yet become able to control. The second, is the collapse of entire populations. such as ancient Mesopotamian culture, as caused by a self-destructive feature embedded in that culture itself.³ On the latter account, most of the ancient cultures we have

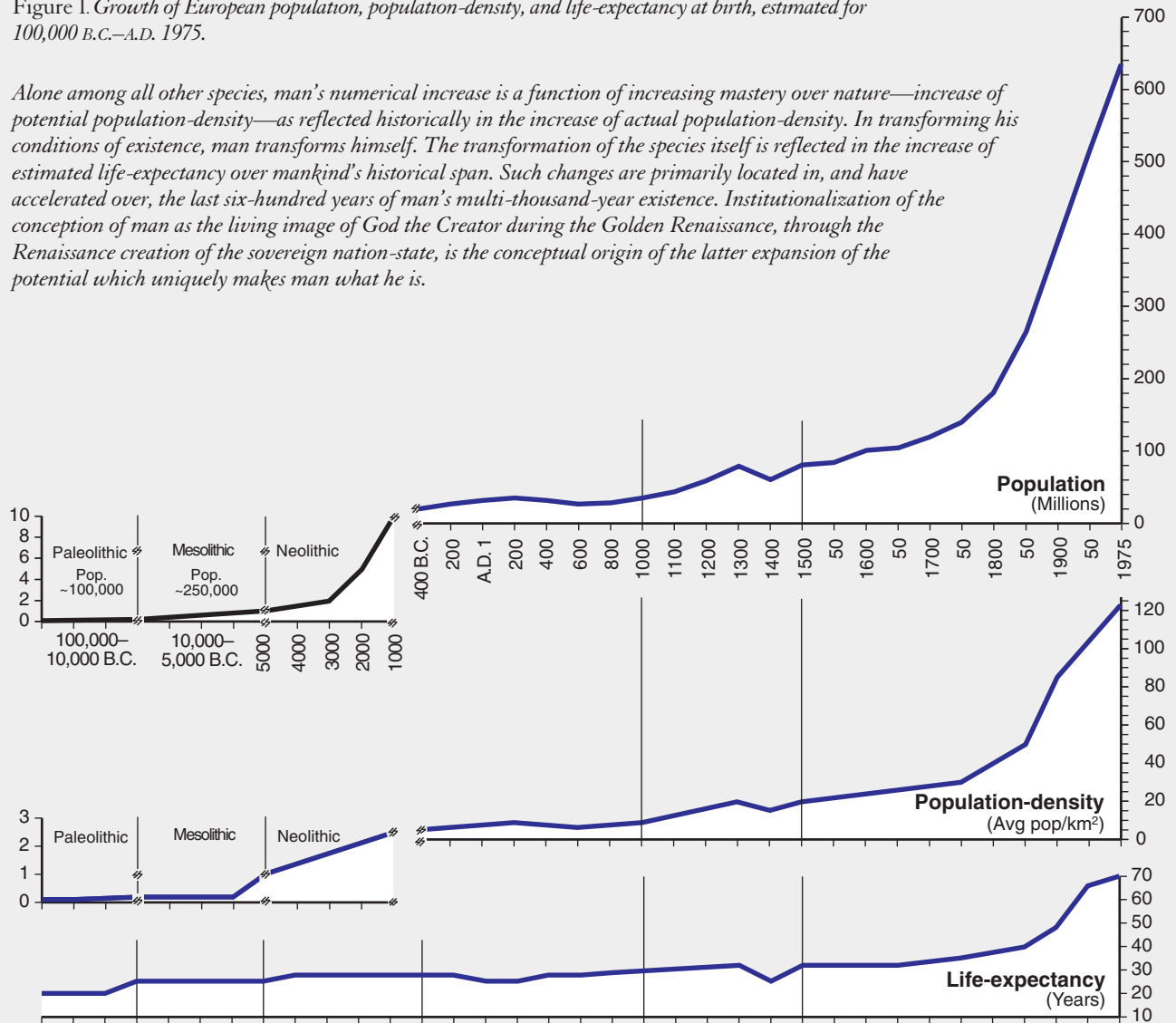
2. Plato, *Timaeus*. Critias relates to Socrates and friends, a story told him by his grandfather, who said that "the achievements of the city in the old days, now forgotten because of the passage of time and the destruction of human life, were great and marvelous." The grandfather described an encounter between Solon, the ruler of Athens, and a very old priest. The priest tells Solon that the Greeks are but children, and do not possess "one old belief rooted in ancient tradition, nor any learning made hoary by age." "You recall only one deluge on earth, even though there were many," he tells the astonished Solon. "Moreover, you are ignorant of the fact that the best and finest breed of men once lived in your land and that you and your whole city derive from a small remnant of their seed. This you have forgotten because for many generations the sur-

vivors died leaving no written record." The priest goes on to explain that "the present civilized order in our part of the world," according to sacred texts, was established 8,000 years ago. But even 9,000 years ago, there existed a culture with many fine achievements, including trans-Atlantic navigation, which the priest describes. See "Plato's *Timaeus*, The Basis of Modern Science," translated by a team of LaRouche associates, *The Campaigner*, February 1980 (Vol. 13, No. 1).

3. During, and immediately following, my April 1975 visit to Iraq, reflecting on my 1950's studies of the archaeology of that region, I commented on how far the region had fallen since the time of the celebrated Caliph Haroun al Rashid. Such are the saddening evidences of the rise and fall of civilizations past.

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

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



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

Figure compiled by Kenneth Kronberg

Note breaks and changes in scales.

been able to identify, were those which plunged themselves into a prolonged dark age, a dark age brought about by a dominant, characteristic, internal feature of that culture itself. There have been, after all, morally inferior cultures, many of which brought about their own destruction for precisely that reason.

In Plato's second of those class of disasters, that of culturally induced catastrophes, we have the repeated rise and fall of cultures in East and South Asia; we have

Alexander's felling of that Persian Empire rotten-ripe for its own destruction; and, we have the accelerating cultural and moral degeneration, and collapse of the Roman Empire from its own internal, systemic moral and intellectual rot, first in the west, and later in Byzantium. The question today, as posed by the patterns of change which have become characteristic of the last hundred years, since the ominous, 1901 assassination of U.S. President William McKinley, is, whether or not the existing form

of globally extended European civilization is careening into a general collapse of the type which Plato located within this second class?

From all that we presently know, humanity has stumbled along on this planet in such a fashion, for hundreds of thousands, perhaps even millions of years. This pattern prevailed throughout known history and pre-history combined, until a qualitative, revolutionary change for the better, a change which erupted at the beginning of mid-Fifteenth-century Europe, during what has become known as the Golden Renaissance [SEE Figure 1]. Not only did that Fifteenth-century Renaissance unleash an improvement in the conditions of human life, within its own region, which was qualitatively beyond anything shown by evidence of earlier times; the spread of the ideas associated with that Renaissance, assigned to all humanity equal right to access to those means to effect comparable advances in the conditions of life for the world as a whole.⁴

This Golden Renaissance did not spring as if from the brow of the ancient Egyptian goddess whom the Greeks called Athena. It was the outgrowth of about 2,000 years of the history of European civilization, since Solon's revolution in Athens, and of, in turn, at least several thousands of earlier years, as typified by accumulated knowledge associated with more than 2,000 years of what were probably preceding years of ebbs and flows of progress in ancient Egypt, that from a time even much earlier than the building of the great pyramids.

That review supplied, we turn to the core of the case presented in this report.

Taken as a whole, *the recent 2,500 years of rise of that adopted child of Egypt, the birth and development of the now globally extended European civilization, is to be understood in terms of the three greatest benchmarks of its entire history: the consolidation of the development of Classical Greek culture around the leading figure of Plato, the ministry and crucifixion of Jesus Christ, and the Golden Renaissance.* Without those three revolutionary steps forward, Europe and its civilization had neither come

into existence, nor would have acquired the dominant significance in the planet which it has attained since the great, mid-Fifteenth-century, ecumenical Council of Florence.

The essential qualities of change in the history of the world since that Fifteenth century, have been dominated, increasingly, by a continuing conflict between the internal development of this Renaissance legacy, and those endemic moral disorders which have become characteristic of today's globally extended form of European civilization. That is to say, that because of the superior power intrinsic to the cultural revolution launched by the Fifteenth-century Renaissance, the power of European civilization, either for good, or, all too often, for evil, emerged as the most characteristic feature of the combined cultural currents on this planet since. Hence, in that sense, and for that reason, modern history has been essentially, increasingly the history of a globally extended modern form of European civilization.

On account of the points just identified, there are certain things I must say here, not only because they are true, but because, for sundry factitiously misguided motives of other authorities, they were not likely to be published, until now, in this form, from any other living source, even from among those relevant authorities which would concur privately with my argument. In the course of reading the following pages, you should be able to recognize why certain other, relevant sources have been reluctant to address publicly certain crucial features of the report I present here and now.

The internal problems of modern Christianity, are among the sensitive issues which must be addressed here, even in spite of the grounds for reluctance on this subject from authorities other than myself.

Since the civilization presently gripped by a planetary existential crisis, has been, predominantly, a globally extended European civilization which is nominally, at least, Christian, there could be no competent examination of the present crisis which did not address and answer the immediately following question. Thus, that issue of Christianity itself can not be avoided by any strategic thinker who is both honest and competent.

For the reason just given, so, the fact of the present crisis, with its inhering threat of the planet's collapse into a new dark age for all humanity, is to be seen, at least on the surface of things, as reflecting an included failure of organized Christianity in its present form. The recent Vatican report on the Third Letter of Fatima points to that problem, and, as you shall see in due course here, that report answers the question, at least implicitly, and, I believe appropriately, at least in significant degree, and is

4. It was Nicolaus of Cusa and his associates, who responded to the fall of Constantinople by organizing ecumenical voyages into the waters to the west and east of the Ottoman Empire. Since then, liars have perpetrated frauds in the effort to deny and conceal the documented evidence showing the means by which Christopher Columbus received the maps, and Cusa associate Toscanelli's other technical assistance in navigation, and the support which led him to rediscovery of the Americas. The English colonization of North America, best typified in the onset by the founding of the Massachusetts Bay Colony, was a product of the same, continued policy which had been launched earlier by Cusa and his circles.

accurate as far as it goes.⁵ However, to avoid a deadly fallacy of composition in the assessment, a more adequate treatment of the present existential crisis of global civilization, must bring numerous other considerations, not taken into account explicitly by the Vatican report, into view, as I do at appropriate locations within the present report.

In addition to those three great benchmarks I have listed above, the most significant positive event in European history since the Golden Renaissance, was the initial 1776-1789 victory of the American Revolution over its principal adversary, the British Empire's monarchy, a monarchy which has assumed a role in the world at large which it has modelled upon that of the financier-oligarchy power of the Venice of Pietro Pomponazzi and Paolo Sarpi, a Venice from whose much polluted canals it was originally spewed.⁶

Since the tyrant William of Orange and the later accession of George I to the newly created British throne, the continuing conflict between the intellectual tradition of the American Revolution and our principal adversary, the British monarchy's empire, has been the characteristic source of all of the principal internal disorders and foreign wars suffered by the United States since. Since 1789, this conflict between the American intellectual tradition and the British monarchy's influence, has become the determining feature of all the principal developments within world history.

It is because of the moral and intellectual superiority of those features of European culture which are represented by all of the actual achievements of the American intellectual tradition, that the United States emerged, with President Lincoln's victory over the British monarchy's Confederacy puppet, as the world's most powerful single nation.

From the beginning of the European colonization of the Americas, the most advanced thinkers in science,

art, and philosophy, have been, with very rare exceptions, continental Europeans, and neither British nor Americans. However, because of the effects of the emergence of Anglo-Dutch financier-oligarchical power, at the beginning of the Eighteenth century, and such key subsequent developments as the London-directed Jacobin Terror of 1789-1794, the fascist tyranny of Napoleon Bonaparte, and the Congress of Vienna, the patriotic forces within continental Europe have remained a minority, in the broader scope of the continent's science and philosophy as a whole, as in politics. For that reason, from the beginning of the European colonization of the Americas, with such rare exceptions as Benjamin Franklin himself, the quality of intellectual leadership upon which the progress of the U.S. has depended, has been supplied from that specific, pro-Greek-Classical minority of great intellects of Europe, such as, most often, those of France, Germany, and Italy.

Indeed, I can report, from my advantage as a close observer of relevant persons and facts, that even today, when continental Europe has been reduced by Anglo-American decisions of 1989-1992 to a virtual satrapy of English-speaking oligarchical power, the leading intellectual circles of continental Europe, including those of today's Russia, are, while exceptions even in their own nations, of a general intellectual quality superior to that found generally among even Americans of better moral and intellectual qualities. Ironically, the American political advantage, even among our typical boors, is the quality of strategic decisiveness exuded by, among others, Wall Street's leading oligarchical circles. This North American sense of political potency respecting matters of the world at large, lies in the sense of possession of a relatively superior, globally overreaching political power, whereas Europeans repeatedly crushed by the combination of two World Wars and prolonged Anglo-American occupation, tend to see themselves, as no more than satraps of a reigning Anglo-American oligarchical power. Otherwise, those Americans are, with rare exceptions, morally and intellectually inferior to the best leading circles of continental Europe.

That qualification taken into account, for most of the past nearly hundred-forty years, since President Lincoln's great victory for civilization as a whole, the U.S. has been second in world power to no other single nation, but only, during some prolonged intervals, to the concert of forces led by the British Empire and its associated minions. Thus, in that sense and degree, the struggle within the U.S.A., to free the U.S. from the treasonous influence of the present British monarchy's Eighteenth-century so-

5. The statement of the Congregation for the Doctrine of the Faith can be found at http://www.vatican.va/roman_cur./rc_con_faith/doc_20000626_message-fatima_en.htm. See also Lyndon H. LaRouche, Jr., "Call Them the 'Baby Doomers,'" and Helga Zepp LaRouche, "Third Prophecy of Fatima: A Summons to Repentance," *Executive Intelligence Review*, July 21, 2000 (Vol. 27, No. 28).

6. The mortalist Pomponazzi was a central figure of the launching of the Sixteenth-century anti-Renaissance; it was those Venice circles which orchestrated Venice's taking control of King Henry VIII. Venice's Paolo Sarpi, the founder of modern empiricism and intellectual controller of Seventeenth-century figures such as Sir Francis Bacon and Thomas Hobbes, set into motion both the Thirty Years War of 1618-1648, and prepared the way for the consolidation of Venetian influence over the English and British monarchies, beginning the tyranny of William of Orange.

called “Enlightenment” tradition,⁷ has been the great struggle for the soul of the U.S.A. This struggle has been, and is, still today, the most crucial strategic factor in the shaping of the history of the world during the past two centuries, since the fall of the first modern fascist tyranny, that of the Romantic figure Napoleon Bonaparte. We Americans are nearly all, after all, predominantly Europeans, including our so-called African-Americans, essentially representatives of globally extended modern European civilization. Whenever some among us attempt to deny that essential fact, lunacy, usually of a dangerous kind, breaks loose among us.

Nonetheless, despite the tendency among even most of the decent Americans, toward moral and intellectual crudities, more than the alternative, the American System itself, is the best political system of today’s world as a whole.

The term “American System” has no historically valid, literate meaning, other than preference for the ideas of Benjamin Franklin, Alexander Hamilton, Mathew Carey, Henry Clay, John Quincy Adams, Friedrich List, Henry C. Carey, and President Abraham Lincoln, that over the opposing British system of Adam Smith, Jeremy Bentham, *et al.* This American System of political economy, takes its origins on our continent from the founding and initial development of the Massachusetts Bay Colony, that under the leadership of Winthrop and the Mathers.

That development, begun in pre-1688 Massachusetts, was continued under Benjamin Franklin, and through aid of Franklin’s supporters from among the followers of Gottfried Leibniz in Europe. Such is the anti-British-monarchy, American System set forth in the opening three paragraphs of the Declaration of Independence and the Preamble of the Federal Constitution. It is the American intellectual tradition of such foes of the British monarchy as President Washington, Alexander Hamilton, Thomas Paine, Mathew Carey, Clay, James Monroe, John Quincy Adams, Franklin’s great-grandson Alexander Dallas Bache, Henry C. Carey, Frederick Douglass, and Abraham Lincoln. It is the American System whose legacy President Franklin Roosevelt

7. “Enlightenment” signifies, broadly speaking, the founding of empiricism by Venice’s Paolo Sarpi and Sarpi’s lackey, Galileo Galilei. However, the use of the term “Eighteenth-century Enlightenment,” signifies the Europe-wide network created by Sarpi’s most influential successor, the Paris-based Venetian spy-master Abbot Antonio Conti. It was Conti’s Europe-wide network of anti-Leibniz salons, which created Voltaire, Quesnay, and all principal varieties of the so-called French and English Enlightenment of the Eighteenth century.

worked to revive, as did the martyred President Kennedy and Rev. Martin Luther King, too. Such is the American intellectual tradition, as identified, if merely typified, and afflicted by the British monarchy’s self-professed and adopted agent of influence, Henry A. Kissinger.⁸

That American System of political-economy, as I have brought its conceptual design up to date through my work in developing the science of physical economy, is the leading best expression of globally extended European civilization today. It is the conflict between that American System of political-economy, so best described, and the British monarchy’s presently world-dominating rentier-financier imperial system, which defines all of the most essential issues to be considered here. The chief irony is, that an oligarchical, Wall Street-dominated “establishment,” the oligarchical pack of rentier-financier hyenas presently exerting overlordship over the U.S. government, a pack represented typically more by the *New York Times* than the increasingly simply silly *Wall Street Journal*, has become an instrument of the British monarchy against the American System, and is today the bestial force chiefly responsible for corrupting the morals and culture of the U.S. population, and betraying our constitutional republic to the predatory dogmas of free trade and globalization.

Among educated adults of the world today, contrary views of the recent 2,500 years of world history are, at their least worst, childish fairy-tales designed to degrade academically misinformed public opinion to the same fantasy-ridden irrationality otherwise found in the credulities of the obviously illiterate. I explain all the immediately foregoing points, as follows. I proceed, next, to the matter of those three crucial revolutions which I underscored above.

Plato and Christianity

As the great poet and historian Friedrich Schiller warned his students, and others, in his famous Jena lectures on the principles of history, no one can understand anything truly important about European history, until one first masters the fact, that European civilization came into existence in the development of what we now term Clas-

8. See Henry A. Kissinger, *A World Restored: Metternich, Castlereagh and the Problems of Peace 1812-1822* (Boston: Houghton-Mifflin, 1957), and his infamous Chatham House address of May 10, 1982: “Reflections on a Partnership: British and American Attitudes to Postwar Foreign Policy, Address in Commemoration of the Bicentenary of the Office of Foreign Secretary.”

Plato's Greece is the first location in known history, at which the *idea of ideas in general* is clearly defined. The difference is between the discovery of several or more experimentally validatable individual physical principles, and the discovery of the Platonic principle of universality underlying physical science in general. Typical of this difference, is the appearance of Classical Greek notions of sculpture, as typified by the celebrated influence of Scopas and Praxiteles, and by the great Classical tragedies. By the *idea of the idea*, we should mean, implicitly, and most essentially, the idea of man as made in the living cognitive image of the Creator of the universe.



The Parthenon, greatest structure of the Athenian Acropolis. It was built beginning 447 B.C. under the direction of the sculptor Phidias.

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sical Greek culture.⁹ That culture has sundry essential elements, including, in addition to the greatest periods of Athens, developments within Ionia and pre-Roman southern Italy; but the most essential and original feature of that culture, is to be found in the record of the transformation of the conception of the nature of man, as traced from the Homeric epics through the writings and acts of Plato.

In reading from the *Iliad* through the Socratic dialogues and *Laws* of Plato, we trace two giant steps upward, leading into Classical Greece's unique contribution to the origins and continued development of modern

European civilization. First, there was man defined as the cattle-like plaything of, excepting Athena, the capriciously wicked gods of Olympus.¹⁰ Over a later span of time, as from the story of Ulysses, through Aeschylus's *Prometheus Bound*, there is a great step upward, toward man as portrayed by the great Classical tragedies, in revolt against the tyranny of those oligarchical pagan gods. Finally, where Aeschylus' Prometheus trilogy ends, there emerges the second great step upward, the new,

9. Friedrich Schiller, "What Is, and To What End Do We Study, Universal History?" in *Friedrich Schiller: Poet of Freedom*, Vol. II (Washington, D.C.: Schiller Institute, 1988).

10. The Greek name of Athena associates her with the founding of the original city of Athens, under Egyptian sponsorship. In the legacy of Classical Greece, she is associated with the principle of cognition, as distinct from both simple irrationalism and deduction. On a related matter, see Diodorus Siculus on the mythical real-life origins of the Olympian cult.

Socratic definition of man as made in the image of the Creator (*Composer*) of the universe, in the writings of Plato, such as his *Timaeus*.

This emerging, latter notion of the true nature of man, is inseparable from the concept of the *idea*, as Plato, most notably, supplies the first known, rigorous definition of *the idea of ideas*. Here lies the key to showing the connection and qualitative difference between the presently known culture of ancient Egypt and that of the modern European civilization rooted in Classical Greece. This pin-points the first of the three revolutionary developments, beyond barbarism, upon which modern, globally extended European civilization, depends absolutely.

Admittedly, *ideas*, as Plato defines them, and I have refined that notion from the standpoint of Christianity, did not first come into being with Classical Greece. Rather, Plato's Greece is the first location in known history, at which the *idea of ideas in general* is clearly defined. The difference is between the discovery of several or more experimentally validatable individual physical principles, and the discovery of the Platonic principle of universality underlying physical science in general. Plato's *Timaeus*, *Critias*, and *Laws*, as to be read against the background of his earlier works, set the benchmarks for that notion of the idea of cognitive ideas in general.

Typical of this difference, is the appearance of Classical Greek notions of sculpture, as typified by the celebrated influence of Scopas and Praxiteles, and by the great Classical tragedies. A modern example, is the way in which Johann Sebastian Bach created that well-tempered system of polyphonic composition, upon which foundation the great compositions of Josef Haydn, Wolfgang Mozart, Ludwig van Beethoven, Franz Schubert, Felix Mendelssohn, Robert Schumann, Johannes Brahms, and Giuseppe Verdi, developed the great Classical polyphonic legacy, they each and all in explicit opposition to such Romantic followers of the silly Rameau as Liszt, Berlioz, Helmholtz, and Wagner.¹¹ The contrast between the Classical representative of actual ideas, and the aura of

death around the earlier Archaic art of Egypt and Greece, a contrast typified by Leonardo da Vinci and Raphael Sanzio, or Rembrandt's famous portrayal of an insightful bust of Homer contemplating the soulless stare of Aristotle, illustrates the essential species of distinction between the two.¹²

In fact, any valid idea is an experimentally demonstrable discovery of a universal principle, such as a universal physical principle, or, in the alternative, those universal principles of artistic composition which underlie all that is properly classed as Classical artistic work. Classical artistic composition is to be recognized as opposite in quality to such forms of irrationality run amok as Romanticism, Impressionism, Modernism, Post-Modernism, and most of what passes, according to Hollywood, for today's popular, and usually bestialized forms of entertainment, the latter plainly echoes of the amusements proffered by that pagan Roman imperial arena in which Romans, by the "free choice" of popular opinion of their time, brought upon themselves the doom of their society. Thus, any valid discovery of a universal physical principle, is perfectly recognized as an idea, as distinct from mere sense-impressions or idle fantasy.

By *idea of ideas in general*, I mean, for example, as I have said, physical science, as distinguished from a collection of those respectively validatable individual discoveries which have yet to be integrated into the form of a validatable body of physical science in general.¹³ In other words, the point of the distinction is knowledge, or lack of knowledge of a conception of some principle of universal truthfulness, as Plato's dialogues elaborated such a

11. As distinct from, and opposed to the mechanistic, so-called equal-tempered system. Bach, as typified most efficiently by his crafting of his *A Musical Offering*, and in his *The Art of the Fugue*, followed Plato and Kepler, in defining the musical domain as what Gauss and Riemann later defined as a multiply-connected manifold. It is the ironies of juxtaposition of *bel canto*-trained singing voices, not a mathematical calculation in any ordinary sense, which locates the "orbital pathway" in which contrapuntal values of the sung tone lie. It is, as Wilhelm Furtwängler emphasized, "between the notes." Today's popular schoolbook doctrine on the subject of tuning, is to be viewed as typical of the witless quality of contemporary pedantry.

12. After, most notably, the relevant work of Leonardo da Vinci, the great Classical Renaissance paintings, such as those of Raphael Sanzio and Rembrandt, are premised upon the locating of events as reflecting, implicitly, a physical space-time which is most fairly described as Riemannian. In this way, the great Renaissance painters brought into painting the same way of representing ideas associated with that of the Classical Greek sculptors, such as Scopas and Praxiteles, who captured their subjects in mid-motion, rather than as dead objects in "Euclidean" space-time. This Rembrandt work is, for the sensitive modern viewer, among the boldest of successful examples of that method of portraying ideas.

13. The only valid form of a modern working definition of physical science, is that typified by Bernhard Riemann's 1854 habilitation dissertation, a dissertation whose development is premised, as Riemann insists there, on the preceding development of the notion of multiply-connected manifolds, by Carl Gauss. Thus, science rejects simple sense-certainty and, therefore, also, "Euclidean" notions of physical space-time, as the standard for interpretation of the crucial phenomena underlying the discovery of validatable universal physical principles. Only experimental validation of a universal scheme, as anti-Euclidean *physical* geometry defines this, a universality itself composed solely of experimentally validated *universal* physical principles, deserves the name of physical science.

principle. We also include those similarly validated universal principles of Classical artistic composition, principles which meet the same Socratic standard of *agapē* echoed in Paul's I Corinthians 13.

Admittedly, not only do we find traces of the notion of ideas as such, in the work of a contemporary of Classical Greece, the great Sanskrit philologist Panini. The notions of astronomical cycles embedded in the design of the great pyramids of Egypt, are examples of the kinds of ideas which represent, still today, the forerunners of modern science. A similar case is to be made for those Vedic Central-Asia calendars dated to not later than between 6,000 and 4,000 B.C. Perhaps there was *an idea of ideas* like that of Plato's dialogues somewhere in the ancient mists of time; if so, we have no confirmation of such so far. Presently there is no rigorously defined, recognized evidence of earlier such notions from the known, pre-Classical cultures of the recent six thousand-odd years according to today's official world history.¹⁴

By *the idea of the idea*, I mean the Classical Greek idea of *human nature*, as expressed best by Plato's dialogues, or, better, the Christian version of this Classical-Greek conception, or that of Moses Mendelssohn, among others, later. I mean, also, the distinct principle of Classical composition of sculpture, painting, poetry, music, and drama, which modern civilization has derived from the Classical Greek origins. We should mean, implicitly, and most essentially, the idea of man as made in the living *cognitive* image of the Creator of the universe.¹⁵ It is that discovery of a rigorous, Socratic notion of the universal, non-Aristotelian principle of cognition, as traced to its origins in Classical Greece, which defines the notion of globally extended European civilization as a distinct idea. Herein, let us discover together the solution to the riddle which I have posed in the opening paragraphs of this report.

15. *Cognitive*, as the term is employed here, should be recognized as signifying the Mind of the Creator, as distinct from idols which purport to represent God in the image of the mere mortal body which the mind of the person inhabits. Thus, Classical sculpture and Renaissance painting, as contrasted with Archaic and Romantic styles, locates the image of the personality in the idea whose existence must be adduced by the mind of the viewer, the idea which lies ontologically within the mid-motion ironically represented.

14. The relevant standard of rigor is that exemplified by Bernhard Riemann's 1854 habilitation dissertation, in which all formal-mathematical derivations of notion of universality, are outlawed, that in favor of a physical-experimental determination of the curvature of the entirety of the physical-space-time within which the relevant action is situated. All efforts known to me to show an earlier dating for the idea of ideas, rest, to my knowledge, on arguments which include demonstrably crude, aprioristic assumptions.

To trace the development of this notion of the idea, it were most convenient to focus upon the example of the argument provided by Plato in the work often identified as *The Republic*. For this purpose, the student should focus upon the dialogue, in that work, among the characters Socrates, Thrasymachus, and Glaucon. The issues posed are the central issues of modern society, including the most important issues encountered at the highest levels of government and religious controversy. The characteristic feature of that dialogue, and of all Plato's dialogues otherwise, is the principle of *the idea of the idea*. The entirety of the development of Classical Greece, from the Homeric epics, to the Classical Greek culture known to Apostles such as John and Paul, is summed up in that example.

Another way of expressing the notion of the idea of ideas, is the notion of discoverable universal truthfulness respecting man and nature, as this issue is central to the central dispute referenced by Plato's dialogue among Socrates, Thrasymachus, and Glaucon. This quality of truthfulness, so located in the argument of that Socrates, is the essential distinction between science and pseudo-science, and the opposition of a natural law rooted in truthfulness, to the depraved misconception of law adopted for practice by today's doctrinaire, the notions of merely customary or purely positive law. The latter includes, notably, the evil work of such positivist acolytes of the evil Bertrand Russell as Norbert Wiener's "information theory" and John von Neumann's lifeless notions of "systems analysis" and "artificial intelligence."

Three most characteristic, and also multiply-connected notions of Plato's work as a whole, are to be recognized there. These are: the principle of truthfulness and justice; the supreme principle of law, identified by Paul's use of Plato's definition for the Greek term *agapē*; and, by the idea of all ideas, the *idea of man*. This defines man implicitly, as distinct from all other living beings, the efficiently human personality of the human individual, as created in the image of the efficient Mind of the *Composer* (Creator) of the universe.¹⁶

I shall return to that specific point; but, first, I must qualify the connection between the first two of the successive revolutions just identified.

Alexander the Great had been guided to his inspired victories, by aid from those students of Plato who were adversaries of Alexander's enemy, Aristotle. The assassination of Alexander spilled the seeds of self-destruction, like a soil poisoned by the blood from that murder, into the grand design which Alexander had represented.

16. I.e., as elaborated by Plato in his *Timaeus* dialogue, and as typified by Paul's I Corinthians 13.

Although the Classical Greek culture of the pre-Roman, so-called Hellenistic period, was the most advanced culture in the Mediterranean region, until the Fifteenth-century Renaissance, it contained thus a fatal flaw. As the United States' history illustrates the same paradox, the Classical legacy was the greatest legacy of its time, but, after the murder of Alexander, it harbored a parasite, an alien enemy within, an enemy akin in nature to our slave-holders and Wall Street gang. Hellenistic culture became thus vulnerable to its conquest by that intrinsically evil "New Babylon," which became known, otherwise, as the Roman Empire.

Thus, beginning at about the time of the Roman murder of Archimedes and the later death of the greatest scientific mind of that time, Archimedes' correspondent Eratosthenes, that creation of the Delphi cult of the Pythian Apollo known as Rome, emerged as an echo of both ancient Delphic Sparta and old Babylon, as the imperial New Babylon, sometimes known among Christians as "The Whore of Babylon." That pagan Rome erupted, thus, to power throughout the Mediterranean more generally. For nearly two centuries, from the murder of Archimedes to the birth of Jesus Christ, the Classical legacy waned. Then, came the time when Christ and his Apostles transformed the Classical Greek heritage, that in the fashion the Apostle Paul addressed the matter of the "unknown God."

For the Jews already in struggle against the tyranny of both Rome and Rome's "Quisling-like" lackeys of the Jewish puppet-regime, the arrival of Christianity was a revolution, a redemption of human nature, as human nature is defined literally within the first chapter of the first book of Moses. As for Moses, the universality of man and woman is, that each is made in the image of the Creator, and empowered and mandated to exert dominion over all other things within the universe. That power is nothing other than the non-deductive faculty of cognition, the latter that anti-deductive power of *Reason* unique to the human individual, the power of reason hated by the

Immanuel Kant of his *Critiques*. Cognition is the means by which mankind is able to discover and employ experimentally validatable, universal physical principles, thereby to increase man's power in and over the universe.

This thus redeemed Mosaic notion of human nature, expressed as the mission of the Christian apostles to the gentiles, was the assigned great mission unique to the Apostles of Christ. That mission was dedication to the redemption of all mankind as such a special, cognitive creature, each individual made in the image of what Plato had defined as the knowable concept of the *Composer* of the universe.

No longer, as had been the case under the Jews of the time of Christ's birth, was one people to be preferred absolutely over others; rather, each part of mankind is obliged to serve the welfare of all mankind, to serve the universality of all humanity as a species of creature made in the image of the Creator. It was this alternative to the evil inherent in Rome and in the flaws of the prevalent form of the Jewish outlook at that time; it was a Christianity whose ministry to all mankind, has, despite all else, thus far saved mankind from the doom otherwise inhering in the legacy of that "New Babylon" known as the Roman Empire.¹⁷

The Mystery of Jesus Christ

Those referenced similarities in policy taken into account, how must today's historians and strategists differentiate *functionally* between Plato's Socrates and Christ? In what degree does the ministry and crucifixion of Christ prefigure, but differ from the figure of the Socrates who also died for the cause of truth, that at the evil hands of the probably treasonous Democratic Party of Athens? Why must I now insist, that the Christianity which adopts and preserves the legacy of Classical Greece, be recognized as a revolutionary, divine intervention, one distinct from the best previously contributed by Plato *et al.*?

On first approximation, it was the legacy of Christ and

17. Admittedly, some enthusiasts have argued that Christ represented a "New Dispensation," so argued from the dubious standpoint of Eighteenth and Nineteenth centuries' "Biblical archaeology." Despite such apologetics, which tend to be associated with gnostic varieties of pornographic and numerological sophistries derived from their readings of the Old Testament, Christianity's redemption of the intent of Moses's utterance, did represent a break from the dogma of a "chosen people," a break without which such benefits as the Eighteenth-century emancipation of the European Jews could not have occurred. Characteristic of, and often coinciding with such gnostic aberrations in theology, are all those varieties of pro-oligarchical apologetics, which lo-

cate morality almost hermetically in narrow matters of sexual behavior and family and community relations in the small, thus avoiding all the big issues of Christian morality, such as the evil inhering in the fostering of policies and arrangements which foster racial discrimination and other expressions of policies of oligarchical practice which treat some people as actually, or virtually human cattle. Typical are arguments to the effect: "Do not offend the rich and powerful," sophistries typical of gnostics such as the Bogomil (Cathars) cult and its derived, pro-satanic, "free trade" dogma, that of John Locke, Bernard Mandeville, Adam Smith, and their followers of the Mont Pelerin Society cult today.

The crucial question is, ‘Why, if Jesus was born in the time of the reign of Augustus Caesar, did the Disciple John locate the existence of Christ *from the beginning?*’ For Plato, this would be, admissibly, a concept not axiomatically alien to the method seen in his *Timaeus*, for example, but its origin and habitat is Christianity.

The crucial conception, the idea of ideas, which makes that connection comprehensible, is the notion of *the simultaneity of eternity*. There lies the key to the challenge of that great metaphor, the historical mystery of Christ.

As set forth in the opening of the Gospel of John, the mystery of Christ is not a matter of blind faith, but a fully comprehensible fact of Reason, and thus knowable to all, Christians or not, who do not remain hysterically resistant to the influence of Reason.



Rogier van der Weyden, “Madonna and Child,”
c. 1460.

Collection of the J. Paul Getty Museum, Malibu, California

His Apostles, which kept the contributions of Plato alive, at a time when those contributions had otherwise remained where the Roman Empire had enslaved or buried most of them. It was the long struggle of Christianity, including that led by Augustine, against the Roman Empire and its legacy, which brought the work of Plato to serve as a central feature of the political revolution which was the Fifteenth-century Renaissance. Yet, although Plato’s method is not only reflected, most emphatically, in the Gospel of John and Epistles of Paul, but represents an indispensably integral feature of the appropriate method of Christianity and its theology over nearly two thousand years to date, there remains a certain crucial, *functional* difference between the two, and a

related political consequence for the world as a whole.

In Christian doctrine, the crucial difference, as stressed among the earliest Church Fathers, and by the legacy of Augustine for the West, is embedded within a single phrase of the Christian Creed, “and of the Son.”¹⁸

18. The adopted view on the antiquity of the Latin *Filioque* by the great ecumenical Council of Florence, was established by the work of the later Cardinal Nicolaus of Cusa, who presented the proofs from Greek sources he collected in Byzantium. An account of this, “Nicolaus of Cusa and the Council of Florence,” was presented (in German) at Rome, to the 550th Anniversary of the Council of Florence, by Helga Zepp LaRouche on May 5, 1989. See *Fidelio*, Spring 1992 (Vol. I, No. 2), for the English-language translation of her address.

The crucial question is, “Why, if Jesus was born in the time of the reign of Augustus Caesar, did the Disciple John locate the existence of Christ *from the beginning*?” Here lies the relationship of the Crucifixion to the essence of Christianity. For Plato, this would be, admissibly, a concept not axiomatically alien to the method seen in his *Timaeus*, for example, but its origin and habitat is Christianity.

That, in turn, poses the question: What is the essential, necessary significance of the Crucifixion, which makes Christianity so powerful an idea of ideas? *Therein lies the mystery of Christ*. This is not a mystery in the sense of being inherently inexplicable to reason; it is a mystery in the sense it appears in the form of a profound ontological paradox, which can be made comprehensible only by mustering within oneself the relevant cognitive action of discovery. That mystery, so described, taken into account, what we must credit to Plato’s Classical Greek culture, is the source of the capacity, or, if you prefer, susceptibility, to solve the paradox posed by Moses’s definition of the nature of man.

There is no intrinsic incomprehensibility inhering in the mere fact of that mystery. As I shall stress, without this specific quality of Christianity, none of the positive developments leading into the Fifteenth-century Renaissance had been possible. After we have taken all that we can adduce from Classical Greek culture, such as that of Plato, into account, that does not account for the Renaissance, for the birth of modern, globally extended European civilization. There is a special, efficiently superior universal principle embedded within what might seem otherwise the mere bare historical fact of Jesus Christ. It is a universal principle implied, as I have said, by a corresponding ontological paradox.

That paradox is crucial for actually knowing the characteristic feature of each and all of the three revolutionary developments upon which European civilization and its development depends. The mystery of Christ is the central, defining expression of that development. Consider that paradox in successive approximations.

In first approximation, the difference lies in the personal relationship of the Christ of the Crucifixion to the most destitute and otherwise most oppressed victims of Roman and other evil tyrannies. It has been the personal bond of that oppressed individual, even in death, to the personality of the crucified Christ, which has been the essential spark, the compelling passion, upon which all of the temporal achievements of globally extended European civilization have depended, and that absolutely, a civilization whose progress flowed, in such large degree, from the spilled blood of martyrs.

This points already toward a still deeper principle. The crucial conception, the idea of ideas, which makes that connection comprehensible, is the notion of *the simultaneity of eternity*. *There lies the key to the challenge of that great metaphor, the historical mystery of Christ*.

Unfortunately, such a statement, respecting the simultaneity of eternity, is heard by today’s superabundance of academically trained illiterates, as a very strange formulation. The fault which may be thus attributed, unjustly, to the expression, does not lie in the form of the statement, but in the blinding effect of today’s popularized forms of ignorance. Among the victims of their own lack of reason, we must include all those who profess themselves to be materialists, empiricists, Cartesians, Kantians, existentialists (such as the fascist admirers of Nietzsche and his follower Heidegger, and anarchoid leftists such as Adorno, Hannah Arendt, and Heidegger’s follower Jean-Paul Sartre), and the modern positivists and structuralists. The idea which such illiterates profess they can not see with their senses, is a vision, but it is no mere fancy; it is, as I have said many times in what I have spoken and written on this subject, an elementary sort of experimentally demonstrable physical fact. *This is the same quality of fact as any experimentally proven discovery of a universal physical principle*.

It is the materialists, empiricists, and their like, who, directly contrary to their smug delusions, are living in a non-existent world of sheer lunatic fancy. This is precisely the idea which you—*personally*—must recognize, *if you are to recognize the principle by means of which our presently imperilled civilization is to be rallied from the doom it is currently bringing down upon itself*.

No sleight of hand, no magical powers of prophecy, or the like, are involved in this vision. It is all clearly shown by the standpoint of a valid quality of physical science. The problem of society today, is that most people are terribly, sometimes terminally ignorant, precisely because they are of that superstitious breed suffering the bestializing delusion, that *physical* means sense-impressions. The task, therefore, is to show conclusively, that such people, including notable professors of physical science, are deluded on this specific point.

The point, is to put on record the evidence, that the mystery of Christ, as set forth in the opening of the Gospel of John, is not a matter of blind faith, but a fully comprehensible fact of Reason, and thus knowable to all, Christians or not, who do not remain hysterically resistant to the influence of Reason. The self-blinded victims of unreason, may be otherwise described as persons so passionately occupied by the bestial side of their sensual nature, that they refuse to detach themselves

from the delusion, that the image seen in the distorted mirror of sense-impressions, is the same thing as the object which the mirror but imperfectly, and incompletely reflects.

In such a vision of Christ, there is no mumbo-jumbo, no blind faith. There is, however, the confusion which tends to erupt among the illiterates. Such problems of the illiterates, are the usual source of the disorders which have prompted many such persons to resort to unctuous utterances which may be deemed plausible only to the degree that the minds of teacher and pupil are more or less equally confused.

This, as I show, is a conception solidly rooted in the principles underlying physical science. It could not be otherwise.

Economy and Theology

It is no mere coincidence, that this notion of simultaneity of eternity, is the most interesting, important, and profitable idea in all physical science. (There, it appears most frequently reflected, today, in its reflection as *the relativity of time*.) I presented the groundwork for defining this paradox in locations published earlier, where I have emphasized the fact, that there are three distinct, but multiply-connected qualities of universal physical principles to be taken into account: non-living processes, living processes, and cognitive processes. Therefore, here, it is sufficient that I merely summarize those points elaborated in those earlier locations. That summary of those aspects helps me in focussing the reader's attention on the crucial feature of the principal paradox, *the mystery of Christ*, as it provides the cornerstone for the entire subject of this report as a whole.

I summarize the physical-scientific basis for the argument, and thus so situate the core of the argument, respecting Christianity, itself in a provably knowable reality of experience.

As all my published writings and lecture-series on the Leibnizian science of physical economy have emphasized, any competent notion of modern economy depends primarily, and absolutely on the notion, that the demonstrable increase of mankind's gains in power in and over the universe, is the result of nothing other than society's cooperation in applying experimentally validated discoveries of universal physical principle. It is from those experimental proofs of thus-discovered universal physical principles, that the relevant technologies are generated as by-products, thus increasing the potential relative population-density of humanity, as measurable *per capita* and *per square kilometer* of surface-area.

In those writings and lectures, I have shown, that the generation of such discoveries of principle, can not occur through deductive methods, but only through the non-deductive processes of cognition, in contradiction of the Immanuel Kant, for example, who denied such knowable cognitive processes to exist. These discoveries occur at the prompting of what Plato's method defines as *ontological paradoxes* of the sort which can not be overcome by deductive methods, but require methods associated with what Plato defines as a principle of *higher hypothesis*.

That is the same method to which Cardinal Nicolaus of Cusa gave the title of *docta ignorantia*, the method adopted by Leonardo da Vinci from Cusa's work, the method of Kepler, Leibniz, *et al*. It is by the sharing of the experience of original discovery, this by aid of sharing the experience of both such relevant ontological paradoxes and experimental validations, that such a discovery is established as knowledge for practice, as opposed to merely learned "information." It is in the same way, and only this way, that any universal principle of physical science can be actually known.

These cognitive processes are of exactly the type illustrated by Plato's dialogues. They also are of the same type underlying all successful efforts in Classical forms of artistic composition. The method of well-tempered counterpoint developed by J.S. Bach, as shown in his *A Musical Offering* and *The Art of the Fugue*, is an example of precisely this point. The opponents of Bach's polyphonic method, in music, including Romanticists such as trivial Rameau and hoaxster Helmholtz, are typical of artistic (and, scientific) incompetence on this account. Thus, periods of history in which these Classical methods in science and artistic composition and performance predominate over so-called popular and other alternatives, are the great upward-moving periods in the entire sweep of globally extended European civilization since Classical Greece. It is periods in which cognitive literacy of this Classical form, in education, in scientific practice, and in artistic composition and performance, prevails, that the greatest relative progress in the human condition is obtained.

In contrast, it is during periods in which Classical forms of artistic composition cease to be popular, that societies tend to slide into their great cultural and moral catastrophes, as in the U.S.A. today.

Specifically, the mental activity responsible for the successful generation and sharing of a validatable, original discovery of universal physical principle, represents exactly the same quality of mental activity—*cognitive activity*—which is otherwise encountered in the Classical

form of artistic composition and performance. *The distinction between the two kinds of experience, is that the focus of physical science is man's increased power in and over nature, per capita and per square kilometer, whereas Classical artistic composition addresses the means, of person to person, means rooted in cognition, by which cooperation in fostering and employing valid universal physical principles is made possible.* As Shelley describes the unity of the two, in his *A Defence of Poetry*, it is a matter of periods in which there is an increase of the power of imparting and receiving profound and impassioned conceptions respecting—both—man and nature.

Look backwards, from Riemann's 1854 habilitation dissertation, to Plato. Focus upon the notion of the kind of ontological paradox from whose prompting a cognitively generated, valid discovery of a universal physical principle flows. Contrast the type of case, in which a valid discovery flows from an isolated ontological paradox, to the alternate case, in which, as in Riemannian hypergeometry, all potentially well-defined new paradoxes are already implied, as cognitive potential, in knowledge of the manifold considered as a whole.¹⁹

Take as an example of this, the relationship between Fresnel's devastating experimental design for the demolition of Newton's dogma on the propagation of light, and Wilhelm Weber's experimental proof of the Ampère angular force, thus refuting the neo-Newtonian fallacies of Grassmann, Maxwell, *et al.* on this point. The latter two conceptions, Fresnel and Arago on light, and Ampère-Weber on electromagnetism, were not only integrated discoveries in both their origins and their outcome, but were discoveries generated, as in the intimate collaboration among Fresnel, Ampère, and Arago, from the starting-point of recognizing a pervasive, systemic fallacy in the totality of the empiricist dogma of Sarpi, Newton, Leonhard Euler, *et al.*²⁰

The characteristic of the most productive trends in modern European culture's scientific and technological progress, is typified by the implications of Riemann's

habilitation dissertation. It is viewing the entire sweep of physical science as an implicitly unified, unfolding manifold, as Cusa and Leonardo did before Kepler, Leibniz, Gauss, and Riemann, which moves scientific progress from the domain of seemingly haphazard solutions to isolated paradoxes, into a generalized, and more or less conceptually well-focussed onslaught on the frontier of existing science as a whole.

Those considerations, as just so summarized, lead us immediately to the central question posed by the notion of "simultaneity of eternity." That, in turn, makes the concept of the mystery of Christ transparent to *the individual processes of cognition.*

There are three crucial, multiply-connected ideas to be considered in that specific context.

First, if the functional relationship between man and the universe is located within the domain of cognition, rather than that of simple sense-experience, what is the form and quality of the willful choice of action which defines man's functional relationship to the universe?

Second, since such action is generated only within those sovereign cognitive processes of the mind of an individual, the which are impervious to observation by sense-perception, and since that individual is mortal, what is the relationship of that individual's mortal existence to the universe in which the effects of such cognitive acts unfold?

Third, what, on both accounts, is the relationship of the existence of the cognitive activity of the mortal individual to the existence of all humanity within the universe as a whole? There, in summary, in that third observation, and in nothing less than that, lies the notion of *the idea of the idea of human nature.*

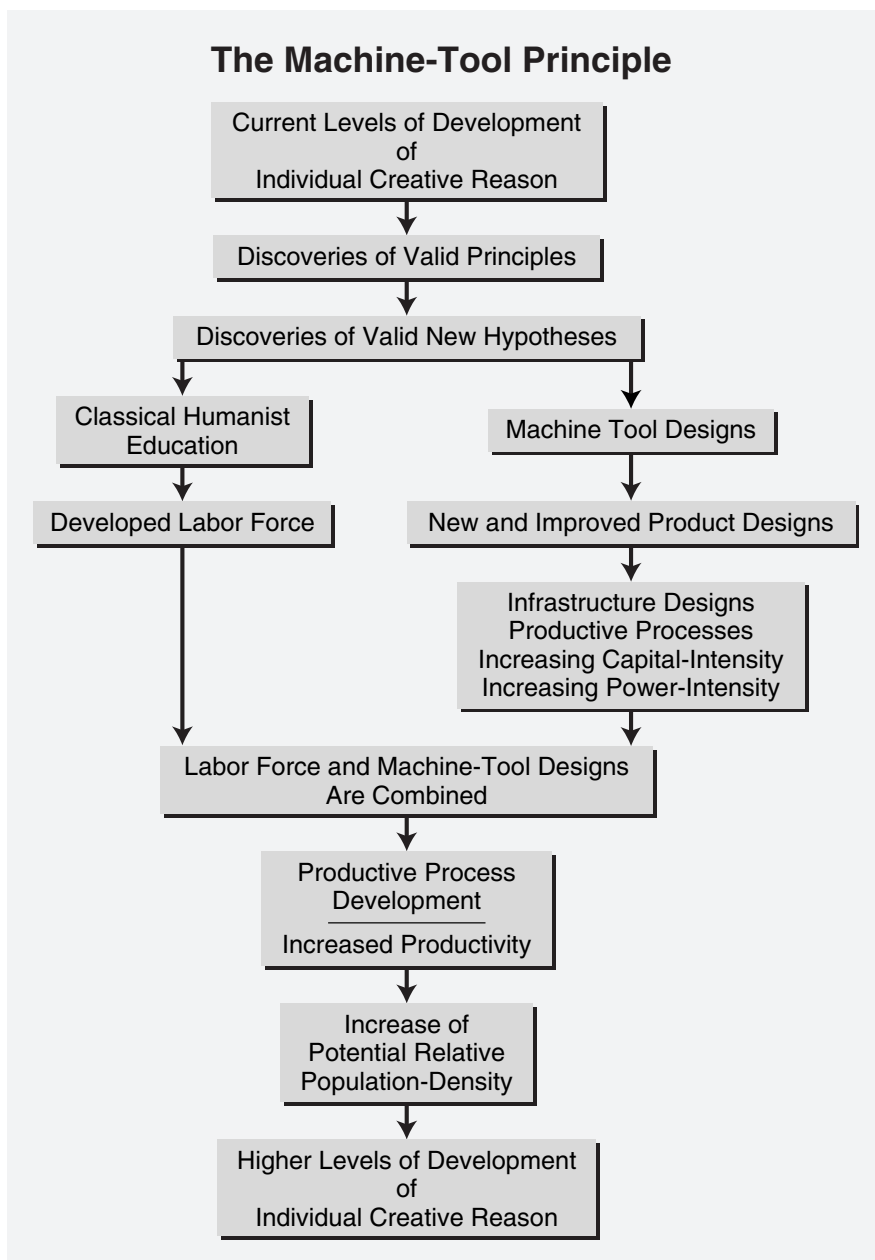
The first of those three ideas, points to a fundamental quality of distinction between the commonplace, vulgar notion of a universe, as a bare reflection of sense-experience, and the notion of that experience of the universe in terms of the specific qualities of action which demonstrably *increase the potential relative population-density of mankind*, or of a specific human culture.²¹ This identifies the first conceptual hurdle which the student must overcome, if he or she is to attain an efficient notion of the

21. This includes the qualifying notions of improvement of the demographic composition of the population, both as considered in terms of households, growth-rates *per capita*, life-expectancies, and so on.

19. Bernhard Riemann, *Über die Hypothesen, welche der Geometrie zu Grunde liegen* (1854), in *Bernhard Riemanns Gesammelte Mathematische Werke*, ed. by H. Weber (New York: Dover Publications reprint edition, 1953), pp. 272-287.

20. See Jonathan Tennenbaum, "How Fresnel and Ampère Launched a Scientific Revolution" and Jacques Cheminade, "The Ampère-Fresnel Revolution: 'On Behalf of the Future,'" *Executive Intelligence Review*, Aug. 27, 1999 (Vol. 26, No. 34); Laurence Hecht *et al.*, "The Significance of the 1845 Gauss-Weber Correspondence," *21st Century Science & Technology*, Fall 1996 (Vol. 9, No. 3); Laurence Hecht, "Optical Theory in the 19th Century, and the Truth about Michelson-Morley-Miller," *21st Century Science & Technology*, Spring 1998 (Vol. 11, No. 2)

The demonstrable increase of mankind's gains in power in and over the universe, is the result of nothing other than society's cooperation in applying experimentally validated discoveries of universal physical principle. It is from those experimental proofs of thus-discovered universal physical principles, that the relevant technologies are generated as by-products, thus increasing the potential relative population-density of humanity, as measurable per capita and per square kilometer of surface-area. These discoveries occur at the prompting of what Plato's method defines as *ontological paradoxes* of the sort which can not be overcome by deductive methods, but require methods associated with what Plato defines as a principle of *higher hypothesis*.



"The Machine Tool Principle": Lyndon LaRouche's graphic representation of how society's assimilation of newly discovered scientific principles, transforms the productive processes of the economy, thus allowing for further development of creative reason in the individual.

meaning of physical science and technology.

Consider the definition of characteristically human action, to be solely: that *action by means of which mankind's potential relative population-density is increased*. Then, only those forms of cognition typified by valid discovery (and re-enactment of the act of such discovery, as by a student) of universal physical principles, correspond to such action. This can be represented, for example, by the image of a series of Riemannian manifolds (e.g., n ,

$n+1$, $n+2$, ...) ordered accordingly. That image brings the action corresponding to the progressive ordering of that series of discoveries of principle, into conformity with what Riemann, following both Leibniz and Gauss, defined as the changes in characteristic curvature of physical space-time, as we proceed from one such manifold to the next.

By proceeding along that line of thought, we have freed science from the intellectually numbing grip of vul-

gar sense-certainty. Instead of the naive folly of attributing reality to the “ivory-tower”-like contemplation of sense-impressions, we now have, through the relevant modes of experiment, an immediate correlation between the cognitive action of the individual mind, and the effect of the action of the hand guided and controlled by the action of discovery by that mind. This relationship of the action of the cognitive state of mind to the change in effect induced by the action of the hand it controls, thus becomes the only definition of *physical knowledge* which we accept. This is Heraclitus’s “nothing is constant but change,” as that paradoxical ontological principle was clarified by Plato.

So, instead of inferring the action as congruent with an aprioristic kind of sense-certainty, or the so-called “Euclidean” physical space-time of the empiricist Galileo, *et al.*, we define action in the cognitive terms I have just summarily described. Instead of the vulgar superstition of “action at a distance” (i.e., in “Euclidean” space-time), we adopt a Leibnizian notion of a principle of *universal least action*. This quality of action is, thus, the characteristic curvature of the kind of physical space-time associated with the action in which it occurs. The increase of potential relative population-density, provides a relevant standard of measure, the framework within which that “curvature” is to be defined.

The latter characteristic, is to be defined, in first approximation, in a Riemannian sense of the correlation between cognitive state of mind and the effective change—the *change in pre-existing currents of change*—induced by the hand it guides and controls.

Then, by measuring physical action so defined, in terms correlated with the notion of potential relative population-density, we have, in approximation, the image of the first of the three multiply-connected principles (ideas) listed above.²²

However, since such successful action by the human species, depends upon cooperation in sharing such ideas for practice of society, the physical relationship of the individual mind to the universe at large, is expressed immediately as I have indicated under the title of the second of the three principles listed shortly above. In this view, it is already clear that man acts efficiently upon the physical universe solely through the medium of those cognitively defined social relations, through which the

transmission of such ideas occurs, through replication of their discovery. Thus, on this latter account, the role of Classical forms of artistic culture within the society, assumes a crucially determining character.

I emphasize a crucial point in this connection. I condemn to ridicule, the corrupted, actually degraded notion of art, as “merely entertainment,” as “merely fiction.” Of all compositions and performances of which it can be said, “This is primarily for your entertainment,” either the work performed, or the particular performance of it, or, at a minimum, the audience’s perception of it, is not an artistic experience. Classical forms of artistic composition, are the most appropriate means for the education of the soul, as Schiller’s tragedies, *Wallenstein* and *Don Carlos*, for example, elevate history from the level of more or less tendentious accounting-practice, mere apologetics or empty fantasy, to the mission of imbuing performers and audiences with a sense of the truth respecting the historical issue presented on the stage.

Does the performance of the Bach Passions of St. John and St. Matthew, for example, quicken in the participating congregation a truthful sense of participating in those moments in the life of Christ? Or, Wolfgang Mozart’s *Requiem*, in that Bach tradition, or Beethoven’s *Missa Solemnis*, also consciously crafted in the same Bach tradition as Mozart’s *Requiem*, but of which I have heard no truthful performance of the work as a whole to date. All true Classical art has the intended content, of composer and performer, of imparting to performer and audience an impassioned sense of truthfulness, a sense which can be effectively communicated in no other way than through the medium of Classical artistic composition. The best performance of the so-called Negro Spiritual, as Dvůřak and Burleigh followed the thinking of Brahms respecting insight into the perfecting of folk-music, expresses the same universal principle of Classical art.

As the development of those forms of language oriented to cognitive communication, is as essential as reliving earlier accumulations of valid discoveries of physical principle, so even the existence of such a use of language itself, ties each of us presently living to the long process of emergence and development of such forms of language itself. However, to agree on the meaning of this ostensibly self-evident fact, we must first make clear to ourselves, what a healthy development of the use of a language represents.

Here, we must depart from the presently customary academic tendency, the tendency to equate spoken and written language with one-to-one correspondence with a purely deductive, more or less a behaviorist’s view of mathematics, with or without the included features of

22. Remember, that physical principles themselves are assorted among three sets of a multiply-connected, Riemannian-type manifold: principles adduced from non-living physical processes, physical principles peculiar to living processes, and physical principles peculiar to validatable cognitive processes as such.

color, called emotions, added to the merely deductive forms of symbolic structures as such. As all successful forms of Classical artistic composition illustrate the relevant point most clearly, the essence of those forms of communication related to cognition is the principle of Classical metaphor. Relative to a formal classroom mathematics, the characteristic distinction of metaphor from a purely deductive form of language-use, is argument in the form of what Leibniz identified as *Analysis Situs*, this more or less as Riemann adopts a related notion of this.²³

In a relevant approximation, a metaphor is a stated gap, an apparent paradox, which can not be bridged by methods of deductive argument. It is, according to the standard modern English-language definition, by William Empson, the ultimate, relatively absolute form of literary *irony*.²⁴ In all cases represented, as types, by Empson, the principle of *Analysis Situs* is either explicitly, or proximately present. Symbolism is the lowest form of irony, and tends to be the most often false and degrading. Metaphor is the perfect form of expression of irony, of *Analysis Situs*, and the most important, that on which the most profound arguments, such as the discovery of universal principles, must necessarily rely.

Thus, to the degree we are cognitively cultivated as children and adolescents, and at later ages, too, we each embody a corresponding mass of cognitive re-experiences, and also paradoxes, which we have thus acquired from preceding generations. Since the cognitive act of acquiring such combined knowledge and pre-knowledge, occurs within our perfectly sovereign mental processes, we each provide thus, potentially, a necessary link in the transmission of such knowledge from our predecessors to those who come after us. The actions of society, which are derived, as both potential and practice, from that thus-transmitted and -generated store of cognitive knowledge, are the means by which mankind acts upon the universe to the effect of increasing our species' potential relative population-density. Since the individual cognitive action, on which this transmission depends absolutely, is, ontologically, the sovereign cognitive action of each individual, *each individual so engaged, represents a permanent—i.e., immortal—link in that chain of human development*, a link to be found, as appropriate, in either Heaven or Hell.

Therefore, look at the universe in a different way.

In first approximation, the skein of human existence

as a whole—as past, present, and future, can be conceptualized as a permanent, ontological process of constant change, so defined in terms of a universal principle of efficient cognition. This can be conceived as if all eternity existed as but an instant. Yet, within that eternal instant, there is an ordering principle, the ordering of before and after, as cognitive action defines such a succession. Time and space, in the sense of “Euclidean” space-time, vanish, leaving only the residue of cognitive action, an ordering of before and after, within that internally, cognitively ordered simultaneity of eternity. Action is preserved, where time and space remain only relative.

Thus, we have the following crucial ontological paradox to solve. *According to the Gospel of John, the Jesus Christ born slightly more than 2,000 years ago, existed with God the Father at the beginning of time, dwelling in that moment, called eternity, defined by creative cognition.* This paradox points directly to the truth underlying the mystery of Christianity. That also defines the nature of Christianity, and, also exposes, in a more profound way than ever before, the actual nature of man.

Granted, we can not suppose that more than a few Christian believers so far ever conceived the arrangement in exactly the way I have described it here so far. Yet, for any Christian (that is, a person situated, essentially, in the implied, living, efficient connection between the mortal individual person and the living Christ crucified), precisely such an implicit, personal relationship, is essential. The image I have drawn in this way, is no fantasy. What I have described is the demonstrable physical reality of a universe so mapped according to cognition (e.g., Reason) as a supreme ordering principle. The scientific proof of that fact, is elementary; I have stated it on many earlier occasions.

Thus, on that account, we have the following additional paradox to consider, the paradox of creation in general.

When mankind acts according to a discovered universal physical principle, the universe obeys that cognitively-generated command. Mankind's power in and over the universe is increased. It is thus as if the universe was pre-disposed to obey *only* such commands, as if by pre-design: *as Plato argued, as if it were composed by its Composer.* Scientific progress, when measured in terms of increase in potential relative population-density, from the standpoint of a science of physical economy, is “the great experiment,” upon which the claims of science to authority depend absolutely.

Thus, in such action, mankind expresses itself, through the fruit of individual cognition, as made in the image of the Creator of the universe.

23. E.g., Bernhard Riemann, *Theorie der Abel'schen Functionen* (1857), *Werke*, pp. 88-144.

24. William Empson, *Seven Types of Ambiguity* (Middlesex: Penguin Books, 1961).

What I have thus described, is an image of the real universe, to be contrasted to, and to supersede the infantile and childish presumptions which attribute reality primarily to sense-perception, and to hedonistic responses to the objects of sense-perception. Such is the essential distinction in quality of mind, between a morally matured representative of the human species, and the classes of such morally infantile types as those among which we find a Governor Bush or Vice President Gore. However, while the cultivated mind of a scientist should be able to grasp the axiomatic distinction as I have just described it, he might not yet “feel” the distinction, until he had taken the matter one crucial step further.

It is a common folly among putatively well-trained physical scientists, much more so today than among those born during the period spanning two World Wars, that they tend to go cognitively dead when leaving the experimental laboratory to assume a position before the blackboard. In the better cases, such a figure at the blackboard might say in response to a crucial sort of paradox, “I see the point you are making;” but, at the same time, the acknowledgment is essentially an academic formality, and does not represent an act of comprehension. It remains, more or less, an academic formality. He does not “feel” the fact he has recognized; he is, in that degree, without expression of cognitive passion.²⁵

At this juncture, it is essential to stress again a point made above. That, the effect of mankind’s relationship to the physical universe, may be measured in *per-capita* and *per-square-kilometer* values of potential relative population-density, but that the action by means of which this progress is motivated, and therefore accomplished, lies not within the domain of that observation, but only within the cognitive aspect of social relations. Here, only in that latter domain, one may “feel” the moral distinction in question. One might feel anger, for example, but not the quality of motivation (passion) associated with the cognitive willing of an action.

The experience of “feeling” that distinction, lies in the domain of Classical modes of artistic composition. Here, in this domain, we rise above the abstract individual thinker acting in terms of discovered universal physical principles; we leave the domain of mere shadow-figures, persons degraded by deductive logic into

mere abstract objects, and enter the domain of real human beings. In the latter domain, we experience those passions through which cooperation in mastering the universe is motivated.

Thus, the Christian does not act because of the scientific idea of Christ, but because he or she loves Christ as Plato and the Apostle Paul define the quality of *agapē*, and as the great Brahms sought to impart a sense of that within his *Four Serious Songs*, especially the concluding part. For that, will heroes and martyrs die, as the image of Friedrich Schiller’s Jeanne d’Arc portrays this her passion in the closing moments of her life. It is in great Classical artistic composition, that such indispensable qualities of passion are rehearsed and strengthened.

It is precisely that same quality of passion which must be summoned from among our people, if we are to muster among us the will to free civilization from that awful curse presently descending upon the world.²⁶ The lessons which were applied to bring the Golden Renaissance, including its birth of modern experimental science, into being, were not merely matters of formality; they were matters of great, and profound *passion*. Therefore, although only a few special persons are capable of rising to the cognitive quality of devotion which my foregoing outline describes, the lesson of Christianity over nearly 2,000 years, shows how the sense of a personal relationship to a living Christ crucified, supplied to European civilization that degree of admittedly unperfected passion for Reason, which has been proven essential to bring civilization to the levels reached by the Fifteenth-century Renaissance and its actual progress in the human condition since.

In reality, the Christian so moved, is motivated by a sense of a living personal relationship to a living Christ. That this signifies that Christ lives today in the simultaneity of eternity, may be beyond the developed powers of that person’s comprehension; but, his or her passion respecting that relationship to the living Christ, is efficient, even if the Christian would stumble in any effort to explain that relationship. So, a person may insist, quite rightly and passionately, that he exists and is alive, even though the details of the scientific proof may be beyond his present powers of comprehension.

From that observation, we see in the ebbs and flows of the development of European civilization to date, how periods of moral complacency make our people morally and intellectually careless, as the aging Solon complained of his fellow-Athenians. Yet, we also see, that, sometimes,

25. Among the most striking examples of this, is the commonplace evasion of the evidence which demonstrates that living processes represent the existence of a universal physical principle, of life, not to be derived from non-living processes. The evidence is conclusive; but, the passion needed to face the implications of that proof, excepting cases such as Pasteur and Vernadsky, has been usually lacking.

26. In German, this is called *Entschlossenheit*.

To the degree we are cognitively cultivated as children and adolescents, we each embody a corresponding mass of cognitive re-experiences, and also paradoxes, which we have acquired from preceding generations. Since the cognitive act of acquiring such combined knowledge and pre-knowledge, occurs within our perfectly sovereign mental processes, we each provide thus, potentially, a necessary link in the transmission of such knowledge from our predecessors to those who come after us.

Each individual so engaged, represents a permanent—i.e., immortal—link in that chain of human development, a link to be found, as appropriate, in either Heaven or Hell.



University of Chicago Professor Emeritus Dr. Robert Moon guides students through the paradoxes of Ampère's Law, Schiller Institute summer program, 1986.

EIFRNS/Philip Ulanowsky

the threat or actuality of terrible tribulations awaken in people a willingness to risk much, even to the point of death, to defend civilization from the abyss, and even to add some worthy steps forward. The question is: Whence can they muster the passion required to act so, the passion—in German military science, the *Entschlossenheit*—needed to rescue themselves from the new dark age inhering in their present condition of great folly?

How often people say, “I see your point. You may be right; but, I have to go along with . . .” That is precisely the way in which the potential of the U.S.A. for a future as a nation is being destroyed by most of its citizens at this moment, such as those who argue, “Nonetheless, I have to be practical. I have to support Gore, even if that means holding my nose while doing so.” Those citizens, do not

wish to be malicious, but they make themselves malicious in effect, like Shakespeare's Hamlet, when they lack the passion to save their nation and themselves from the danger which is so clearly looming before us all. They lack that quality of passion, by means of which the greatest minds of Europe's Fifteenth century pulled a great Renaissance out of the rubble-heap left by the Fourteenth century's New Dark Age.

It is precisely in this current connection, that the New Testament image of Christ in Gethsemane, should be recalled to mind. For Christians, over nearly 2,000 years, the essence of their sense of personal connection to Christ is best summarized in the sections of the New Testament bearing upon the matter of Christ's passion in Gethsemane. The core of this matter of the crucified Christ, is presented in the Gospel of John, in Chapter 12:23-40,

echoing Matthew Chapter 17:21-23. Here, from his reading of these sections of the Gospels, Johann Sebastian Bach crafted those great services known as his Passions of St. John and St. Matthew.

Hear those Bach passions, as if they were heard in the mode Bach himself directed their performance. Sit among the congregation, in the church where Bach conducted. Hear the score as Bach intended it be performed, not as merely a spectator's amusement, but as a great Socratic musical dialogue among the composer, the soloists, the chorus, and the responsive assembled congregation. Here, in this passion of Christ so re-enacted, is echoed that essential passion of Christianity, upon which all of the fundamental achievements of modern European civilization have depended for their effective motivation.

With those Bach passions echoing in one's mind, witness the Christians dying in Nero's arena, under the descending thumb of Roman popular opinion. Here, so, sense the passion which has protected the idea of Christianity from the deadening fist of today's doctrinaire pedantry and enthusiastic pulpit pornographers alike, and supplied to Christians that passion—again, *Entschlossenheit*—without which neither the Fifteenth-century Renaissance, that Renaissance's launching of modern experimental science, nor all other benefits of modern European civilization, could have occurred.

In studying more closely the long waves and shorter intervals of moral and intellectual depravity, which have seized the U.S.A. during the sweep of the period since the assassination of McKinley, and, also the recent three decades slide into a moral and intellectual morass, we recognize that the greatest injury was done by the temptations of degraded forms of pleasure-seeking, especially popular entertainment of that sort.

The essential feature of such degradation, is best typified by examining the influence of the circles of such moral degenerates as Bertrand Russell and the circles of existentialists typified by the so-called "Frankfurt School" of Theodor Adorno and Hannah Arendt, *et al.*, as from the same existentialist standpoint by Arendt's intimate, that follower of satanic Nietzsche, the Nazi Martin Heidegger. These fellows focussed upon denying the notion of existence of truthfulness, and thus drove their duped victims into a flight into the immorality of amoral pragmatist reliance upon the passions associated with sense-certainty. Thus, has our promising modern European civilization once again slid into the depravity which is the legacy of pagan Rome. This, and what it typifies, is our enemy from within.

Just so, until about thirty-five years ago, Christian civi-

lization was greatly corrupted from two principal sources. One, was the infantile and related moral and intellectual poverty of the people and their culture, generally speaking. The second, was the role of the wealthy oligarchical family circles, whose instinct was to degrade the people generally into the semblance of brutish human cattle, by aid of vulgar, bordello-like, and Roman-arena-like public sports-entertainments, and kindred forms of popular entertainment, as a way of ruling over them; to the latter purpose, like the pagan oligarchy of ancient Rome before them, they transformed those they would keep as human cattle into pleasure-ridden spectators of degraded entertainments, including great public spectacles like those of "Hollywood" and the sports spectacles today, and the pagan Roman arena earlier. It was chiefly the influence—including the financial, so-called charitable contributions—of the simony practiced by such wealthy oligarchically inclined rentier-financier families, which has been the chief instrument thrusting corruption, in such forms as modern existentialism, into the Christian churches. This phenomenon has been especially notable since the mid-1960's.

If the poor will not rally to support their own causes, the rich will cheaply buy the souls of the poor and oppressed.

During the recent three and a half decades, since the 1962 missiles crisis and the assassination of President John F. Kennedy, the moral level of the general population has been degraded to a level approximately as bad as that during the 1618-1648 Thirty Years War, and the notorious depravity which seized both the rulers and general population of Walpole's England. It is the new wave of cultural depravity into which the post-Franklin Roosevelt U.S.A. has sunk, most dramatically since the aftermath of the assassination of President John F. Kennedy, which has carried the U.S.A. over the line, from the earlier risk of simply a new Great Depression, into the present, culturally determined likelihood of imminent descent into a new dark age. The clearest symptom of the impact of the post-Kennedy countercultural revolution, is the depravity which has, to such a large degree, variously taken over churches, or simply depopulated the parish pews.

It is the loss of morally elevated, Classical-artistic qualities of passion, creating a vacuum filled by the depravities of pedantry and hedonism, which made the Twentieth century a nightmare. It is the unleashing of a combination of radical positivism and outrightly satanic existentialism, like that of Adorno, Arendt, Heidegger, Heidegger's clone Jean-Paul Sartre, and Sartre's satanic clone Frantz Fanon, which typifies the pure evil which has

dominated the process of internal decay of globally extended European civilization, and of the churches and synagogues within them, during the recent thirty-five years.

With the immediate aftermath of the death of a kind of Solon of that century, President Franklin Roosevelt, the citizens of the U.S.A. began to degenerate morally, rather rapidly, as Solon's poem addresses the decadence of those people of Athens whom he had led in rescuing earlier. The pragmatism of the myths of "White Collar" and "The Organization Man" reflected the rotting out of the morals of the new suburbanites of the 1950's. This, in turn, fostered that eruption of moral indifferentism which characterized the post-Kennedy rock-drug-sex counterculture, leading to a satanic defense of arbitrary values and mere opinion against any threatened encroachment from truth. Without a passion for truth, nothing is likely to lure the doomed out of the damned Cities of the Plain. Even the most enthusiastic Christian hypocrites of this time are really no better; it is their bank accounts and pleasures which these corrupt hedonists of those churches wish God to heal, not their souls, not their civilization.

Thus, I have summarized the case in which the mystery of Christ is to be situated, and understood, not only among Christians, but within the setting of the great dialogue of cultures which the honorable President of Iran has described.

The Golden Renaissance

The Fifteenth-century Renaissance was the birth of modern European civilization, and the expression of the noblest among the embattled forces which, ever since, have contested control over the field which has been that civilization. In modern European civilization since, we find nothing of crucial importance during the recent half-millennium, which is both good and novel, which is not derived from that Renaissance. Everything of significance which occurred within European civilization later, which was antagonistic to the fruits of that Renaissance's Christian form of Classical Greek culture, has been a contribution to what is to be fairly described today, without exaggeration, as the Devil's own work.

To grasp the circumstances under which this Fifteenth-century renewal of Christianity in Europe occurred, we must look back to the time of the Hohenstaufen Emperor Frederick II, and examine, in that light, the subsequent relative depravity into which European civilization was degraded through the Venice-directed, oligarchical Guelph League's wars. The essential motive

for those wars, was the perpetuation of the globalized form of the feudal system, against, initially, Frederick, but also, from the start, against the entirety of that upsurge of Europe traced from Alcuin and Charlemagne, through the period of the building of the great cathedrals in the Augustinian spirit displayed at Chartres.²⁷

During that period of more than a hundred years following the same period as the German defeat of the Mongol invasion, at Wahlstatt, in 1241, through the period of the Black Death pandemic in western Europe, the Guelph League's depredations reduced the numbers of parishes and level of population by approximately one-half. The hundred-odd years between the launching of those Guelph League wars and the consequent mid-Fourteenth-century New Dark Age, identify the barest essentials of the moral and physical self-degradation from which the Fifteenth-century Renaissance uplifted Europe.

The policies of the Guelph League, were paralleled, later, by the methods deployed by Venice, from the beginning of the Sixteenth century, to attempt to ruin the benefits of the Golden Renaissance.

The flood tide of that Renaissance was typified by Cosimo de Medici's, George Gemistos's (Plethon's), and Filippo Brunelleschi's Florence, by the great ecumenical Council of Florence, by the influence of Nicolaus of Cusa, and by the successive steps of actually establishing the modern form of sovereign nation-state, by France's Louis XI and England's Henry VII. The alliance of Leonardo's friends in Italy and France, the discovery of America, and cooperation among Spain and England during the times of Spain's Queen Isabella and England's Henry VII, typified the beneficial new order coming into being as part of this Renaissance.

In the wake of the betrayal and defeat of the anti-

27. With Venice's successful deployment of yet another crusade, the Fourth Crusade (A.D. 1202-1204), this time to establish the Latin kingdom, and the virtually simultaneous onset of the Mongol invasions of western Europe, the Republic of Venice emerged as the de facto dominant imperial power in the Mediterranean region, an imperial position it maintained until the close of the Seventeenth century. During the course of the Sixteenth and Seventeenth centuries, Venice established a strong foothold at the court of Henry VIII, and, later, consolidated its grip on the English monarchy, through the agents of Paolo Sarpi. William of Orange typifies the takeover of both The Netherlands and the British Isles by Venetian rentier-financier interests during the interval 1688-1714, the process of takeover which concluded with the War of the Spanish Succession and the accession of George I to the newly established British monarchy of the United Kingdom.

Venice coalition, the League of Cambrai, and in Spain's going over then to the side of the enemies of the Renaissance, Venice successfully created a great religious schism, put England and Spain at one another's throats, established the corruption which was the reign of France's Henry II, and drowned Europe in religious war for most of the interval of that new dark age, 1513-1648: from the consolidation of Venice's victory over the League of Cambrai, until the 1648 Treaty of Westphalia. All this was a bloody warfare, orchestrated by Venice's financier oligarchy, against both the Renaissance, in general, and the institution of the modern European form of sovereign nation-state, in particular.

Thus, following the defeat of the League of Cambrai, the alliance among France, Spain, and England was not only ruined, but transformed into the warfare which dominated most of European history during a period dated from the beginning of the Sixteenth-century religious wars through the 1714 conclusion of the War of the Spanish Succession. Europe today bleeds still, from the chain-reaction reverberations of the treachery which enabled Venice's defeat of the League of Cambrai.

There exists no tolerable excuse for the Guelph League, as there was none for the later launching of Europe's religious wars of 1618-1648, and no tolerable excuse for the criminals who acted to prevent Wallenstein from reaching the peace-agreement which would have brought that unjustified war to a close. There is no tolerable excuse for the conduct of the adversaries of Frederick II, and no imaginable, actually Christian excuse for the conduct of Spain's Philip II *et al.* in launching the Netherlands wars, or the criminal intervention of the Spanish house against Wallenstein's effort to end the useless butchery. These wars of 1513-1648, belong to a period which has been rightly described as "a little dark age," a period of Venice-orchestrated religious wars, echoing motives virtually identical to those of the Venice-directed Guelph League earlier.

In the instance of such follies as these, like the outcome of the recent, protracted U.S. War in Indo-China, there is crucial evidence embedded within the quality of the result itself, which attests conclusively to the depraved quality of the deed, and of the policy which brought about such an effect. In those referenced cases, the apology for the protracted war is perhaps an even greater crime, with effects continued even to the present day, than the protracted war itself. An evil war occurs, but apologies for that evil, like the version of "cabinet warfare" doctrine of Hobbesian perpetual warfare, which infects deranged and decadent, British-influenced U.S. military officers and others today, infects the future

with yet more, perhaps even worse evil than it has either the past or the present. Over the course of known history to date, such apologies are most common among the doctrines which pre-shape and usher in a new dark age of humanity.

Under the continued policies of the Venice-directed Guelph League, over what had been more than a hundred years, European civilization had been not only gutted, but morally and demographically degraded by Guelph triumphs, thus reaching a depraved moral and physical condition of Europe, with physical conditions far worse than that which had existed at the start. For such actions, such as the policies which launched and, worse, perpetuated the 1618-1648 war, no apology is morally or theologically tolerable. Indeed, in the latter case, no solution was possible, but that adopted as the Treaty of Westphalia: to wipe the slate clean of the grievances and other follies raised and perpetrated from each of all sides. The same is to be said of the intrinsic moral depravity of the perverse collusion between that intrinsically depraved pair, Britain's neo-Thatcherite Tony Blair and self-avowed H.G. Wells acolyte Secretary Albright, in launching and extending, to the present day, the so-called NATO war against Yugoslavia, or the, similarly, continued bombing of Iraq.

Fortunately, it had been against such a background, that, during the late Fourteenth century, forces emerged in Europe, as in that plague-stricken Florence which had been formerly a bastion of the doomed Lombard bankers of the early Fourteenth century, a new movement, exploiting the self-weakened condition of Venice and its accomplices, to launch what became the Golden Renaissance.

The crucial thread of continuity, from Dante Alighieri, through Petrarch, into the Golden Renaissance, is a key benchmark for understanding what happened. Crucial, is the work of Dante in setting the cornerstones for both a Classical transformation of popular national languages and culture, and the establishment of a system of sovereign nation-state republics conceived in the same spirit as Dante's efforts to elevate the popular language to a quality suited to the work of cognition.

It was the cultural shock, and the accompanying discrediting of the policies of the Guelph League, a discrediting produced by the New Dark Age, which created the opening into which the organizers of the Golden Renaissance deployed. Typical were the great teaching order, the Brothers of the Common Life (later suppressed by the pro-Venice, anti-Renaissance faction of the mid-Sixteenth century), and the establishment of the great Greek Classical revival, at Padua, at the beginning of the Fif-

tenth century. The latter was the Classical Greek revival which produced the leading intellectual forces of the Renaissance, as typified by Cardinal Nicolaus of Cusa and his friends. The former, the Brothers of the Common Life of Thomas à Kempis, represent the teaching method which produced numbers of the greatest leaders of the Renaissance, as typified by figures in the range of Cusa and Erasmus of Rotterdam.

The essence of the Renaissance is typified by two works of the young Cusa, his *Concordantia Catholica*, upon which the conception of the modern sovereign form of nation-state depended, and his founding of modern European experimental science, his *De Docta Ignorantia*. These two publications, with the great ecumenical Council of Florence which Cusa did much to organize, situated amid them, typify that Renaissance as a whole. The former book, the *Concordantia Catholica*, supplied the argument upon which that century's founding of the first two modern nation-states were premised. The second, *De Docta Ignorantia*, founded the modern experimental physical science of Leonardo da Vinci, Johannes Kepler, Gottfried Leibniz, Carl Gauss, and Bernhard Riemann. It was the confluence of these two new institutions, the use of Classical Greek principles of artistic composition for creating the modern sovereign nation-state, and the fostering of science-driven progress in the productive powers of labor *per capita* and *per square kilometer*, which is the distinguishing essence of the revolutionary successes of globally extended modern European civilization.

It is, conversely, the abandoning of the functional interdependency of those two principles, under the corrosive influences of the unfortunate Vice President Al Gore's pro-paganist cults of globalization and "ecology," which has done the most, during the recent several decades, to engender the spiral of the currently ongoing physical-economic collapse of Europe and the Americas.

The colonization of the Americas, the development of modern science by the successive work of Luca Pacioli, Leonardo da Vinci, and Johannes Kepler, and the revolution in Classical artistic composition once led by Leonardo and his followers, typify this Renaissance, as do the successive political revolutions by France's Louis XI and England's Henry VII, in their establishing the pioneer forms of the modern sovereign nation-state.

The makers of the Renaissance had a passion for truth, and a passion for that knowledge needed to find the pathway to its realization. The public figures who led the Venice-led, Sixteenth-century anti-Renaissance, recognized any public zeal for seeking truth, as a threat to the systems of their financier-oligarchy and its feu-

dal-aristocratic sponsors and paymasters. These corrupt adversaries of the Renaissance, devised sophistries in the forms of mixed myth, outright lies, terrorist methods of tyranny, and deductive fallacies of composition—or, what is called today "spin"—to craft the political and religious doctrines by aid of which the devastating religious wars of the 1513-1648 dark-age interval were promoted.

Otherwise, that stated as a matter of identifying relevant historical connections, I have written so much, so often, on the topics of the Golden Renaissance during the recent thirty years, that I should not find myself obliged to outline the leading features of that history in detail, again, here. The preceding, and a few now added, most crucial highlights suffice.

The central institutional feature of the Golden Renaissance, is that it has been the greatest political revolution in the known existence of mankind, the introduction of the principle of the modern European form of sovereign nation-state.

This Renaissance, when considered as a model political revolution, considered in all of its characteristic features, is the third great revolutionary development in the entire history of globally extended European civilization. *For the first time in all presently known human existence, the entirety of the population of a nation was raised from the status of virtual human cattle, to a political condition, which, in principle, if not always in practice, is consistent with the Christian principle, that all persons are made equally in the image of the Creator, and that the efficient promotion of the general welfare of each and all of those people, and their posterity, is the sole basis for the legitimacy of government.* For that reason, the Renaissance notion of the perfectly sovereign nation-state, has been the dividing line between good and evil, both in and outside the churches, ever since.

Without the revolutionary change in religious belief, created by Christ, and spread by the Christian Apostles and the martyrs, the creation of the modern sovereign form of nation-state would not have been possible. It was the passion embedded in Christianity which moved, and was unleashed by the Golden Renaissance.

Three principal elements combined to account for the possibility of this Renaissance.

First, the old, collapsed order was discredited, as the system of "free trade" and "globalization" is soon to become an object of both hatred and contempt, world wide, very soon now.

Second, there existed a kernel of new leadership qualified to inspire a growing number of others in a

renaissance premised upon the Christian heritage of the Greek Classic.

Third, the principal qualification of those leaders of the Renaissance, was a relevant passion for cognition, as preferred over the relative sterility of deductive method, as Cardinal Nicolaus of Cusa typifies those so affected and prepared, by cognitive labor, for their role.

It were sufficient for our purposes in this report, to focus discussion of the Renaissance itself upon those three elements.

To appreciate the roots of that Renaissance, we must take into account the continuing fact, that the curse of medieval and modern European civilization, to the present day, has been the legacy of the Roman Empire and its bestial doctrine of *vox populi* (e.g., “popular opinion,” “established customs,” “popular tastes,” “popular fashions,” “popular entertainment”). This is the evil of the pagan Latin-speaking legacy, as the case against it was documented by Augustine.

In the history of European feudalism, the specific form in which this Roman imperial legacy persisted, was, most notably, both the influence of the zero-population-growth practice prescribed by the Code of Diocletian, and the continued imposition of that Code by the Byzantine enemies of Alcuin and Charlemagne.²⁸ Thus, despite liberators such as Charlemagne, and successors of Charlemagne such as the Emperor Frederick II, the feudal notion of “rule of law,” has remained, to this day, that decadent oligarchical perversion of the lately discredited U.S. Republican Representative Henry Hyde, or the brutish Magna Carta, the rule of feudal law, rule by globalization, by the legacy of imperial law, traced from old Babylon through the Code of the Emperor Diocletian. That notion of an axiomatically irrational system of “rule of law,” is the evil which we must act in concert to destroy, if the world is not to fall into a great new, planet-wide dark age, that of a duration of several decades or even much longer.

As typified by the life of Abelard of Paris, the political form of the great struggle to establish forms of society efficiently committed to the principle of man made in the image of the Creator, was concentrated in the issue of education of the young, especially the education of orphans and children from the families of the lower social estates, notably boys from the urban populations. If nations are to rule themselves according to natural

law, rather than fall into the immoral corruption of mere custom (e.g., “tradition”) as such, where shall we find the rulers qualified to perform that function, and the general population to consent to and support such a political and social order? This is not possible in a nation such as the early English society depicted, allegorically, by Jonathan Swift: a nation of *Houyhnhnms* and *Yahoos*, such as the popular-entertainment-ruined U.S.A. is becoming today.

All of the great religious teaching orders, the Augustinians and others, like the Brothers of the Common Life, centered their work in this mission. In the most relevant cases, as Abelard’s battle against unreason typifies this issue, the crucial point in educational policy, was that the young should not bend in blind obedience to the instruction issued from the teacher, but should re-experience the discovery and validation of those demonstrably truthful ideas which converged most nearly upon universal principles. In brief, the issue was that of choosing between defending “What I have been taught to say,” and being qualified to state and defend ideas which one has discovered, and validated afresh, through acts of cognition, rather than learning.

Only one who has rejected such rule by mere learning, actually knows anything. This method for development of actual knowledge, truthful knowledge, is Socratic method; it is the method of *docta ignorantia* which Luca Pacioli, Leonardo da Vinci, and Johannes Kepler, among others, adopted from the work of the intellectual founder of both the modern nation-state and experimental physical science, Cardinal Nicolaus of Cusa. It is the method of the physical science upon which modern civilization’s avoidance of a new dark age depends without exception; it is the Socratic method upon which we depend absolutely for those Classical principles of artistic composition, without which effective cooperation in the discovery and application of universal physical principles were not possible.

It was the assembly of a cadre of such leaders, typified by the case of Nicolaus of Cusa, their devotion to the Socratic method, and their passion for bringing into being a form of society consistent with the individual made in the living, cognitive image of the Creator, which made the achievements of the Renaissance possible. It was the condition of crisis produced by the preceding New Dark Age, which presented to that cadre the opportunity to undertake such a magnificent work. So, in times of greatest crisis for humanity, prayers may thus be answered: and prayers in the form of “God help me to do my duty,” may be decisive in mustering the will of the believer to bring about the answer to those prayers.

28. Typical of that Byzantine corruption is the pro-oligarchical hoax known as “The Donation of Constantine.”

Iranian President Khatami on a 'Dialogue Among Civilizations'



EIRNS/Muriel Mirak Weissbach

The high point of the United Nations Millennium Summit in New York City September 4-6, was reached before the summit formally convened, at a roundtable on the Dialogue of Civilizations, co-sponsored by the U.N., UNESCO, and the Islamic Republic of Iran. Iranian President Seyyed Mohammad Khatami's speech to the roundtable included the following remarks.

* * *

Without a discussion of fundamentals, and by simply confining attention to superficial issues, dialogue would not get us far from where we currently stand. When superficial issues masquerade as "real," "urgent," and "essential," and where no agreement, or at least mutual understanding, obtains among parties to dialogue concerning what is truly fundamental, in all likelihood misunderstanding and confusion would proliferate, instead of empathy and compassion. . . .

One of the most arduous pas-

sages in the road of dialogue among cultures arises when a party to the dialogue attempts to communicate with another by employing a basically secularist language in an essentially sacred and spiritual discourse. By secularism I mean the general rejection of any intuitive spiritual experience and any belief in the unseen. Such a dialogue would, of necessity, turn out to be absurd. The true essence of humanity is more inclusive than language, and this more encompassing nature of the existential essence of humanity makes it meaningful to hope for fruitful dialogue.

It now appears that the Cartesian-Faustian narrative of Western civilization should give way and begin to listen to other narratives proposed by other human cultures.

See the accompanying "Nicolaus of Cusa and the Search for Truth," for a report on President Khatami's presentation in Weimar, Germany.

The Ecumenical Principle

On condition that the representatives of Christian civilization rid themselves of the corruption which I have summarily identified here so far, the Christian will, and must evangelize accordingly, otherwise he is not honest with himself or herself. If he is not honest with himself in such matters, why should anyone else trust his good intentions? Thus, the expression of a certain truthful quality of Socratic, cognitive, not deductive, passion for what he or she believes, on that account, may not guarantee the success of an attempted ecumenical dialogue, but these Socratic qualities are indispensable for even the mere possibility of success.

Nothing is more abominable in an attempted ecumenical dialogue, than that representatives of differing faiths pollute the attempt in such ways, as putting themselves through the degrading spectacle of purporting to negotiate a plea-bargain respecting their differences, from the vantage-point of mere "sensitivity to the feelings

of one another." Such immoral plea-bargaining, with disregard for essential issues of moral principle, was the cause for the failure of the recently attempted Camp David negotiations.

Nothing offends me more on this account, and justly so, than that most morally degraded of all moralists, the one whose expressed commitments are not to truth, but, rather, to affecting sensitivity toward the "feelings" of others and requiring that the other should do similarly, in return. "If you say that, you will hurt my feelings," has no legitimate right to prompt me not to tell the truth as I know it, and am prepared to prove that my views on the point are truthful. To blame Chairman Arafat, that even publicly, for his failing to submit to the terms of a proposed plea bargain, may be lawyers' standard current practice of positive law, but it is all the more immoral for just that reason.

If the parties approach one another with the expressed view, that there is no truth, but only differing opinions, differing values, you must walk away quickly from that

For a successful dialogue among cultures, there must be a search for unanimity on some provable universal principle, a principle of the sort which is demonstrably embedded in the nature of mankind's relationship to the universe in which we live. What we must agree upon, is a functional definition of the nature of man, as distinct from the lower living species.

The characteristic of that dialogue is cognitive, rather than deductive or symbolic. It can not be deductive, since the implied purpose of the dialogue is to detect and eradicate axiomatic assumptions which both divide us and which are demonstrably false.

conversation. Without a commitment to find an existing truth *in a Socratic way*, common to all, there can never be an honest agreement.

For example, there are many persons today, who tell us that they believe that man is merely another animal, and that every imaginable sort of lower species has the same rights which might be claimed for a human being. There are even well-known supporters of the candidacy of Vice President Al Gore, who insist that man is about to be scrapped by "Silicon Valley," in favor of a superior species, "thinking robots," so typified by silicon brains as also, presumably, by silicone breasts. Toward such morally debased opinions, toleration is neither required, nor allowed.

So, a dialogue among cultures must draw the line, banning certain sorts of both outrightly lunatic and obviously disgusting beliefs from the agenda. For a successful dialogue, there must be a search for unanimity on some provable universal principle, a principle of the sort which is demonstrably embedded in the nature of mankind's

relationship to the universe in which we live. The nature of those latter principles should be clear from the relevant portions of the discussion within the preceding pages of this report. What we must agree upon, is a functional definition of the nature of man, as distinct from the lower living species, and of man as the only known species which is capable of increasing its power to exist, *per capita* and *per square kilometer*, in the universe.

As I have emphasized, a dialogue focussed upon the objective of that sort of definition, is axiomatically Socratic in form. For that reason, the functional characteristic of that dialogue is cognitive, rather than deductive or symbolic. It can not be deductive, since the implied purpose of the dialogue is to detect and eradicate axiomatic assumptions which both divide us and which are demonstrably false.

Those indispensable observations on moral principle stated, what should be the objectives of an ecumenical dialogue among cultures today?

The political purpose of an ecumenical dialogue among cultures, should be centrally defined as the attempt to reach a common definition of *natural law*. The function to be performed by adoption of such a definition, is to create a principled form of agreement on the subject of constituting *a community of principle thus constituted among a group of perfectly sovereign nation-states*.

The most essential point of agreement to be reached, as an objective of the dialogue, should be agreement to three points: (a) a stated conception of a common conception of the nature of man, as I have elaborated that definition afresh in the earlier portions of the present report; (b) the definition of the nature of the perfect sovereignty of a sovereign nation-state; and, (c) the implications of the principle, that no government has legitimate authority under natural law, except as it is efficiently committed to promote the general welfare of its own population and its posterity as a whole, and to fostering the same principle in the relation among sovereign states so defined.

Apart from those crucial points of needed agreement, everything else of importance should be put on the table, so to speak, and that as frankly, as rigorously, and as passionately as possible, even if agreement on such matters is not reached presently, or envisaged for the immediately foreseeable future. By agreeing to disagree, in such a fashion, we strengthen our agreement in principle, because we have understood one another, and one's relevant passions quite clearly. So, the great Moses Mendelssohn stated his adherence to the orthodox Mosaic heritage; so, it should be among Christian, Jew, Muslim, and others today.

Nicolaus of Cusa And the Search for Truth



Alinari/Art Resource, NY

Benozzo Gozzoli, "Journey of the Magi," 1459 (detail). The fresco subject was chosen as a metaphor celebrating the 1437 Council of Florence, and portrays the gathering together of the Council participants from both the West and the East. In the detail shown above, the Orthodox Patriarch of Constantinople appears on horseback to the left.

The debates at the United Nations Millennium Summit in September, indicate how relevant our topic is today, since it was not the great powers who pointed a way out of the crisis, but, rather, the countries of the Third World. The U.N. has made 2001 the “Year of the Dialogue of Civilizations.” We have the opportunity to shape this initiative—which is also the 600th anniversary year of Cardinal Nicolaus of Cusa’s birth—with our discussion now.

by Renate Leffek

The visit of the Iranian President Seeyed Mohammed Khatami to Weimar, Germany in July, was a decisive point upon which to build, not only for a “Dialogue of Cultures,” but, moreover, for a dialogue on *peace*, just as the great philosopher Nicolaus of Cusa conducted it.

Would we could hear from our own politicians speeches such as that which President Khatami gave in Weimar! The Iranian President demonstrated how an in-depth study of philosophy and the history of cultures is necessary, to be able to conduct a statesman-like dialogue with other countries. Only at this level, can the basis for a dialogue among different cultures, which is so important for peace among nations, be laid.

In order to conduct this dialogue, President Khatami thought it important to identify the potentials, attitudes, and identities in the East and the West; and, he saw it necessary to orient to the higher truths, “in order to find a common human essence between materialism and spirituality in the changing world of today.” He recognized the beauty in this undertaking, namely, that people from the Orient and the Occident could mutually enhance each other.

The President used the German poet Goethe’s *West-östliche Divan (West-Eastern Divan)** as an example of

Renate Leffek presented this material to Schiller Institute meetings in Germany in August and September of this year.

* “*Divan*,” Persian for assembly or collection, is used to describe a collection of poems, usually by one author. Goethe wrote the poems collected in the *West-Eastern Divan* following an intensive study of Persian poetry.—Ed.

how dialogue between cultures and peoples is possible, and pointed out, with Goethe, where the obstacles, and sabotage, to a policy of peace among nations lie. He criticized the colonialist intentions of Western policy in recent years, and emphasized that such dialogue should not be held merely to satisfy scientific curiosity, but to discover *truth*, and to live together in understanding, warning that war is always the consequence of “blindness to truth.” We see how right he was, in the many wars which have broken out over the past decade.

One might ask, why, in our Information Age, do we need to know the people and ideas of the past? We no longer live in the Middle Ages, so what are we supposed to do with these old-fashioned philosophers, in our world of computers and digital media? Shouldn’t we just stick with the spirit of the times (the *Zeitgeist*)? Or, is it not the case that in this virtual-controlled media world, we have become slaves of just such un-thinking, emotionless machines? And that, today, so-called “dialogue” is nothing more than an exchange of flattened banalities, or meetings at which watered-down compromises are negotiated? Do we really wish to merely adapt to a lowest common denominator—and thus, not only prevent real dialogue with other countries, but also create the conditions for unrest and war, rather than peace?

President Khatami’s presentation was striking, because he emphasized that it is the *highest* common denominator which can, and must be found; and that, for this reason, it is crucial to recall the poets, thinkers, and philosophers of the past, and to study them today. Our goal lies in the commonalities among people, in mutual fructification in the arts and sciences; and also, in the necessity that statesmen become practiced in the art of philosopher-kings.

Nicolaus of Cusa: Think Ahead of One's Time!

Precisely in this age of so-called globalization, when political potentates proliferate only division and unrest among peoples, is it necessary again and again to find new—or “old”—pathways toward peace. Nicolaus of Cusa showed us how we might find these pathways. Despite his “age”—he will be 600 years old next year—Cusa thought more progressively than today’s “Zeitgeist”-thinkers, whose heads are so stuffed full of “information.”

Cusa was a revolutionary thinker in his Fifteenth century. He initiated a Renaissance, indeed, a new epoch of history. His works—philosophical, theological, and scientific—are continually amazing, because they show how far ahead of his own time his thinking was. For Cusa, theoretical knowledge always went together with practical experience; therefore, his work always focussed on taking responsibility, as an individual person, for historical processes—which meant, taking responsibility for humanity as a whole.

In his dialogue *De pace fidei* (*On the Peace of Faith*) (1453), we find the true concept of the *œcumene*, of ecumenism, which is so critical today, just as it was then. Cusa shows us many ways to peace, or harmony, among the nations. He did not wish to impose compulsion on nations, peoples, or their religions, nor did he call for the predominance of one form of faith over another. Although the foundation for him was belief in Christ as the bridge between God and man, he did not conceive of the church in a narrow or static way, but rather, based himself on the ecumenical idea, as he represented it in his *Concordantia catholica* (*Catholic Concordance*) (1433).

Thus, as *On the Peace of Faith* makes clear, it was more important to him that faith bring about peacefulness and love, than some superficial agreement, which papered over deeper, unresolved conflicts. This has nothing to do with negotiating compromises between fixed doctrines, or with liberalism, but, instead, it is a very clear idea of how to solve conflicts, without violating or sacrificing the most basic principles of humanity; nor does it have anything to do with calling into question the fundamental principles of Western Christianity. This dialogue provided an excellent pedagogical way to oppose all forms of fanaticism and religious fundamentalism.

The Council of Florence and the Fall of Constantinople

I would like to briefly review the history of the period, because what was at issue for Cusa was the resolution of the schism between the Eastern and Western churches that had begun in A.D. 1054. In his first major work, *Con-*



Cardinal Nicolaus of Cusa

cordantia catholica, Cusa had already laid the foundation, in the sovereign nation-state, for the unity, harmony, and peace between church and state. He would return to many of those proposals in *De pace fidei*. In 1437, Cusa travelled to Constantinople as an advisor to the papal ambassador, in order to win over the scholars and Greek Orthodox church fathers to the union of the Eastern and Western churches. The delegation returned to the Union Council in Ferrara with 700 Greek emissaries, among them the Emperor John VIII Paleologue and the Orthodox patriarch. Later, the negotiations were moved to Florence, where they went down in history as the Council of Florence, the beginning of the Golden Renaissance. In 1439, the union of Eastern and Western churches was solemnly voted up. By 1445, the Armenian, Syrian, Coptic, Chaldean, and Maronite churches had joined.

During his months-long visit to Constantinople, Cusa met not only with Christians, but also with Muslims. He made many friends and had a number of important experiences. Classical Greek culture, whose writings were largely lost or buried up to that time, was once again made accessible to the Western world through Cusa's trip. He brought many of the writings of the Greek philosophers back with him to Italy, both those of contemporary thinkers like Gemisthos Plethon, as well as those of Plato. The first thing Cusa did, was to have Plato's *Parmenides* dialogue translated into Latin, which circulated immediately in scholarly circles, and led to many lively debates. It was Cusa's reintroduction of Classical

Greek culture in the Western world of the Fifteenth century, which made the Golden Renaissance possible.

Some years later, however, the Turks conquered the city of Constantinople (May 1453), and the once-powerful Byzantine Empire was occupied. Only then did the Western nations and broad circles in the West understand the impending danger. Constantinople was, after all, the symbol of the church in the East.

The Western world reacted to the fall of Constantinople with horror and concern, and a good friend of Cusa's, Cardinal Bessarion, a born Greek, described the terrible situation in a letter: "Unfortunate me! I cannot write it without great pain. The renowned, flourishing city, the capital of all of Greece, the glory and pearl of the Eastern world, has been captured by the most inhuman enemies of Christendom, by bloodthirsty barbarians, plundered and laid waste. The treasures have been plundered, the wealth of the families scattered, the churches robbed of their treasures, their relics and all their precious symbols. The men have been slaughtered like mindless animals, the women dragged away, the virgins dishonored, the children torn from the arms of their parents."

Cusa was very moved by the situation, because he had made many friends when he visited Constantinople in 1437.

A Peace Conference in Jerusalem

Cusa saw that the only solution to achieve peace lay in the unity of the Christians among themselves, and in dialogue with the non-Christians. His contribution was *De pacei fidei*, a dialogue on ecumenical agreement among religions. How much Cusa's concern was bringing about peace, becomes clear in the introduction, where he relates himself to the ongoing process. He begins: "The news of the atrocities which the Turkish Sultan committed in recent times in Constantinople has filled one, who had seen these sites with his own eyes, with such passion for God, that he appeals to the Creator of the universe with many tears, that He put a stop to the persecution out of His goodness, which rages beyond all measure on account of the different religions."

Cusa's idea was to achieve agreement at a kind of conference with representatives of all the different religions (which represented the different peoples of the world), and thus to secure peace. Cusa recognized that, for lasting peace to be achieved, religious agreement would have to be established by means based upon *truth*.

The most suitable location for this event, this peace conference, would be Jerusalem. "Why Jerusalem?" some might ask, as we remember how important a successful peace conference in Jerusalem would be for the world today. Jerusalem is the holy city for the three great

monotheistic religions, Judaism, Christianity, and Islam. Jews, Christians, and Muslims have synagogues, churches, and mosques there, at sites where Solomon, Jesus, and Mohammed worked, which is why Jerusalem has a particular significance.

According to Cusa, many diverse religions and peoples were to participate in this conference, recalling the efforts to achieve unity of the Eastern and Western churches. The only essential difference was that in Cusa's dialogue, all the arguments of the different people, over which there had been many wars in history, are presented and discussed. He shows that unity or agreement is possible only if it presupposes the highest principle of humanity: "Human beings are endowed with a reasonable soul, in which the image of God radiates in unspeakable power." As in the case of the Greek philosopher Plato, this is man endowed with Reason according to the model of Christ, man in the image of God. Cusa therefore invited only the best of each religion or people to this agreement.

The following participants appear in Cusa's dialogue (or, as we might call it, his "peace conference"), each contributing viewpoints and disagreements which stem from his particular culture and customs:

The Greek, who loves philosophical wisdom and represents ancient philosophy. The Italian, in the role of the Roman philosophers, who considered themselves students of the Greek school of wisdom. The Arab, representative of Islam, passionately committed to the unity of God, who opposes the doctrine of the Trinity. (In the Koran, Jesus is placed above the Hebrew prophets, but cannot be accepted as the son of God, as this implies polytheism; Jesus's special status makes the idea of his Crucifixion a blasphemy.) The Indian explains his problems with idolatry and polytheism. The Chaldean seeks an explanation of the Trinity. The Syrian asks about the resurrection of the dead; he also transmits Greek Classical thinking to the Islamic world, through the doctrines of the philosopher Ibn Sina. The Persian, in the tradition of the Islamic philosophers, who also look upon Greek philosophy as the foundation, and who orient to Al Farabi. The Turk, a follower of Mohammed, wants an answer to the significance of Christ's Crucifixion. The German turns against the all-too-earthly idea of eternal life. The Tatar, who represents a people of lower cultural development, complains about the differences in religious rites. The Armenian, who comes from a very old Christian people, is instructed on baptism. The Jews are represented not by a Jewish philosopher, but by one of the faithful, who sees their bond with God in the rite of circumcision. The Frenchman is a representative of the University of Paris, the most concentrated location of science in the West during the Middle Ages. A Scythian, a representative of an alien people from the Russian steppe, also less

culturally developed. The Bohemian provides Cusa an opportunity to clarify the dispute in church doctrine over the meaning of the Last Supper. The Chaldean represents the interests of the common man. The Englishman and Spaniard pose questions about the significance of the sacraments.

As you can imagine, this is a lively and profound discussion.

On the Peace of Faith

Truth and wisdom are sought in the dialogue, for, as Cusa says, it is the nature of man to seek the truth. But, when each believes he is defending already-established truths, there can be no peace. Instead, the precondition for dialogue is that each seek and strive for truth based upon reason. Thus, in the introduction to the dialogue, when one of those present is selected to speak to God and ask Him to aid their endeavor, he begins with man's creation in the image of God, saying, "You pleased to endow human beings with a reasonable soul, so that in him the image of your unspeakable power should radiate." The speaker goes on to complain that customs are accepted as if they were derived from nature, and are defended as truths, and that this is the cause of the emergence of conflicts, for "each worships and defends his God, but since God is not comprehended by the Understanding, He has to show himself in some recognizable way, for everyone is seeking after the one—his—God. . . . Hatred, suffering, and war could be avoided if it were understood, that among the diversity of religious customs, there is only one religion."

For Cusa, the precondition for peaceful dialogue lies in man's free will, which is much misunderstood today. His concept is, that God has given human beings free will, so that they can stand in a community as equals, and can freely decide *for God*.

What a grand idea of freedom that is! What is our world like today? What do people today do with this great responsibility to preserve the freedom of human beings? Here Schiller's words come to mind, when he asks whether man is mature enough to build the grand edifice of freedom. Today's neo-liberals, followers of the "Enlightenment," see freedom less as a principle of tolerance, than as a license to pursue their own selfish fantasies. They reject the universal laws upon which universal truth is based, and thus cause or legitimize war, and deprive the poorer nations of the world of the right to develop.

We thus find in the principle of freedom the highest concept of humanity. Those who have a false understanding of the idea of freedom, can destroy more than

they preserve. The ignorant person knows only sensuous life, says Cusa, and he becomes therefore a slave to the forces of darkness. But there are fortunately the prophets and Christ, who lead people away from their errant ways and toward truth.

At the beginning we spoke of the search for truth. But truth has something to do with wisdom, for the truth which is worth searching for feeds the spirit. Cusa says that the immortal sustenance of truth is to be found in human nature. G.W. Leibniz spoke about inborn ideas. Like Cusa, he considered these an inner principle, which strives for wisdom and truth. Friedrich Schiller called it the beautiful soul.

Let us now listen (in paraphrase) to what the representatives of the different religions and peoples say to us about wisdom, and how they want to find it. It is surely no accident that it is the Greek who begins the dialogue, and that it is the Greek who, following after the participant labeled "The Word" (*logos*), sets the cultural and moral standard for the discussion.

THE WORD: All you, who are here, are called wise by those who share your language. You are philosophers and love wisdom.

That is correct, says the GREEK. The WORD replies to him: If you all love wisdom, do you not presuppose that this wisdom exists?

Everyone agrees, and the WORD continues: There can be only one wisdom. If many were possible, then they would all have to come from one, for unity is prior to all multiplicity. . . . As soon as a human being directs his eyes to the visible world, and observers that everything he sees has arisen from the power of wisdom; and once he observes the same for the ear, and everything else which affects the senses, he must admit that the invisible wisdom surpasses everything.

THE GREEK: In fact, we too, who occupy ourselves with philosophy, come to the sweetness of truth in no other way than that we savor it in admiration of the sensuously perceivable world. Who would not want to sacrifice his life to achieve that wisdom from which all beauty, all sweetness of life, and everything which is worth striving for, springs? What a power of wisdom radiates in the creative power of human beings, in their limbs and in their frame, in the life infused therein, in the harmony of the organs, movements, and finally in the thinking mind of the human being, which is capable of the most wonderful arts and represents at once an image of wisdom, the eternal wisdom which radiates over everything as in a image

viewed at close distance, the same as the truth in our memory. (But what is wonderful beyond all amazement, is that this reflection of wisdom sustains itself by the moving devotion of the mind ever more toward truth, until from the shadowy image the reflection becomes more true and more in conformity with true wisdom, although absolute wisdom itself, just as it is, is never achievable in another.) Consequently is the eternal, inexhaustible wisdom itself the ever-growing and never-receding sustenance of the spirit.

THE WORD: You are on the right path to the goal we strive for. All of you, although you belong to different religions, presuppose in all the multiplicity, the *one*, which you call wisdom. But tell me: Does not the one wisdom embrace everything which can be stated?

Here the ITALIAN answers: The whole of infinity is encompassed by wisdom.

THE WORD: Then wisdom is accordingly eternity.

THE ITALIAN: It can be nothing else.

THE WORD: But it is not possible that there are many eternities, since prior to all multiplicity there is unity.

THE ITALIAN: No one can deny that.

THE WORD: Wisdom is accordingly God, the one, the simple, eternal God, the origin of all.

THE ITALIAN: So must it be.

THE WORD: See, then, how you philosophers from so many schools agree in your view of the one God, who you all, as children of wisdom, presuppose. . . . If you, as children of wisdom, admit that there is absolute wisdom, do you believe then that there are spiritually superior people who do not love wisdom?

THE ARAB: I am completely convinced that all people strive for wisdom by nature, for wisdom is the life of the spirit. . . . Just as every living creature strives for that without which it cannot live, so spiritual life has a desire for wisdom.

THE WORD: Accordingly, all people agree with you that there is an absolute wisdom, which they presuppose, and this is the one God.

So, the philosophers and the representatives of the various religions reach an agreement, and since they love wisdom above all else, they let themselves be guided by the WORD. A further precondition for this unity, however, is that human beings be reasonable, and give up their false opinions. Cusa lets the Tatar speak for the simple people, who cannot be called philosophers, but

who are good as people and believe in God. The Tatar does not doubt that his people accept faith as the law of love, but he ridicules other religions and their strange customs. He cannot imagine how an agreement could be possible, although he understands that it is necessary. But, eventually, he too allows himself to be instructed by ST. PAUL.

At the conclusion of the dialogue, one asks oneself whether and how peace could be preserved. Cusa ends by emphasizing once again, that it would be difficult if some nations demanded that others accept a different faith. So, he proposes that it suffices to make peace *firm in faith in the commandment to love*, and that the different customs on every side should be tolerated. This is totally different from “liberalism,” because the agreement is built on a firm foundation, the principle of truth and wisdom.

After the conclusion of the peace conference (that is, the end of the dialogue), the representative of each of the nations is given the opportunity to verify, by reference to ancient texts, that all “diversity is located more in religious customs [rituals], than in the worship of the one God.” This is why the “simple people were often seduced by the Prince of Darkness, frequently not mindful of what they were doing.”

And that is our situation today—that many people are forced into conflict by ignorance. And so the words of President Khatami in Weimar are a model of how to work against this. Recalling the example of the German poet Goethe, he criticized the chauvinistic and fanatical viewpoint: “[A]t that time, the thinkers of the dialogue spoke a different language. They made poetry:

Gottes ist der Orient!

*Gottes ist der Okzident!**

Mohamed Iqbal† decorated the first page of his *Message of the East* with the verse from the Koran, “God is of the East and of the West,” in order to show the source of the inspiration of the German poet. Both poets wanted to show where East and West find their ways together. The common place is the divine origin of all people. . . . So, may East and West complement one another.”

—translated from the German by George Gregory

A complete English translation of Nicolaus of Cusa's dialogue, “On the Peace of Faith,” is available in “Toward a New Council of Florence: ‘On the Peace of Faith’ and Other Works by Nicolaus of Cusa,” trans. by William F. Wertz, Jr. (Washington, D.C.: Schiller Institute, 1993).

* “The East is God’s! The West is God’s!” From Goethe’s “Talismans,” in the *West-Eastern Divan*.—Ed.

† Mohamed Iqbal (1873-1938), national poet of Pakistan.

‘Thinking Through Singing’



The Strategic Significance of J.S. Bach’s *A Musical Offering*

How Bach’s musical intervention into the thought-process of the young King Frederick II continued Leibniz’s epistemological battle against the oligarchical outlook of the Venetian-directed ‘Enlightenment’

by David Shavin

Two hundred and fifty years ago, the mortal life of Johann Sebastian Bach came to an end. Bach died on July 28, 1750, having spent the last decade of his life in a most unique struggle—to make his “analysis situs” method of compositional thinking the basis of a general revolution in culture, and of a specific revolution in the leader of Prussia, King Frederick II (the Great). Bach was perhaps the most prolific proponent of G.W. Leibniz’s method, both of problem-solving, and of organizing the powerful instrument of the mind.¹ Frederick the Great, the grandson of Leibniz’s student, Queen

Sophie Charlotte, was presiding over the destruction of the very Berlin Academy which had been a joint project in 1700 of Leibniz and Frederick’s grandmother.

The story climaxes in the summer of 1747, around the circumstances of Bach’s musical and scientific pedagogy for Frederick, his *A Musical Offering*. Bach’s courageous intervention was undoubtedly the highest level statecraft since Leibniz himself—with the 1716 Leibniz-Clarke letters of his final year of life—made the attempt to save the court of Sophie Charlotte’s brother, King George I of England, from the Venetian party encamped in London.

IN CELEBRATION OF THE BACH 250TH YEAR

Johann Sebastian Bach plays the organ for Prussia's King Frederick II.



Like Leibniz in 1716, so Bach in 1747 would be less successful in winning the day, than in winning the century.

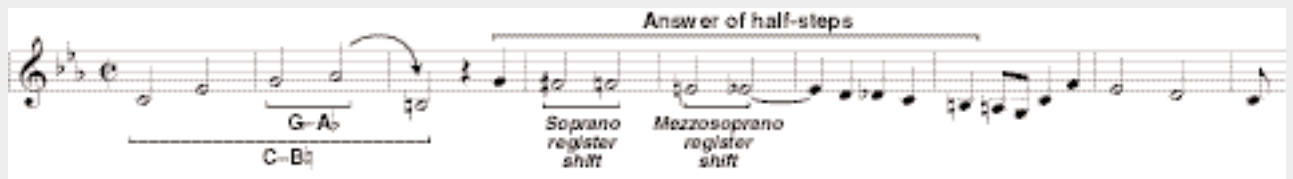
J.S. Bach's 'Analysis Situs' Project

Frederick II assumed the Prussian throne upon his father's death in May 1740. In 1741, at the age of 56, Bach visited Berlin for the first time, and discussed with his son, C.P.E. (Emanuel) Bach, Frederick's harpsi-

chordist, the situation with the new king. Immediately upon his return to Leipzig, in deliberations with his key political supporter and strategist, Count Keyserling, Bach launched the intensive project that occupied his last decade—stretching dimensionalities with fugal puzzles, and pedagogically displaying the steps involved in expanding one's mind. When Bach composed his "Goldberg Variations"—named for Count Keyserling's keyboardist, Johann Gottlieb Goldberg—Bach also provided a series of canons which took the thematic idea under consideration, and explored

the connectedness of the fully-developed idea, by addressing various geometrical twists and turns, rotations, and inversions, individually. For the ear of a listener, which could be caught up in the beautiful and forceful argument of the thematic development, Bach had composed a series of canonic puzzles. The process of solving these puzzles, was the process of discovering higher-order pathways of one's own mind. These pathways were known to exist, since the ear could in fact follow the argument of the music, but they had been hidden from deliberate access by the mind. This was,

FIGURE 1. “Royal Theme” presented to Bach by Frederick II.



in short, Bach’s practice of “analysis situs.”

Bach’s work on his monumental “The Art of the Fugue” had commenced c. 1745 (and was published by Emanuel Bach in 1751, as a living testament to his father). In the midst of this work, in May 1747, Bach traveled from Leipzig with his eldest son, Wilhelm Friedemann, and appeared at Frederick’s court in Potsdam, near Berlin. He, supposedly, had had an open invitation from Frederick from the beginning of his reign in 1740. Wilhelm Friedemann had come from Halle to accompany his father. The King halted his music-making, where he played the flute, and Bach’s second son, Emanuel, accompanied him at the harpsichord. Frederick had Bach try out, for all to hear, his collection of Silbermann piano-fortes. The King then gave Bach a C-minor theme, in order to test his reputed genius for expanding on a theme upon first hearing, uncovering the manifold connectedness of the thematic idea [SEE Figure 1]. On the spot, Bach created a three-voice fugue with a wealth of ideas interwoven. Evidently, the King also requested a six-voice fugue; and Bach chose a different theme to honor this request.

Shortly afterwards, probably between that Sunday, May 7, and the following Thursday, Bach announced that he would develop the King’s theme into a six-voice fugue, and publish it. Bach explained about his three-voice version: “I noticed very soon . . . that, for lack of necessary preparation, the execution of the task did not fare as well as such an excellent theme demanded. I resolved therefore and promptly pledged myself to work out this right Royal theme more fully, and then make it known to the world . . .”²

Within two months, Bach produced an engraved copier masterpiece, comprising *A Musical Offering*: the original extemporized three-voice version; a fully realized six-voice masterpiece; and in-between, ten different canons. Like the “Goldberg Variations” canons, these were pedagogical aids—puzzles that presented various, individual aspects of the musical idea. Once the original thematic idea had been taken apart (e.g., examined upside down, frontwards and backwards, stretched out, and reflected against itself in different proportions), the wealth of possible connections to be developed could be integrated into a larger, more powerful fugue of greater voices. Better

than a magic act, the listener was allowed to solve layers of puzzles, equipping both his mind’s ear with greater power, and his mind itself with a wonderful mirror to examine how it systematically builds up its powers. Bach also provided Frederick with a dessert to celebrate the process—a four-movement trio-sonata which sings the fugal material, set for the King to play on his flute, with Emanuel Bach on keyboard. The third was a violinist—likely Franz Benda, who was also present the day that Bach had visited and extemporized on the theme.

Canons that Mirror the Mind

While we briefly characterize the theme and the ten canons here, the reader should perform his or her own mental experiments, to discover for himself the dialogue between one’s hearing, and the various geometrical transpositions that Bach shows the mind capable of. Bach himself had a humorous confidence in these matters. Evidently, as reported by Forkel (probably from Emanuel Bach), Bach responded to complaints about difficult pedagogic exercises, by offering a simpler one: “[C]omplaints were made that it was still too difficult . . . he smiled, and said: ‘Only practice it diligently, it will go very well; you have five just as healthy fingers on each hand as I.’ [This . . .] was the real spirit of the art.” Bach obviously thought that working as hard as he worked, was a pleasure to be sought after.

In brief, the theme itself poses a bold hypothesis in the sudden drop from $A\flat$ to the $B\flat$, a diminished seventh below; and then it suggests that every half-step in that span has its part in fully accounting for the bold assertion [Figure 1]. Secondarily, just before the bold assertion of the $A\flat$ - $B\flat$, there is the provocative half-step, G - $A\flat$. Finally, this half-step idea suggests the implicit half-step, C - $B\flat$, forcing the mind to consider the work of the entire five-note phrase (and not from one note to the next note).

The answer, initially stated, is a series of half-steps that fill out the span of $A\flat$ - $B\flat$. The effect of the jarring $B\flat$ coming at a strong position in the poetic line, is echoed in two particular half-steps of the answer: the $F\sharp$ and the $E\flat$ in the two succeeding down-beats. Both are resolved downward, $F\sharp$ - $F\flat$ and $E\flat$ - $E\flat$. Since these are the precise changes from the second to the first registers for the soprano and mez-

zoprano voices, respectively, the suggestion of a resolution process is wedded to the sound of the change in voice register.³ This beautifully unites the idea of a search for an answer for the bold hypothesis, with the unique generation of the species of human voices.

Let us examine the opening of the first canon, the “Canon perpetuus,” in more detail, and then indicate Bach’s educational program in the following nine canons.

In the “Canon perpetuus” [SEE Figure 2], three voices are indicated, with the middle voice singing the theme. In contrast, the two outer voices proceed two octaves apart, with the lower voice repeating the same material exactly one measure later. The theme’s climb from C to A \flat is contrasted with step-wise motion going in reverse, downward from A \flat to C. Just at the point that the original theme plunges from the A \flat down to the B \natural , the upper voice also reverses direction, but only up to the D. Hence, the theme’s accomplishment of going a half-step down, from the first note, C, to the fifth note, B \natural , is contrasted with the motion upward from C to D—this emphasized with a trill between C and D. A second contrast occurs simultaneously, with the comparison of the second voice’s A \flat -D Lydian interval (highlighted in Figure 2), to the original theme’s surprising drop from A \flat to B \natural . So, the rather staid, upward fifth (C to G) achieved in the first three notes, now has two relatively controversial neighboring ideas (the plunging diminished seventh, contrasted with the Lydian interval). And these controversial neighboring ideas pose a paradox: they seem to be both wedded to each other, and also so close and so far away from the original rising fifth.

Further, just at this point, the third voice enters with

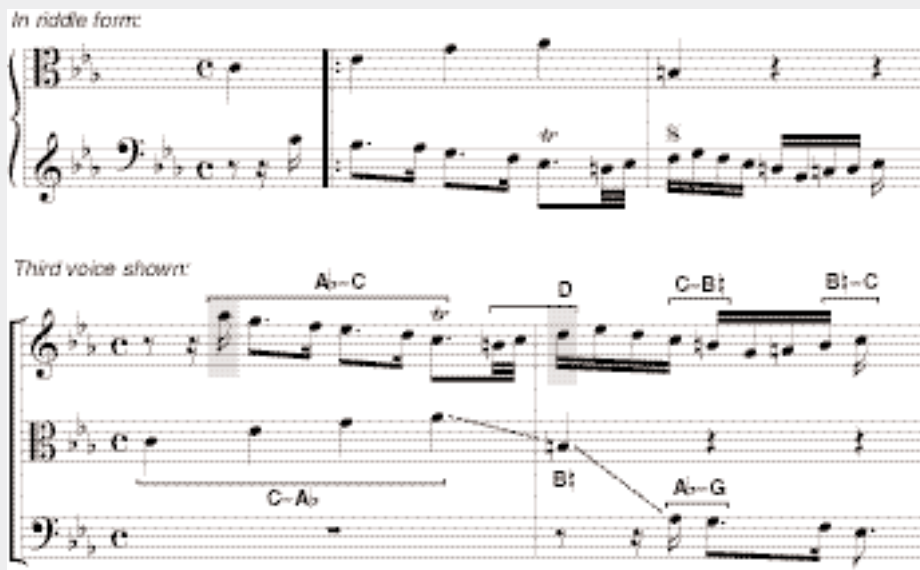
the “same” material as the second (going stepwise down from A \flat to C), but two octaves lower. When its entry, A \flat -G, is heard departing stepwise from the B \natural that the original thematic voice had boldly stated, the suggestion is made that the listener can begin to make sense of the bold assertion, A \flat -B \natural , by considering the A \flat from the other direction. The large plunge, heard from the “other side” (simply by the entrance now below the B \natural), appears as a strangely-large step, B \natural -A \flat , part of the downward motion, again reversing the steps of the original C to A \flat rise.

Multiple connections appear. For example, when the original G-A \flat is heard reversed, as A \flat -G, the mind asks whether the other half-step, the C-B \natural , is also going to be closed off with B \natural -C. Bach has the second voice’s continuation intimate this action also, with the quicker motion (sixteenth notes) answering C-B \natural with B \natural -C.

This is merely the first six beats or so; and only a few of the strongest ideas have been sketched. But what the eye and mind can work out with the dancing of planets in our solar system, the ear and mind can work out with the multiply-connected ideas of a theme, and lawful projections of that theme, or portions of the theme. Now, consider what changes when Bach, in a following canon (not displayed), puts the original theme in the lowest voice, with two similar upper voices playing the same contrasting material, but with the second upper voice entering *earlier* than before, half-way through the original theme’s five notes, instead of at the pause *after* the theme’s five notes. Or, consider the “Canon a 2 per Motum contrarium” [SEE Figure 3], where the theme is in the top voice, and one of the two lower voices mimics

the other, but with “contrary motion” from one note to the next; one voice goes in exactly the opposite direction, but with the exact same interval of action. What is the listener’s mind challenged to accept, in considering these two contrary motions, as the same motion but in opposite directions? Is the action completely reversible? Bach uses this device of reversing the tonal direction, to provoke a paradox: The mind wants to hear a simple mirroring, but instead the reversal throws into relief new ambiguities in the original theme. The reader will be left this

FIGURE 2. J.S. Bach, “A Musical Offering,” Canon perpetuus.



experiment for himself or herself.

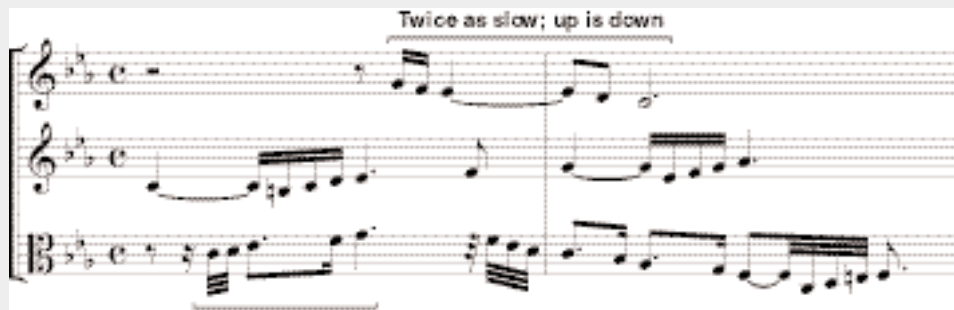
Then, Bach, in the “Canon a 2 per Augmentationem, contrario Motu,” adds a sort of stretching of the material [SEE Figure 4]. In the earlier canons, one voice always repeated the same material, only entering a short time later—like an echo singing with its source. But this was not a mere acoustical event. One voice mirrors, or acts on, part of itself, examining itself; and if the material is constructed properly, it will be appropriate to bringing out otherwise hidden, internal relations in its construction. But now, Bach presents an upward, stepwise figure, reversed and proceeding at a rate twice as slow as the source. (“Augmentation” refers to the doubling of the musical time for each note.) Certainly, this is a different type of method for the voice to investigate itself. How should the lower voice act, if each step it takes comes back to it delayed, twice as slow, and reversed in tonal direction, and its own future steps will co-operate with this delayed transformation of its own past? Bach advises Frederick as to what mental capacities will allow for Prussia to grow, writing for this canon: “Notulis crescentibus crescat Fortuna Regis” (“And as the notes grow, so may the King’s Fortune”).

The only other canon for which he inscribes a message in words to the King is the “Canon a 2 per Tonos,” where, when the canon comes back around to its beginning, it has moved one whole step upwards. When this cycle is itself repeated six times, the canon will have modulated through the entire octave (C-D-E \flat -F \sharp -G \sharp -B \flat -C). The two contrapuntal voices, a fifth apart, also follow this modulation, with the second voice carving out a completely different space (G-A \flat -B \flat -C \sharp -D \sharp -F-G).

FIGURE 3. J.S. Bach, “A Musical Offering,” Canon a 2 per Motum contrarium.



FIGURE 4. J.S. Bach, “A Musical Offering,” Canon a 2 per Augmentationem contrario Motu.



Between the two progressions, all half-steps are sung. Additionally, the listener might smile broadly upon discovering that the quickly-stated, half-step *descent* of the original theme, has now found a greatly expanded, whole step *ascent* over the entire, extended canon. Bach achieves this, in part, by welding elements of the half-step response from the original theme, into the opening of the fugal theme [SEE Figure 5]. Instructs Bach: “Ascendenteque Modulatione ascendat Gloria Regis” (“And as the modulation rises, so may the King’s Glory”).

In the second “Canon perpetuo,” instead of the contrapuntal voices simply mirroring each other two octaves apart (as they did in the “Canon perpetuus” [Figure 2]), Bach now has the theme itself mirror itself, and in contrary motion. Having the theme turned on its head (now downwards G-E-C-B, and up to A \flat) is one of the most powerful sections of the entire pedagogical exercise [SEE

Figure 6(a)]. All of the delicious implications of the original five notes appear in this *tour de force*: now C-E \flat -G-A \flat -B \sharp is heard with multiple connections, including C-G, A \flat -B \sharp , C-B \sharp , G-A \flat , C-A \flat , and B \sharp -G; but also the pairs-of-pairs, C-G/A \flat -B \sharp , C-A \flat /G-B \sharp , and so on. (And this simplification excludes the deeper role of the E \flat “fulcrum.”) Also, in this canon, the A \flat is finally taken upward by half-step to the C, using the only section of the scale not yet sung in half-steps, A \flat -A \natural -B \flat -B \sharp -C [SEE Figure 6(b)]. Significant portions of the argument for a six-voice canon now has been accomplished by Bach.

Bach now takes up a riotous extension of the main theme being turned on its head [SEE Figure 7]. Not only

does he pose the puzzle of the initial five notes being heard backwards and forwards, but he requires a solution where, once the whole of the original theme is heard, the whole of the theme is heard in reverse; and the con-

FIGURE 5. J.S. Bach, “A Musical Offering,” Canon a 2 per Tonos.

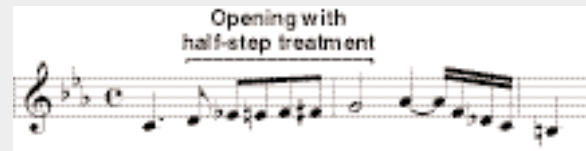


FIGURE 6. J.S. Bach, “A Musical Offering,” second Canone perpetuo.

FIGURE 7. J.S. Bach, “A Musical Offering,” Crab canon.

Both parts work toward each other from both ends, going “through the looking-glass” at the highlighted measure.

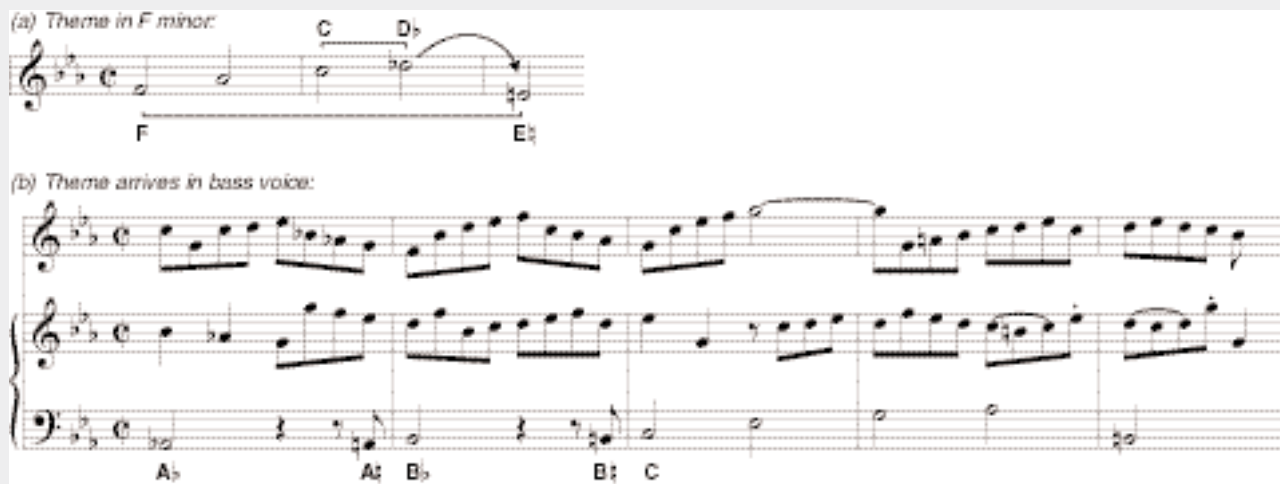
FIGURE 8. J.S. Bach, “A Musical Offering,” Canon in contrary motion.



trapuntal voice must be designed to do likewise, simultaneously. Or, one voice sings the theme and the new solution material, one after the other; while the second voice starts at the end of the solution material, and does everything the first voice does, but in reverse. They cross each other at the middle, exchanging a C for an E \flat (and *vice versa*). Its colorful name is the “Crab Canon,” since it is said that one cannot distinguish from the way the crab walks, whether it is proceeding forwards or backwards! For the King to hear both voices from “beginning” and “end” simultaneously, would be to allow a small taste of the point of view of God—something later powerfully expressed in a remark by Mozart, where, in reflecting upon his relationship to his worked-out composition, he posed that he heard the whole work at once, in a single moment.⁴ While the “Crab Canon” occupies a half-minute or so of measurable time, the hearer is invited to concentrate on that which moves forward and backward simultaneously, an action that takes the hearer outside of time altogether. While not the same as Mozart’s sublime moment, nonetheless a unique glimpse of such is engineered by Bach’s provocative composition.

Bach now constructs a canon for two voices, moving in contrary motion [SEE Figure 8], but hinged at the G—that is, the first voice sings the five-note opening upwards from C to the G (then A \flat down to B \flat), while the second voice in contrary motion, goes down from the D to the G (then F \sharp up to E \flat). This choice poses the original “B \flat question” against a new “E \flat question.” That is, it is designed so as to exploit the pair-of-pairs, D-E \flat /C-B \flat (highlighted in Figure 8), instead of the original pair-of-pairs, G-A \flat /C-B \flat . So, the half-step D-E \flat , which emphasizes the overlooked E \flat from the original theme, is brought out. Now, the double pairs emphasize the higher-order comparison of the F \sharp -E \flat leap with the A \flat -B \flat leap, putting, in the mind, two actions: E \flat against B \flat . The two diminished-sevenths, A \flat -B \flat downwards and F \sharp -E \flat upwards, being contrasted, emphasize the higher-order comparison of the two half-steps, B \flat -C with E \flat -D. Recasting the contrasting pairs of half-steps so as to exploit the overlooked E \flat (from the original theme’s five notes), gives Bach a wholly new way to move through the fugal material.⁵ Powerful developments ensue, as Bach geometrically transforms previously heard relationships.

FIGURE 9. J.S. Bach, “A Musical Offering,” Fuga canonica in Epiadiante.



The listener can compare the power, and efficiency, and beauty of this Eb/B \flat hypothesized way of traversing the musical relationships, against that of the previously-developed Ab/B \flat hypothesis. Perhaps even a monarch could do as much.

The next-to-the-last canon (not displayed) pulls together much of what the listener has heard, here presented rather gracefully. Each of four voices enters only after the preceding voice has finished its thought. So, at the end of four presentations of the original thematic material, there are three other songs going on, pulling from the relationships of the other canons.

Finally, in the “Fuga canonica in Epiadiante,” Bach has two upper voices sing the original theme, unaltered, but with the second voice following both a fifth above the first voice, and also after the first voice finishes the whole eight-measure theme (plus two measures of a “bridge”). The second voice, being a fifth above, replaces the Ab-down-to-B \flat assertion, with Eb-F \sharp —pulling together in a different way the Eb/B \flat relationship from two canons ago. Meanwhile, a lower voice plays a contrapuntal part. For the second go-round, Bach has the theme enter in F-minor, the subdominant, so the Ab-B \flat leap-idea is now Db-E \flat [SEE Figure 9(a)]. (And the treatment of the pair of half-steps, Db-C versus E \flat -F, picks up on the last of the unresolved suggestions from the original fugue’s half-step answer.) Now, when the second voice responds a fifth above, it is singing in the original C-minor key, identical to the original first voice (but an octave higher). The mind hears inversions— inversions of the fifth (C-G up, C-F down), inversions of the two voices, even inversions as to how half-steps are treated (relative to the original fugue’s presentation of half-steps). The mind has a manifold of choices to make in hearing the voices, and conceptualizing the geometry. Fortunately, the arguments made by Bach throughout the canons have equipped the mind to function with much greater connections, *different kinds of connectedness*, and so, with higher dimensionalities. The third and final go-round of the theme in this canon [SEE Figure 9(b)], has the finality of the lowest voice seizing the theme away from the upper two voices, and entering in C-minor, an octave below the original (instead of the octave above just heard). Importantly, the two measures of “bridge” material leading into this, have the lowest voice broadly articulating the Ab-A-B \flat -B-C—the half-step sequence, upward from Ab to C—that was left untreated from the original fugue. Relative to the original five notes, what was heard “through a glass darkly,” is now heard mind to mind. A glorious conclusion ensues.

Now, may the “Ricerca a 6” commence. A musical work titled “ricercar” implies both a work that is learned

(the verb “ricercare” meaning “to search”), and an instrumental work thought of in terms of vocal motets. This nicely refers to Bach’s lifelong polemic for the unification of the mind working and the emotions singing. But, further, the acrostic Bach wrote on the word “Ricerca” conveys his hint to the King regarding the reason for the pedagogy of the canons. He explains: “**R**egis **I**ussu **C**antio **E**t **R**eliqua **C**anonica **A**rte **R**esoluta” (“At the King’s

J.S. Bach’s American Legacy

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

—Lyndon H. LaRouche, Jr.,
from “Call Them ‘The Baby Doomers,’”
Executive Intelligence Review, July 21, 2000

Command, the Song and the Remainder Resolved with Canonic Art”). If the king desires to hear an example of the reputed, amazing powers of the extemporizer Bach, then the monarch should sum up, or integrate, the different parts into the whole, and so, deliberately make his own mind grow. Just as the word itself, “ricercar,” the six-part ricercar becomes, in Bach’s hands, a metaphor for this project.

Bach’s Strategic Offensive

Bach was clearly on an offensive. In the dedication of *A Musical Offering*, he established a public standard for the King to live up to: “. . . it has none other than this irreproachable intent, to glorify, if only in a small point, the fame of a monarch whose greatness and power, as in all the sciences of war and peace, so especially in

music, everyone must admire and revere.” Frederick had surprised Europe at his military prowess in his first five years as king. However, Bach clearly knew from his son Emanuel, that Frederick’s musical sensibilities betrayed a monarch who was, as yet, still a work in progress.

Further, shortly after returning to Leipzig, Bach’s offensive included an invasion of C.L. Mizler’s “Societät der Musikalischen Wissenschaften,” a group that was at least as conflicted as the Berlin Academy. Mizler had been a student of Bach, and of the University in Leipzig, between 1731 and 1734. In 1738, he had initiated his society, to inquire into the science of music, and they circulated papers among their twenty or so members.⁶ Bach avoided membership in this association until June 1747, when he sent the members an offprint of the six-part canon from the 1741 “Goldberg” series. Further, he wrote his canonic variations on the theme of a well-known Christmas song, “Von

The Criss-Crossing Paths of Leibniz and Bach

The sixteen-year-old J.S. Bach was likely present and active in the court of Celle in 1701, at the same time that G.W. Leibniz was there, concluding the successful negotiations with Queen Sophie and the English ambassador, John Cresset, over the succession to the English throne. Leibniz had just designed the commemorative medal for the coronation of Sophie’s son-in-law as King Friedrich I of Prussia. And Sophie’s daughter, Queen Sophie Charlotte of Prussia, had just established Leibniz’s Academy of Sciences in Berlin. During this whirlwind of successes by Leibniz in 1700/1, Bach had begun study at Lüneburg in Brunswick. His voice scholarship allowed him to study Latin, Greek, and arithmetic.

Bach is believed to have accompanied a dancing master, Thomas de la Selle, to musical events in the court of Celle, where Leibniz was then carrying on the negotiations. Further, when Leibniz worked in Lüneburg, he took his meals at the school where de la Selle was employed—a school for nobles, adjacent to the school for commoners attended by Bach. At the very least, the budding musical genius cannot have failed to take note of the acknowledged, leading scientific and political genius of the courts of Brunswick, where he was being educated.

It is also possible that the genius Leibniz might have taken notice of young Bach. Bach’s first organist posi-

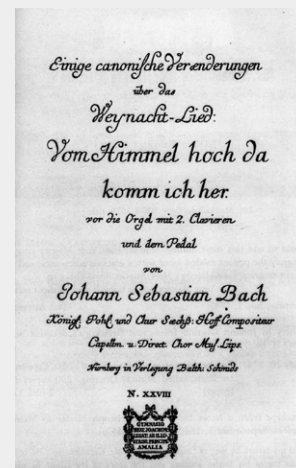
tion after his schooling began at Arnstadt, where the cultural life was overseen by Augusta Dorothea. She had brought to Arnstadt the theatre plan modeled on that of her father, Duke Anton Ulrich of Wolfenbüttel—Leibniz’s close associate for decades. Leibniz visited and strategized with him at Wolfenbüttel repeatedly, and became his librarian. Leibniz proposed that Anton Ulrich head a society to revive the German language, and the Duke requested Leibniz pursue projects on re-unifying Christendom! Later, Leibniz would become Councillor to the two courts, Russia and Austria, into which Anton Ulrich’s granddaughters were married.

Although it is recorded that Leibniz attended concerts with the Duke, it is not known whether Leibniz accompanied the Duke, when he attended a concert at his daughter’s Arnstadt, in August 1700. (The poet for the cantata they heard, Salomo Franck, would later work closely with Bach.) When Bach began at Arnstadt, in August 1703, Leibniz was visiting with Augusta Dorothea’s uncle in Brunswick. Of note is that the generous terms offered to the young organist Bach, suggest that his reputation might have preceded him. One real possibility would have been that Anton Ulrich or Leibniz had heard Bach, either at the Celle court, or at the Lüneburg school.

—DS



By the mid-1740's, Bach was on a musical/scientific offensive. For entry into the Societät der Musikalischen Wissenschafthen, he wrote canonical variations on the Christmas song "Vom Himmel Hoch" (right), and submitted a portrait in which he displayed a six-part canon based on the theme of the "Goldberg Variations" (left). Above: Title page, "A Musical Offering," dedicated "to His Royal Majesty in Prussia."



Himmel hoch," for the society. And, the painting of Bach sent to the society has the six-part canon based on the "Goldberg" theme presented in puzzle form. Since Hausmann's painting is from 1746, it would appear that this intervention was planned no later than then, probably about the same time as he began his *Art of the Fugue*.

There was much to concern Bach about Mizler's group, and about Frederick's court, at this time. In particular, starting in 1745, with Frederick's appointment of Pierre de Maupertuis to head the Berlin Academy, true scientific pursuits were being put aside, and the extirpation of Leibniz's methods and memory were the order of the day. Bach's *Musical Offering* intervention came at the peak of a heavy-handed Academy contest, staged to dispense with Leibniz's philosophy and methods. Bach's display of the power of mind was undeniable. The attempted execution of Leibniz was not successful, and the next major attempt was not launched until after Bach was buried.

However, even though Frederick indicated, years later, that he was powerfully struck by the power of Bach's method, there is no evidence that the King gave the canons the sustained thought required. The King would give the copper-engraved *Musical Offering* to his sister,

Princess Anna Amalia, who would later establish the crucial repository for Bach's works.⁷ She would appoint Emanuel as the "Kapellmeister" of her court. Emanuel, who played music with Frederick almost daily, would offer most succinctly the proper encapsulization of Frederick's problem: "If you think the King loves music, you are wrong; he only loves to play the flute. But if you believe that he loves to play the flute, you are wrong again; he only loves his flute."

'Such Mice Are We'

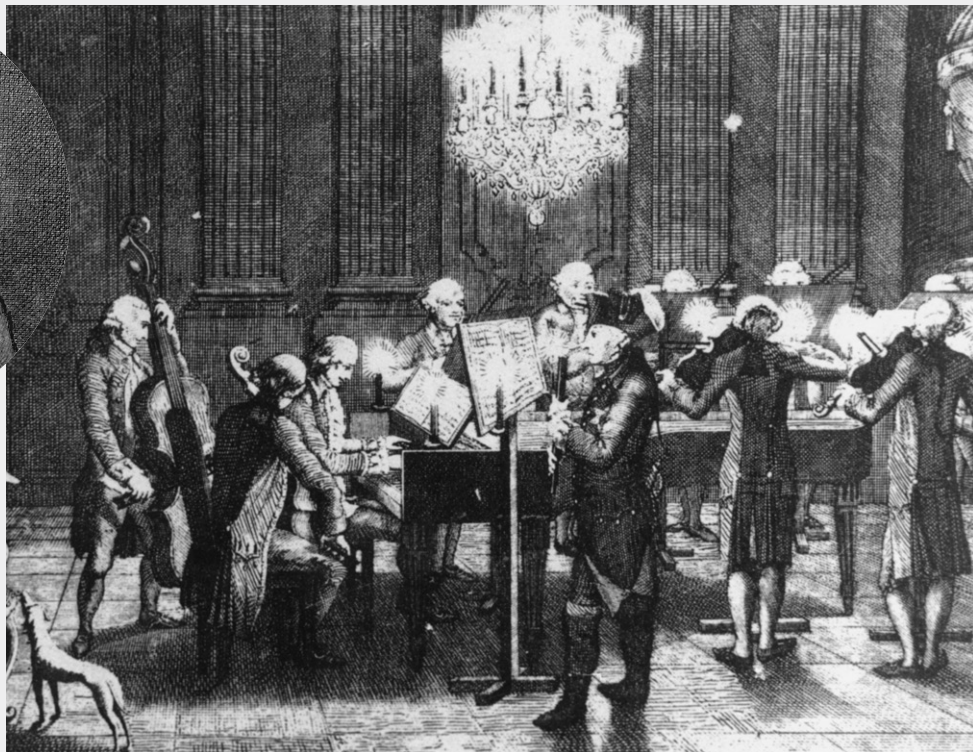
The mental and emotional health of leaders of nations is a matter of state. The methods of Venetian intelligence warfare involved identifying and exploiting the weaker, or more immature, aspects of the leaders and their followers.⁸ Republicans had to employ powers of truth and beauty to bring the mental and emotional capacities to maturity. In Frederick's case, it was Voltaire who had suggested to him years earlier, in 1738, that the Newtonian Maupertuis should head the Academy founded by Leibniz. Let us pick up the battle for Frederick's mind and soul there, in the years just prior to his becoming king in 1740, before returning to the battle in 1747.



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C.P.E. (Emanuel) Bach was appointed to Frederick's court in 1738, serving there for thirty years. He played music with the King almost daily.

Right: *Emanuel Bach, at the harpsichord, accompanies Frederick II, on the flute.*



Bettmann/CORBIS

Frederick was a struggling and confused prince in 1736. He sympathized with the persecuted Professor Christian Wolff, who claimed to be an exponent of the ideas of Leibniz, thinking Wolff's defense of the morality of Confucius, and the "close geometrical sequence" of his metaphysics, worthy of admiration. A pseudo-revival of Leibniz had begun in Berlin in 1736, with the founding of the "Societas Alethophilorum," by a former Saxon minister, Graf von Manteuffel. (The new society's commemorative medal featured Leibniz on one side, Wolff on the other.) Another Saxon Minister, Suhm, made Wolff more readable for the prince, by translating the material into Frederick's preferred French.⁹

Frederick's first letter to Voltaire (1736), citing his admiration for Voltaire's "Henriade" (on Henry IV), upheld Wolff's defense of the Leibnizian tenet of the co-existence of reason and God. Voltaire responded: "It does not seem likely that the First principles of things will ever be known. The mice that nestle in some little holes of an immense Building know not whether it is eternal, or who the Architect, or why he built it. Such mice are we; and the Divine Architect who built the Universe has never, that I know of, told his secret to one of us."

In November 1737, when Prince Frederick wanted to investigate what Voltaire and his mistress, Emilie du

Chatelet, were doing at her estate in Cirey, France, he sent his close aide, one Colonel Keyserling. (If Frederick's Colonel was connected to Bach's champion, Count Keyserling, then it is likely that they would have also been privy to these developments around Frederick.)¹⁰ They would have discovered that, along with his fellow mice, Maupertuis and Emilie, Voltaire was buried in Newton's writings, preparing the assault on Paris and Berlin.

Meanwhile, Bach had been teaching since 1723 at the famous Thomas-schule in Leipzig, part of Saxony.¹¹ In November 1736, the Saxon court in Dresden, which was at that moment involved in the "Leibniz promotion" around Frederick, made Bach the Court Composer to the Royal Majesty in Poland and Elector of Saxony, Frederick Augustus. This promotion of Bach was largely the work of Baron von Keyserling, who was then the ambassador for Russia to the Saxon court. Keyserling had arrived in Dresden in 1733, having held the president's chair of the Imperial Academy of Sciences at St. Petersburg. (This would have been during the first decade of the establishment of the St. Petersburg Leibniz-designed Academy.) Bach's eldest son, Wilhelm Friedemann, had secured his first position, also in Dresden, that same year. And, it was only earlier that year, that Frederick Augustus

tus had become the new ruler over Saxony. Bach himself was quite active before the Dresden court that year, but he suffered several years of harassment at Leipzig, before Keyserling, and the Prime Minister von Brühl, in 1736 succeeded in conquering three years of opposition to his promotion.

There exists today a beautiful crystal goblet in the Bach House in Bach's home town of Eisenach, thought to have been made in Dresden, c. 1735. It was a gift to Bach, undoubtedly from Keyserling's circles, and it speaks volumes about their deliberations over his conceptions and, consequently, his strategic importance. The musical inscription is composed of four lines of four notes apiece, with accompanying text: "Dearest Bach! Clamors ah! Hopes for life That you alone can give them. Therefore, hear their longing ah! Dearest Bach!"¹² Whether from Keyserling, or from a Dresden associate of his, the calling forth to Bach to lead, at the time that this group was fighting for Bach's promotion at the Saxon court, is clear. However, the enigmatic musical notes indicate much more, with each of four lines having a "pairs-of-pairs" of half-steps. Accompanying "Dearest Bach!" at the beginning and end, are two "pairs-of-pairs": Bach's name is spelled out in musical notes, B \flat -A C-B ("BACH" as it appears in German); then the other two pairs in the two middle lines, G-G \sharp F-F \sharp , and E-D \sharp D-C \sharp . Included amongst these are both the "pair-of-pairs" from Bach's last work, *The Art of the Fugue*, along with material suspiciously close to the answer material in *A Musical Offering*. It indicates that these ideas were central to discussions in Bach's Dresden group not later than 1736, the year he received this, his highest official appointment. Further, it strongly suggests that Frederick did not invent the *Musical Offering* theme he posed to Bach in 1747,

Celebratory goblet shows material from "A Musical Offering" and "The Art of the Fugue."



but that he was likely briefed on the subject by someone in, or connected to, Keyserling's group. Keyserling and/or Emanuel Bach, both being in the Prussian court, and arranging for Bach's 1747 meeting with Frederick, are the obvious candidates.¹³

In 1737, Bach was publicly accused by one Johann Adolph Scheibe of the crime of introducing big, complicated ideas in his music. Scheibe claimed that the simple Bach was not aware of the proper rules of culture that had been laid down by his teacher, J.C. Gottsched. Controversy reigned for the next two years, as Bach was obviously thought to be dangerous. Regardless, Keyserling's intervention had allowed Bach to consolidate his position, and as of April 1738, he was selected to present a cantata on the occasion of the betrothal of the Saxon Princess Amalia. Scheibe would retire from the brawl, only to be brought out at another opportune moment.¹⁴

In 1738, Bach's son Emanuel was attached to the court of Prince Frederick, where he would serve for the next thirty years. He was a close friend of Keyserling's eldest son, Heinrich Christian, a student in Leipzig at the time.¹⁵ Emanuel later recounted that Keyserling had arranged for him to accompany Keyserling's eldest on an extended tour of the continent for the completion of their education. The trip was interrupted, however, by Emanuel's being offered the appointment to Prince Frederick's court just at the moment of a crucial, strategic brawl was breaking out around Frederick. It is likely that Keyserling, who obviously trusted Emanuel, either arranged the appointment, or suggested it to another in Frederick's confidence (e.g., Count Schaumburg-Lippe, or the Colonel Keyserling). If so, then it also suggests that Keyserling judged it timely to interrupt his plans for his son, in order to deal with the situation around the prince.

Leibniz vs. Newton Replayed

In July and August of 1738, some version of the historic fight between Gottfried Leibniz and Isaac Newton from earlier in the century broke out during the completion of the education of Frederick. The principals pitted against each other were Count Schaumburg-Lippe,¹⁶ versus the Venetian Party of Great Britain. It was a replay of the brawl the Venetian Party around Newton had launched a generation earlier (1711-1716), against first Leibniz, and then his student Caroline, the new Princess of Wales. It was a brawl that Bach would have been quite familiar with.

Leibniz had created the possibility, by his 1701 negoti-

ations resulting in England's Act of Succession, that his main supporter and student, the Prussian Queen Sophie Charlotte, would succeed to the throne of England. Thus, by 1713, Leibniz was in position to end two centuries of Venetian operations against Europe. Holding high positions of government in the Russian and the Austro-Hungarian Empires, and significant influence and respect in important circles of Prussia and France, he was on the threshold of adding England to his Grand Design. But Sophie died in 1714, before claiming the English throne. When, weeks later, England's Queen Anne died, and Sophie's son, George, became the King of England, Leibniz's student Caroline, who was George's daughter-in-law and the Crown Princess, became the target of the Venetian Party's mopping-up operations against Leibniz in the London court. Although Leibniz held high positions and intellectual authority in the Russian court of Peter the Great, and in the court of the Austrian Empire, George refused to allow him, despite his title of Court Councilor, to hold any position in the very government in England he had negotiated into existence. George even told the Austrian

Emperor not to employ or trust such as Leibniz. The terror of Leibniz was so profound that, after having served the court of Hanover for four decades, he was not even allowed to appear in London.

Caroline complained to Leibniz by letter, of the low-level, materialist thinking amongst the so-called intellectuals she found around the English court. But, over the course of Leibniz's last year, Caroline was alone against the likes of Newton, his stand-in Samuel Clarke, and the "mediator," the Venetian operator Antonio Conti, who would work her over for hours on end. Today, the six Leibniz-Clarke letters document the policy fight that would shape the English world for the next three centuries, between the two opposed, strategic views of mankind, science, creativity, morality, and God. When Leibniz died in November 1716, although the whole court was invited to his funeral, and he was their senior Court Councilor (and the King was nearby, at his hunting lodge), no one attended. The silence was deafening. Nevertheless, the issues articulated by Leibniz in the Leibniz-Clarke letters, would be the basis for creating the "temple of liberty and beacon of hope," called the Ameri-

Prints and Photographs Division, Library of Congress



Sir Isaac Newton

The philosophical conflict between Leibniz and Newton was mirrored in a strategic battle against Venetian control of England's throne. When Leibniz's protégé Queen Sophie Charlotte of Prussia predeceased her relative Queen Anne of England, and Anne died without issue, the House of Hanover assumed the English crown under Sophie's brother, who became George I. Leibniz maintained influence through George's daughter-in-law Princess Caroline, who found herself under direct attack by the Venice-run "Newtonians."

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George I of England

Bettmann/CORBIS



Princess, later Queen Caroline



G.W. Leibniz

The Granger Collection

can republic, sixty years later.

In 1738, Queen Sophie Charlotte's grandson, Frederick, was being prepared to be King of Prussia. That summer, in Holland, he had entered into a series of discussions with his cousin Princess Anne, the eldest daughter of Caroline and her husband King George II.¹⁷ They revisited the specifics of the Leibniz-Clarke letters of the fight over her mother, Caroline, twenty-two years earlier. Frederick reported the discussion to Voltaire on August 6, 1738: "I have talked a great deal about Newton with the Princess . . . from Newton we passed to Liebnitz, and from Liebnitz to the late Queen of England [Leibniz's student Caroline] . . . who, the Prince told me, was of Clarke's sentiment." Here, the Prince of Orange, Anne's husband, was boasting to Frederick that his recently-deceased mother-in-law, Caroline, had been won over to the Newtonians' ideology.

Frederick's letter was in response to a suggestion from Voltaire, that Maupertuis be appointed to head, i.e., re-fashion, the Berlin Academy of Sciences. Voltaire was immersed with his mistress, Emilie du Chatelet, at her estate in Cirey, France, in their project to extend the London operation against Leibniz to the continent. Emilie would produce the first French translation of Newton's *Principia*.¹⁸ In sum, while the Venetian Party of London was running the Newton operation on Frederick in the summer of 1738, Voltaire was pushing Frederick to appoint the Newtonian Maupertuis to head Leibniz's Berlin Academy.

That very same evening, August 6, 1738, Frederick dined with Count Schaumburg-Lippe. They had been in discussions for at least several weeks. The Count's circle included a Graf von Kielmannsegge and the Baron de Bielfeld, who would write (in 1763) that Schaumburg-Lippe had won Frederick over to his way of thinking, and even inaugurated him into his specific Freemasonic lodge in August 1738. Without evaluating the claim about the lodge, it is enough to indicate that this circle certainly knew intimate details about the operation against Leibniz a generation earlier.

First, the Kielmannsegges had been one of the few defenders of Leibniz and of Caroline in London at that time. In January 1716, Baron von Kielmansegge had led the group of ambassadors who examined the documents which, according to Newton, proved the plagiarism of Leibniz, finding them insufficient. And, second, Schaumburg-Lippe's mother, Countess Bückeberg, had been close to the Crown Princess Caroline during the previous decade, when Caroline had been a student of Leibniz.¹⁹ Besides Leibniz, the Countess and Caroline were the closest to Sophie, even to the point of being the last two with her when she died in 1714. And with

The Leibniz-Newton Conflict

Leibniz summarized the core of the misguided philosophy that gripped England, and that was being forced upon his student, the future Queen Caroline of England: "Natural religion itself seems to decay [there] very much . . . Sir Isaac Newton and his followers also have a very odd opinion concerning the work of God. According to them, God Almighty needs to wind up his watch from time to time, otherwise it would cease to move. He had not, it seems, sufficient foresight to make it a perpetual motion. . . . I hold that when God works miracles, he does not do it in order to supply the wants of nature, but those of grace. Whoever thinks otherwise must needs have a very mean notion of the wisdom and power of God."

Leibniz taught that God had created beautifully, and that the harmony of His mind and His creation reflects this beauty. This, indeed, is miraculous, and an act of grace. God did not create a material world with an innate, fixed quantity of energy which periodically ran down. Such a view of matter and energy would leave man as a passive consumer, dependent upon miracles to avoid destruction. Rather, Leibniz (and Genesis, and, in fact, the Declaration of Independence's "more perfect union") presented man as struggling to act in the image of his Maker, and thereby creating revolutions in science and culture which both solved earthly problems, and brought us closer to God.

Newton's method masked questions about the physical universe—for example, how gravity works—behind numerological magic, which Leibniz properly compared to a medieval, occult power. By relegating man to a mere measurer of material effects, lacking the power to act on the universe for the good, he left man as a steward of some universal estate, awaiting the Lord to avert disaster, or perhaps not.

Leibniz' investigation of the multiply-connected geometries of light moving through the physical world, and Bach's investigation of multiply-connected heard ideas moving through the mind, would not allow for answers that left man out of God's ongoing project. At the core of the fight between Newton's "British Empire/feudalist" view and Leibniz's "American/republican" view, was an argument over God, the human race, work, physical space-time, and happiness. —DS

Sophie gone, Caroline's two strongest supporters were Leibniz, by correspondence, and the Countess Bückerburg. Her son, the Count Schaumburg-Lippe, was raised by her in the midst of the 1701-16 battle for control of the English throne. Hence, in 1738, both Schaumburg-Lippe and Graf von Kielmannsegge were well-positioned to understand the nature of the operations against the Crown Prince Frederick.

Voltaire's group evidenced a need to escalate. In 1739, Voltaire, Emilie, and Maupertuis brought to the Cirey retreat a Professor Samuel König, who was familiar with the papers of Leibniz which still existed in Switzerland, centered around Leibniz's Bernoulli-family collaborators. The Cirey Newton-promoters evidently thought that they needed to cast a wider net, perhaps borrowing some Leibnizian terminology for their operations on the continent. König, who had been retained to instruct Emilie on methods involving maxima and minima, found her ideologically wedded to a notion of the infinitely small (where little, hard balls could be made as little as the imagination needed, to accommodate virtual reality). While he did not last there long, quickly resigning,

König would not have much trouble recognizing the attacks by Maupertuis on Leibniz's concepts of monads (1746) and of least action (1750).

Further, in September 1739, the British Lord Baltimore visited Frederick to discuss Newton and Locke, plus Frederick's plans for Prussia. Frederick composed a rhymed letter to Baltimore after the visit, reprising these subjects. He sent along a copy of this report to Voltaire at Cirey. Lord Baltimore had brought the younger, and prettier, Signor Francesco Algarotti.²⁰ The 27-year-old Venetian, Algarotti, had written *Newtonianismo per le Donne* (*Newton for Ladies*), published in 1735. This early work promoting Newton on the continent, established Algarotti as an agent for Antonio Conti, the Venetian trouble-maker who manipulated the court in London against Caroline and Leibniz in 1715/16. Since Algarotti had also been a regular visitor to Voltaire and Emilie at Cirey, it is likely that Algarotti's promoter was also the promoter of the Cirey operation. Between 1739 and 1742, Frederick became quite taken with Algarotti.

By the time that Frederick became king in May 1740,

Venetian networks on the Continent deployed to manipulate Frederick II, and gain control over the Leibniz-inspired Berlin Academy.

Clockwise from left: *Voltaire, Voltaire's mistress Emilie du Chatelet, mathematicians Pierre-Louis de Maupertuis and Leonhard Euler, and the Venetian Francesco Algarotti.*

Frederick II (center) entertains Voltaire (to left) and friends at the Sanssouci Palace.



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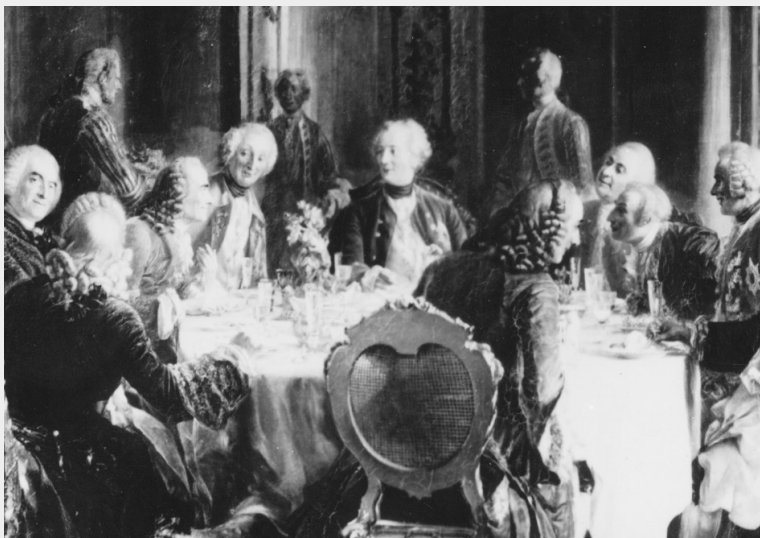
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Count Schaumburg-Lippe's access to him, evidently, was closed off. That British intelligence took Schaumburg-Lippe's presence most seriously, is reflected in Thomas Carlyle's comments over a century later. Writing with access to the spy files of the British cabinet, his biography of Frederick first rather snidely disparages Frederick's 1738 discussion with Caroline's daughter. Regarding Leibniz's warning to Caroline of the sickness of soul behind the British adoration of Newtonian philosophy, Carlyle writes: "[Enough of] that important theological controversy now dead to mankind. . . . Pity that we can not give these two Letters [between Voltaire and Frederick] in full. . . . [It is material] now fallen drearily extinct, studiable by Editors only!" Then, he continues on about Schaumburg-Lippe: ". . . within a two years of this [1738] Brunswick scene, we find Lippe used proverbially for a type-specimen of Fools . . . a windy fantastic individual, overwhelmed in financial difficulties too!" Cut off from Frederick, he still wrote to the King in Berlin, but "only Secretaries now answered him . . ." It were likely that Carlyle's files on Schaumburg-Lippe's finances would provide clues as to who kept him away from Frederick.²¹ In the last two years before Frederick became king, Schaumburg-Lippe got battered, and Conti's Newtonians had Voltaire and Algarotti influencing Frederick. Although the Leibnizians around Keyserling seem to have had only Bach's son, Emanuel, inserted into Frederick's court, they created other options, centered around Bach's pedagogy.

Voltaire's Problem: Bach, Itzig, König, and Franklin

The period between Frederick's accession to power in 1740, and the *Musical Offering* intervention in 1747, reveals several attempts to promote culture and science around the Berlin Academy—up until 1745, when Voltaire finally got his way. Frederick's appointment of Maupertuis as President of the Academy, signaled the beginning of the end. These two periods will be covered, to re-situate Bach's offensive, beginning with the years 1740-1745.

In the first year of King Frederick II's rule, several projects were launched by Leibniz's successors. J.P. Süssmilch was elected to the Academy, based upon his work on the necessity of population growth as the source of wealth in a cameralist program. Samuel König had returned to Switzerland, where Emmerich de Vattel launched his 1741 *Defense of Leibniz*, specifically dedicated to Frederick II.²² Vattel then proceeded to the Saxon

court, Keyserling's base, where he was employed by the Saxon premier, Count von Brühl.

Meanwhile, Bach was preparing his "Well-Tempered Clavier," Part II, and then his "Aria with Divers Variations" (the "Goldberg Variations"), importantly, with the set of fourteen pedagogic canons. (One of his students during this time (1739-41), Johann Phillip Kirnberger, would later be key in promoting Bach's methods.) Bach's first visit to Berlin, in 1741, his discussions there with Emanuel, and his strategy sessions with Count Keyserling, all previously mentioned, would have included an appraisal of the problems with Frederick's cultural development. Bach's decision to circulate the pedagogic canons to the "Goldberg Variations" is coherent with an appraisal on his part that Leibnizian science needed to be reasserted. Keyserling's keyboard player, Goldberg, who had been trained by Bach's oldest son, W.F. Bach, would later be the keyboard player in Dresden for Keyserling's political associate (and Vattel's employer), Count von Brühl.

Meanwhile, in Berlin, a love for astronomy seems to have inspired a circle of Jewish scholars, although officially outside of the Berlin Academy. From no later than 1742, the Jewish philosopher Israel Samoszcz, working out of the Daniel Itzig household, wrote about, and instructed youth in, mathematics and astronomy. Two of his students were Aaron Gumpertz and the teenager, Moses Mendelssohn, who arrived from nearby Dessau in late 1743, barely fourteen. Mendelssohn's relatives in Dessau, which included the family of Itzig's wife, Marianne Wulff, had led the fight against the peasant backwardness of Jewish ghetto life. They had just published the first edition in almost two hundred years of Moses Maimonides' works, along with an astronomical work by David Gans, a Jewish associate of Kepler. It is even said that the famous Gaon of Vilna, passing through Berlin at this time, amazed the Berlin professors (i.e., Euler) by solving an astronomical problem which had stumped one and all. (This same rabbi would later order one Baruch of Shklov to translate into Hebrew as many of the works of science as possible, reasoning that the lack of scientific knowledge made one "a hundredfold more ignorant of the Torah."²³)

The actions of Maupertuis and Euler between 1745 and 1747 to shut down the influence of Leibniz in Berlin, may have been in part provoked by these developments; but one other major factor may also have been in play here. As late as 1744, Samuel König attempted to organize the Academy's Leonhard Euler, who had originally been trained by Leibniz's collaborators, the Bernoullis, to take interest in the work of van Musschenbroek on elec-

tricity. Simultaneously, the Leibnizian Academy in St. Petersburg in 1744 was pursuing experiments on atmospheric electricity (led by M.V. Lomonosov and G.W. Richman).²⁴ Further, in 1745, König was directing Euler toward Leibniz's works, suggesting that Euler's use of maximum-minimum methods in his work on the theory of comets, was praiseworthy.

That year, 1745, the Academy publicized experiments on electricity, giving their prize to an experimentalist in Cassel, Professor Jacob Waitz. It is most likely that this award was the specific catalyst for Benjamin Franklin's initial accomplishments with electricity. Franklin would later recall, after his trip to Göttingen (near Cassel), that Peter Collinson, back in 1745, had "sent over an account of the new German Experiments in Electricity, together with a Glass Tube, and some Directions for using it, so as to repeat those Experiments. This was the first Notice I had of that curious Subject" Between Jewish astronomers in Berlin, and scientific experiments electrifying Germany, Russia, and America, hopeful developments could be expected.

It was at this point, that Maupertuis was brought to Berlin to head the Academy, fulfilling Voltaire's 1738 suggestion to Frederick. The new focus for the Academy was announced in 1746: the new prize essay was oriented around refuting Leibniz's concept of the monad. Mau-

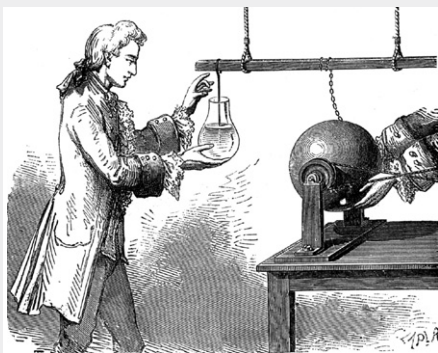
pertuis meant to undercut the Leibnizian framework of physical dynamics, which was proving sufficient to address such phenomena as that of energy moving through the atmosphere. If one wished to deny a rich enough conceptual framework to investigate electrical phenomena, e.g., attacking monads would be a coherent approach for such evil.²⁵

König wrote to Euler, July 2, 1746, requesting clarification on the announced prize competition, as it was evidently an unexpected development, and also a suspiciously short time period for such a serious topic. Also, König apparently had other problems with Euler, requesting him to explain his method of mathematical integration. The correspondence between the two ceased with this letter, suggesting that König had ended his testing of Euler's good faith in scientific pursuits.

Meanwhile, in Bach's Leipzig, a student of the methods of Kepler and Leibniz, Abraham Kästner, was lecturing on philosophy, astronomy, and mathematics. He had attended the University of Leipzig in 1738, at the same time as Keyserling's eldest son, and may well have been in Bach's circles also. In 1746, one of Kästner's students, the seventeen-year old Gotthold Ephraim Lessing, began composing a play, which included a character who makes an academic fool of himself, by writing an essay on monads, without having any actual sense of real

Leibnizian scientific developments welled up around the Berlin Academy during the 1740's, centered in investigation of recently discovered electrical phenomena. Right: Pieter van Musschenbroek, inventor of the Leyden jar, c. 1747.

Far right: Benjamin Franklin conducts electrical experiments.



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Moses Mendelssohn



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Gotthold Lessing

Interest in astronomy may have drawn Gotthold Lessing to the Berlin Jewish ghetto. He collaborated with Moses Mendelssohn to defend Leibniz against the Berlin Academy onslaught.

human beings. Obviously, Kästner and Lessing thought Maupertuis' prize contest to be arrant nonsense, worthy of being mocked. They were soon joined by a third, Lessing's older cousin, Christlob Mylius. Mylius, who was also studying at the University, had just published a scientific work on the atmosphere.²⁶ Mylius was clearly also in Kästner's orbit, if not his direct student. Actually, it were likely that Lessing became a student of Kästner via his older cousin, given that Mylius was working in Kästner's area of Keplerian astronomy for several years before Lessing arrived. Seven years later, upon sending Mylius a copy of Kepler's *World Harmony* for his trip to America, Kästner enclosed a poem. Besides the suggestions that Newton had pulled his material from Kepler, and that Germany had allowed Kepler to be overshadowed by Newton, Kästner's poem also stressed that Mylius' ear for musical harmonies, and his mind for astronomical harmonies, were fundamentally the same.²⁷ In Bach's Leipzig, from 1746-48, all three—Kästner, Lessing, and Mylius—would evidence their passionate concern over the dumbing-down of the Berlin Academy.

Also in 1746 Leipzig, Bach had made his decision to escalate. While not officially joining Mizler's society until the weeks after the 1747 Berlin trip, he seems to have communicated to Mizler his intention to join them. He sat for the portrait required to be submitted to the society in 1746, and had the painter Hausmann prominently display the six-part puzzle canon from the "Goldberg" pedagogic canons. Also, manuscript evidence indicates that Bach had already begun work on what would be his final masterpiece, *The Art of the Fugue*. Bach would easily have had knowledge of the troubles in Berlin, from either Keyserling or from Kästner—if, indeed, they were not the same operation.

Further, in 1746, his eldest son, Wilhelm Friedemann, had just taken up a position in Halle, after thirteen years with Keyserling in Dresden. It is reported that Wilhelm Friedemann became quite familiar with Wolff's work while in Halle. Hence, when he came to nearby Leipzig in 1747, to accompany his father to Berlin, he would, minimally, have been aware of both Keyserling's and Wolff's objections to the assault by Euler and Maupertuis upon Leibniz.²⁸ Regardless, it is thought that Keyserling—who also left Dresden in 1746 to be the ambassador to Berlin—played the key role in arranging Bach's encounter with Frederick.²⁹ Given the extensive possibilities for the father and son to be aware of the controversies in Berlin, and, in particular, given the nature of Bach's powerful, "analysis situs" method displayed before Frederick, it would take an hysterically ideological

view—namely, that Bach's music existed in some private world of "entertainment" and circus tricks—to deny Bach's concern over the epistemological warfare against Leibniz, and its effect on Frederick.

Euler: May Stupidity Rule

Euler had the prize-winning essay in his possession by January 1747, a polemical assault on Leibniz's monads by one J.H.G. von Justi. This von Justi would later be rewarded with major positions in Frederick's court, where he would re-write the pro-population arguments of Süssmilch, eliminating his moral underpinnings of science, and casting his argument in more utilitarian garb. It would also fall to von Justi's lot, later in his career, to visit Moses Mendelssohn, threatening him over his published criticisms of the King.³⁰ However, at the beginning of 1747, von Justi was being promoted by Euler and by a Count Dohna, a high official in Frederick's court.³¹ Shortly after Bach's May 1747 intervention on Frederick, an exchange of letters between Euler and von Justi, from June to August, both clinched the victory for von Justi over Leibniz, and co-ordinated an ongoing mopping-up action by von Justi against the expected protestations from Wolff.

Wolff was Euler's preferred opponent in the contest over Leibniz's monads, as he presented at best a watered-down version of Leibniz's concepts, and, consequently, he proved very useful for running operations against Leibniz's actual ideas.³² (Leibniz's actual writings in this period were largely unpublished, while Wolff's were. Significant efforts to address this were initiated in 1765 by Kästner and R.E. Raspe, scientific colleagues in Göttingen, and in 1770 by Lessing.) Euler could neither defeat, nor even address, the much sharper, "analysis situs" methods displayed by Bach's *A Musical Offering*.

However, later, Euler would brag about the silencing of Wolff, and snidely allude to his knowledge as to how the operation was run: "[Wolff's] followers, who were then [1747] much more numerous and more formidable than at present [1761], exclaimed in high terms against the partiality and injustice of the Academy; and their chief had well-nigh proceeded to launch the thunder of a philosophical anathema against it. I do not now recollect to whom we are indebted for the care of averting this disaster . . ."³³ Euler could easily have named Count Dohna, Maupertuis, himself, or others.

However, behind his knowing wink, what Euler meant to convey, was that back in 1747, Wolff did submit to cowardly silence, and, in 1761, so ought Mendelssohn and Lessing. Euler would also imply, in the same 1761

letter, that the proper method for dealing with Leibniz's concepts, was one of thuggery, writing that the current defenders of Leibniz (i.e., Mendelssohn and Lessing) were "right in saying that it is a proof of dullness to be incapable of relishing their sublime doctrine; it may however be remarked, that here the greatest stupidity is the most successful." Euler didn't explain his theory of "successful stupidity," but shortly after this 1761 letter, his 1747 prize winner, von Justi, was sent to Mendelssohn to attempt to silence him.

By the summer of 1747, however, Benjamin Franklin had significant success in furthering the electrical experimentation from which the Berlin Academy had strayed following Maupertuis' attacks. In July 1747, less than a week separated the presentation of Bach's *A Musical Offering* to Frederick, and the presentation by Governor Thomas Penn to Franklin and his collaborators, of "a compleat Electrical Apparatus."³⁴ Before the summer was over, Franklin was happily involved in augmenting the prospects of Penn's colony. He wrote joyfully of a planned, celebratory picnic: "... a turkey is to be killed ... by the electrical shock, and roasted by the electrical jack, before a fire kindled by the electrified bottle: when the healths of all the famous electricians in England, Holland, France, and Germany are to be drank in electrified bumpers, under the discharge of guns from the electrical battery ..."

Although Bach's plan to augment Frederick's Prussia did not win the battle that summer, the anti-Leibniz plan of Maupertuis, Voltaire, and Euler was massively disrupted. And, further, the seeds of Bach's longer-term victory were planted and did take root. In the fall of 1747, one of many repercussions ensued. One of the original copies of *A Musical Offering* was sent to Padre Martini in Italy, who, a generation later, would be one of the two most significant teachers of Mozart in his youth. (The other was yet another of Bach's sons, Johann Christian Bach.) Martini's comment on *A Musical Offering* broke from the snobbish Venetian attitude prevalent in some parts of Italy: "It is unnecessary for me to describe the singular merits of Herr Bach, for he is well known and admired, not only in Germany, but also throughout our Italy."

While the von Justi operation was being promoted, with publication over the next year in Frankfurt, Leipzig, and Halle of his more extended arguments against Leibniz's monads, Bach continued his work on *The Art of the Fugue*. The solar system was also heard from, when the solar eclipse of July 25, 1748 proved to be enough of an assertion of outside reality, to inject some health into the deliberations of the Berlin Academy. An

astronomy competition regarding the eclipse was won by Lessing's cousin, Christlob Mylius. He and Lessing relocated from Leipzig to Berlin by no later than 1749. Significantly, their residence was in, of all places, the Jewish ghetto, and they were likely working with the astronomer Israel Samoscz and the Daniel Itzig household.³⁵ What is known, is that in 1749, Lessing collaborated with Aaron Gumpertz, the student of Samoscz, and friend of Moses Mendelssohn. Lessing's play of that year, *Die Juden*, featured a noble Jew, modeled upon Gumpertz, and provoked much controversy. Lessing and Mylius next wrote a work on German theater, published in 1750. The very house in which the two lived and worked, likely owned by Veitel Heine Ephraim, would later become famous as the house where Moses Mendelssohn spent his married life.³⁶

Emanuel Bach met with the new Count Schaumburg-Lippe, Wilhelm, upon his father's death in 1748. Regardless of the difficulties that his father had experienced in fighting the Venetian Party for Frederick's mind in 1738-40, his son Wilhelm proceeded to map out with Emanuel their next offensive in Berlin—the upcoming publication of *The Art of the Fugue*.³⁷ However, another of the likely fruits of their meeting was that Schaumburg-Lippe would employ the 17-year-old J.C.F. Bach at his court, where this Bach son would serve for the rest of his life. J.S. Bach's letter to the Count, October 27, 1749, refers to the conclusion of these arrangements: "I feel deeply obliged to convey my humble thanks for the precious memento Your Imperial Highness has sent me." That the next year, J.C.F. was working on the proof sheets of *The Art of the Fugue*, while in the employ of the Count, indicates some involvement and interest in the project by Schaumburg-Lippe.

Postlude: The Heirs of J.S. Bach

Johann Sebastian Bach died a few months later, on July 28, 1750, following two operations by the eye surgeon Dr. John Taylor, which were deemed questionable in his day. The *Spenerische Zeitung* reported that Bach died "from the unhappy consequences of the very unsuccessful eye operation by a well-known English oculist." Emanuel Bach would publish that Taylor "had recently arrived in Leipzig. But the operation, although it had to be repeated, turned out very badly ... his whole system, which was otherwise thoroughly healthy, was completely overthrown by the operation and by the addition of harmful medicaments and other things, so

that, thereafter, he was almost continuously ill for full half a year.” Taylor must have performed many successful operations, for he was much sought after. However, he would have another famous failure two years later, leaving Bach’s colleague Handel blind, but not dead.

Bach’s troubles with Dr. Taylor began no later than February 1750, about the time that Voltaire himself was making arrangements for his move to Berlin, to take personal charge of Frederick II. Voltaire arrived a couple of weeks before Bach’s death, and was joined by the Venetian nobleman, Alessandro Collini, soon to be Voltaire’s secretary. Simultaneously, Maupertuis published *Cosmology*, his most extensive assault upon Leibniz.

Maupertuis’ attack on monads formally awarded the victory to von Justi and the anti-Leibnizians, but from 1747 to 1749, Maupertuis had been frustrated by Bach, Kästner, Mylius, Lessing, a solar eclipse, and possibly even Benjamin Franklin and some Jewish astronomers in Berlin. His magnum opus *Cosmology*—largely conceived back at Cirey with his collaborators, Voltaire and Emilie—would now attempt to hijack Leibniz’s conception of least-action principles, and turn the physics of a Creator composing the universe, into the mathematical equivalent of a God imposing cost-accounting methods upon the physical world. Samuel König, who had ceased corresponding with Euler after his 1744-46 attempts to steer him toward Leibniz and electrical experimentation, came to Berlin in September 1750, to discuss Maupertuis’ wrongheadedness. In March, 1751, König published in the Leipzig *Acta*, the main journal for Leibniz himself, an exposé of Maupertuis’ work. Also in Leipzig that year, Benjamin Franklin’s electrical experiments were published for the first time in Germany. Finally, *The Art of the Fugue* was finally published by Bach’s sons, possibly with Schaumburg-Lippe’s backing.

The next assault of Maupertuis and Euler got ugly. In a letter of September 21, 1751, in preparation of a new crime, Euler recalled for Maupertuis their previous actions in arranging von Justi’s victory (or what Euler would later brag, “the most complete refutation of the monadists.”) Within a month, Maupertuis announced a trial by the Berlin Academy against König for forgery. The phony trial against König, with sentence pronounced by Euler, created an intellectual terror over Berlin for several years, which was broken only by the combined and courageous efforts of Lessing and his new partner, Moses Mendelssohn, in 1755.³⁸

In the midst of this terror, early in 1754, Lessing’s cousin and collaborator Christlob Mylius, died at the age

of 31 in London, reportedly of pneumonia, while on his way to America on a mission for supporters in the Leipzig scientific community.³⁹ Given Kästner’s shipment of Kepler’s work to Mylius in London, it is quite likely that Kästner was in the middle of this project. Months earlier, Maupertuis’ Berlin Academy had announced its next travesty: a prize contest to reduce Leibniz’s conception of the Creator’s method of action according to “the best of all possible worlds,” to the banalities of Alexander Pope’s didactic couplets of “let it be.” Mylius’ cousin, Lessing, in the face of these disasters, joined up with Moses Mendelssohn, to orchestrate, by 1755, an end to the Academy’s assaults on Leibniz, in the form of their anonymous pamphlet, “Pope, A Metaphysician!”⁴⁰ So began a lifelong collaboration that would change German and European culture.

From 1751 to 1756, Bach’s *The Art of the Fugue* sold fewer than thirty copies. However, after the combined humor and truth-telling of Lessing and Mendelssohn punctured Maupertuis, making his operations look ridiculous, Emanuel attempted another offensive. He sought to sell the sixty-odd copper plates, to have the work published elsewhere, arguing, “. . . since the respect of connoisseurs of this kind of work for my late father, especially in the fugue, of whatsoever nature and form, is still not extinct.”⁴¹ He would never give up fighting for his father’s project.

The Culture Mafia: Algarotti and Krause

The musical establishment in Berlin at the time of Bach’s *A Musical Offering*, reflected the same epistemological warfare carried out by Voltaire and Maupertuis against Leibniz at the Academy. In 1746, Venice’s Algarotti, a favorite of Frederick’s from 1738 to 1741, was back in Berlin, and was back in his favor. Then, he had been an expert on Newton; now, he was an expert on aesthetics. His approach to handling Frederick was classically Venetian: He crafted a report to Frederick on reforming the opera in Berlin, reasoning that, since opera combined all elements “to charm our senses, to enchant our heart, and to produce a pleasing illusion,” it required centralized, military discipline to make the artistic effect march on time. It was a report constructed primarily to appeal to both Frederick’s weakness for sensual effects in his private life, and his disciplined approach to being a ruler and a military leader. Emanuel’s anecdote about Frederick’s love of his flute, cited earlier, spoke to the unfinished aesthetic education of the Prince, now King.

Algarotti reigned as Frederick's culture czar until he left for Venice in 1753 with some illness. During his regime, the influence of Voltaire and the encyclopaedists upon music, was centered around a wealthy lawyer, C.G. Krause. Although Krause had learned some keyboard and violin as a youth, he developed a passion for the kettle drums! Lessing's friend, Ramler, described Krause as "a virtuoso on this thundering instrument." He had established a music salon in 1747, dedicated to studying the works of the encyclopaedists. His own *Von der musikalischen Poesie*, completed that year, and probably reflecting the thinking of the salon, gives a picture as to the arguments used with Frederick against Bach's *A Musical Offering*. According to Krause, professionals have their own "intellectual music," which gives them pleasure, but "without much appeal to the heart." However, "amateurs, who judge only by what their ears and hearts tell them," should judge "what is truly expressive. . . . Formerly, we loved those paintings that require us to sit in front of them for a half-hour before we detect a certain beauty in them. . . . Today, we love all the more that which is pleasant and lively."

Bach had waged systematic warfare precisely against this position, according to which a painter (or poet, or musician) was to have no profound thoughts, nor artistic capacity to transmit those profound thoughts, nor the passion to fight for that humanity. It is notable that Bach chose to follow up his Berlin trip in 1747, by submitting to Mizler's Society, a group that erred on the side of dry, mathematical formalisms, his canonic variations upon "Von Himmel hoch"—a learned treatment upon a happy and popular Christmas song. The heart and the mind were in the same human body, made as such by our Creator. For Bach, both Krause and Mizler suffered from opposite sides of the same malady.

After Bach's death, Emanuel's attempt to continue his father's mission in Berlin ran directly into Krause, Voltaire, and Algarotti. His announcement of "The Art of the Fugue" in May 1751, stated, "[we have] resolved to save from oblivion a work he left in manuscript. . . . [T]he mystery of fugue has for some time been rather scantily maintained. Great masters have often guarded it jealously." The public can learn the fugal science from the work. Neither thinkers, nor singers are ignored: "Those who have a concept of what is possible in art and who desire original thought and its special, unusual elaboration, will receive from it full satisfaction. . . . [A]ll the parts involved are singable throughout, and one is as strongly worked out as the other."

Krause responded by publishing his *Von der musikalischen Poesie* (written in 1747, but only published in 1752). His model, Rousseau, captured the French court by the

fall of 1752, with his simple-to-understand play, "Le Devin du village," a celebration of puerile pastoralism. This was offered as a welcome relief to the dry, formal harmonies of Rameau. Louis XV's Madame Pompadour made famous the shepherdess role. Meanwhile, in Berlin, Krause organized German composers to write simple songs, "without thinking about a bass to be added." Such songs should be "not so highly poetic that a beautiful songstress cannot understand them"—assumedly, such as Pompadour. Hence, Algarotti's "Newton for Ladies" became Krause's "Singing for Ladies"—although Bach's wife, his future patron Princess Anna Amalia, and his future proponent Sara Itzig Levy, preferred instead to poetically engage their minds.

Emanuel published, in 1753, his *Essay on the True Art of Playing Keyboard Instruments*, where he argued that one must "think through singing." In 1755, Emanuel's assistant, one Christoph Nichelmann, wrote an essay on melody in opposition to this, and dedicated it to Frederick. (Nichelmann had always been favored over Emanuel by Frederick, who had always insisted on paying a higher salary to the younger, lower-ranked second harpsichordist.) Emanuel wrote a devastating rejoinder, signing it "Kaspar Dünkelfeind," or "Caspar, Enemy of darkness (obscurity)." His polemics may well have been inspired by discussions with his friend Lessing, who was then in the process, with Mendelssohn, of successfully puncturing the Academy's ridiculous comparison of Alexander Pope to Leibniz.⁴² In forcing the resignation of Nichelmann, Emanuel arranged for his replacement, Karl Friedrich Fasch, who would continue the Bachs' work. Decades later, after the 1788 deaths of Emanuel and of Princess Anna Amalia, he brought together the musical collections that each had maintained, and founded the famous Berlin Singakademie. Fasch's successor at the Singakademie, Carl Friedrich Zelter, would quote Fasch on Emanuel's differences with Frederick: "Emanuel, spirited and full of originality as a composer, was fond of the King as a person of keen intellect and a great ruler, but would not accept his autocratic claims to genius and expertise in art. The king, Emanuel contended, was the ruler of his kingdom, but not of the kingdom of the arts, where only gods ruled. All talent came from them and would return to them. . . . Such views were hardly within the limits of the great Frederick's tolerance, nor did Bach's compositions meet with approval."⁴³

In 1774, on the occasion of an organ concert by Bach's son Wilhelm Friedemann, Frederick the Great was inspired to sing the theme of *A Musical Offering* to the Austrian Ambassador Baron von Swieten, fully twenty-seven years after J.S. Bach had come to Berlin. Wilhelm

Friedemann had moved to Berlin, having had troubles for many years, and had found support from one of Daniel Itzig's daughters, Sara Itzig Levy, and from Princess Anna Amalia. The concert they arranged for him revived old memories, as van Swieten described Frederick's conversation: "He spoke to me among other things of music, and of a great organist named Bach, who has been for a while [a few months] in Berlin. This artist is endowed with a talent superior, in depth of harmonic knowledge and power of execution, to any I have heard or can imagine, while those who knew his father claim that he, in turn, was even greater. The King is of this opinion, and to prove it to me he sang aloud a chromatic fugue subject that he had given this old Bach, who on the spot had made of it a fugue in four parts, then in five parts, and finally in eight parts." In fact, Bach had extemporized in three parts, then created four- and six-part versions. The King, apparently, had been bowled over, but never did benefit from the details. While in his recounting, Frederick was wrong in every particular, the larger point was made: The power of Bach's mind was imbedded in part of Freder-

ick's mind, and twenty-seven years later, it still elicited the strongly sung theme. This larger point evidently won over the ambassador to "old Bach's" cause, as van Swieten made sure to take some of J.S. Bach's music back to Vienna, particularly *A Musical Offering*. This triggered the intense studies at van Swieten's 1782 Sunday seminars, where Bach's rigorous, scientific practice produced a revolution within W.A. Mozart.⁴⁴ He realized that such a method could enable him to address his own genius, deliberately examining the power of his own mind.

At the same time that Mozart was mastering Bach in Vienna, the twelve-year old Ludwig van Beethoven was mastering the same "Well-Tempered Clavier" studies that had been originally written for twelve-year old Wilhelm Friedemann. Beethoven's teacher, Neeffe, announced: "This young genius . . . would certainly become a second Wolfgang Amadeus Mozart, if he were to continue as he had begun." As an adult, when Beethoven heard that the Leipzig publishers, Hoffmeister and Kühnel, planned shortly to issue "The Well-Tempered Clavier," and, then, a complete edition of



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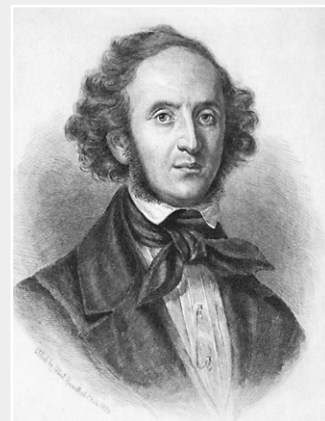


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The occasion of a 1774 concert by Bach's eldest son Wilhelm Friedemann (far left), caused Frederick II to bring the works of Johann Sebastian to the attention of Austrian Ambassador Baron Gerard van Swieten (left). Van Swieten brought these works to his Vienna music seminars, where they caused a revolution in the thinking of W.A. Mozart. Below left: Mozart plays to an audience of Viennese noblemen and artists.



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Moses Mendelssohn's grandson, composer Felix Mendelssohn, worked to revive Bach's music in the 1830's.

Bach's clavier works, he wrote (Jan. 15, 1801): "That you want to publish Sebastian Bach's works delights my heart, which beats wholly for the great and lofty art of this father of harmony, and I wish soon to see the enterprise in full swing." The publication later that year also impelled the Göttingen music professor, Johann Nikolaus Forkel, to pull together the first biography of "old Bach." He had been collecting materials on Bach directly from Emanuel and Wilhelm Friedemann since at least 1774. Forkel's performances of Bach likely pleased Kästner, the old warrior from the 1747 period, now in Göttingen, as well as Kästner's new pupil, Carl Friedrich Gauss.

In his 1802 biography of Bach, Forkel argued that art, and the nation, stood then at risk: "The spirit of the times, which is directed rather to trifles capable of affording immediate though fleeting enjoyment, than to what is great and cannot be attained without some pains and even efforts, has, in some places, really led to a proposal, at least, to banish the Greeks and Romans from our schools, and there can be no doubt but it would be glad to get rid of our musical classics."

However, continued Forkel, Bach "thought, like Schiller: 'If you cannot please all by your art or your work, satisfy the few: to please many is bad.' . . . [Bach's works] do not merely surprise us for a moment, but produce effects that become stronger the oftener we hear the works, and the better we become acquainted with them; that the boundless treasure of ideas heaped up in them, even when we have a thousand times considered them, still leaves us something new, which excites our admiration, and often our astonishment. . . . [H]e thought the whole could not be perfect if anything were wanting to the perfect precision of the single parts." Forkel concluded, "Let his country be proud of him; let it be proud, but, at the same time, worthy of him!"

The great German patriot sought by Forkel turned out to be the great-grandson of Daniel Itzig, and the grandson of Moses Mendelssohn—Felix Mendelssohn. From the revival of Bach's great B-minor Mass in 1829 (on the occasion of the centenary of the births of both Lessing and Moses Mendelssohn), to the founding of the Leipzig Conservatory, Felix Mendelssohn upheld Bach's standard against the Romantic assault against European culture. When, in 1837, he performed Bach's D-minor Clavier Concerto, found in the archives of the Berlin Singakademie, Robert Schumann exclaimed: "Will it be believed that in the music cabinets of the Berlin Singakademie . . . at least seven such Concertos and countless additional compositions, in manuscript, are carefully preserved? Few persons know about it, but there they are for sure. Altogether, would it not be a timely and useful

undertaking, if the German Nation decided to publish a complete collection and edition of all the works of Bach? One might think so, and one could use the words of an expert, who speaks about this plan . . . as a motto." Schumann then quoted the 1801 letter of Beethoven, cited above.

* * *

The details of the story of the heroic efforts of the faction of Bach and Leibniz to preserve their scientific method after the early 1750's, go far beyond our present treatment. However, all the efforts of the personages introduced here—including Keyserling, the Bach sons, the Itzigs, Lessing, Kästner, Fasch, Zelter, Princess Anna Amalia, and Benjamin Franklin, plus three generations of Schaumburg-Lippes and Mendelssohns—would not only preserve the works and the memory of Bach and Leibniz, but engender the scientific and cultural geniuses upon which today, not only our souls, but even our bodies are nourished. These include Mozart, Beethoven, Schiller, Heine, Schubert, Mendelssohn, Schumann, and Brahms; but also Gauss, the Humboldt brothers, Herschel, Dirichlet, and Riemann.

Today, should what is left of the still-functioning parts of the world, physically collapse into a savage, disease-ridden hell, the judgment must be made, that its leaders chose to act childish—and that the population by and large preferred such behavior. At such a crossroads in the world's real-life tragedy, our capacity to act can be revived by a loving act of memory.

Lyndon LaRouche has proposed,⁴⁵ in the re-examination of the qualities that created the American republic, and defined a modern standard of statecraft and public deliberation, that the specific classical methods of Leibniz and Bach best exemplify the capacity of humanity to overcome its obsessive, destructive behavior. He argues, further, that the proponents of Leibniz and Bach—including Abraham Kästner, Gotthold Lessing, and Moses Mendelssohn—were central to the true republican movement, whose prime success was the founding of the United States and creation of the American Constitution. In working to recall their methods, we may provide the critically necessary push to avoid otherwise tragic results.

Johann Sebastian Bach was perhaps the leading scientific proponent of Leibniz's "analysis situs" method in the generation after Leibniz. Both of them passionately embraced that most fundamental of scientific problems, which makes each of us a scientist: an honest man, discovering his own mortality, must determine why his existence makes sense and is necessary. This is the "site" where each of us is situated, to which no escape into fantasy will avail. This scientific problem lies at the core of

“analysis situs,” whether it be of man’s scientific and moral choices, of Leibniz’s treatment of a physics coherent with the non-linear actions of his own mind, or of Bach’s use of provocative thematic ideas to map out and display those non-linear actions. Leibniz’s treatment of the physical world, his development of monads, and his non-egotistical partnership with God, was the same “analysis situs” method found in Bach’s scientific investigation of the songful nature of man’s highest thoughts and passions.

Bach blossomed, from a talented keyboardist at age 15, on a voice scholarship at school in Lüneburg, to a musical scientist with a mission at age 18, under the image and presence of the leading genius of the world, active in the same Lüneburg court. Leibniz was publicly

identified as both an intellectual genius, and as the key political statesman of the related courts of Lüneburg, Wolfenbüttel, Hannover, Celle, and Berlin. An honest and talented 15-year old who, simply from his own keyboard playing, had personal evidence of what his mind was capable of, would have naturally gravitated to the more general investigation of the subject, represented and developed by Leibniz. The prodigious efforts of the next fifty years were the by-product of such a mind, focussed on so happy a mission.

May a loving act of memory prompted by this, the 250th anniversary of Bach’s death, aid the reader in summoning up the solid optimism and courage, to take today’s tragic developments into his heart, and to resolve on the happier pathway.

1. For a multiply-connected presentation of the method of Leibniz and Bach, as applied to the arts, sciences, and statecraft, the reader is referred to the many contributions of the recently published “Proceedings of the Schiller Institute International Conference: On the Subject of Strategic Method, Bad Schwalbach, Germany, May 26-28, 2000,” *Fidelio*, Summer-Fall 2000 (Double Issue) (Vol. IX, Nos. 2-3)—Ed.
2. *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents*, ed. by Hans T. David and Arthur Mendel; revised and expanded by Christoph Wolff (New York: W.W. Norton, 1998).
3. Discussion of vocal registration takes us beyond the immediate scope of this article. For a full discussion, see *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), recently summarized in Kathy Wolfe, “The Singing Voice Demands a Scientific Middle C,” *21st Century Science & Technology*, Winter 1999-2000 (Vol. 12, No. 4).
4. This “simultaneity of eternity” is, happily, developed by Lyndon LaRouche in his discussion of Raphael’s “School of Athens” fresco. See Lyndon H. LaRouche, Jr., “The Truth About Temporal Eternity,” *Fidelio*, Summer 1994 (Vol. III, No. 2).
5. Another special such species of double pairs of half-steps spanning the minor third, A-C, was adopted by Bach, as it spelled out his name: B \flat -A-C-B \sharp , or in German notation, B-A-C-H (where the B commonly stood for B \flat and the H stood for B \sharp). It was the final element composed into his last work, *The Art of the Fugue*. It was also at this time, that Bach exploited yet another pair-of-pairs of half-steps, this species spanning the diminished fifth, E-B \flat . On March 1, 1749, he inscribed a seven-voice canon into Benjamin Faber’s album. (In writing F-A-B \flat -E Repetatur, he constructed the theme, using his friend’s name to create the four notes and the indication to repeat.) Faber was another Leipzig University student close to the Bachs.
6. Even if Mizler’s attempt to initiate such scientific inquiry were made honestly, his work still suffered from a reductionist tendency. His proclivity for an analysis of vibrating strings might well be shown, upon further research, to have come under the disinformation of Euler’s 1739 work *Tentamen novae theoriae musicae*. And, perhaps this was Euler’s intention in publishing at that point.

7. The manuscript copy of *A Musical Offering* was purchased from Emanuel’s estate by Georg Pölchau. Abraham Mendelssohn, son of Moses and father of Felix, purchased Pölchau’s materials and donated them to the Berlin Singakademie’s collection. Pölchau would become the librarian for the Singakademie.
8. This was perhaps most famously treated in Schiller’s novella “The Ghost-Seer” [in *Friedrich Schiller: Poet of Freedom*, Vol. I, ed. by William F. Wertz, Jr. (New York: New Benjamin Franklin House, 1985), trans. by George Gregory]. Schiller drew upon the case of his ruler, Duke Karl Eugen, who went to Venice to gamble his way out of debts, and got ensnared further. Fittingly, Karl Eugen was raised in Frederick II’s court, and his controller, Voltaire, was also the usurer to whom he was most heavily indebted, and hence, the direct cause of his desperate trip to Venice. Earlier, in a different case, Venice established its grip over England, by the manipulations of Henry VIII’s private life, orchestrated by its agent Francesco Zorzi.
9. Frederick might also have had a more direct exposure to Leibniz. In 1736, he brought the pastor Charles Etienne Jordan from Berlin to his court in Ruppín, to be his librarian and consultant. (Jordan’s parents were part of the French emigré community in Berlin.) While this author has not seen his works, he was, evidently, known to be a follower of Leibniz. For example, upon Jordan’s demise, König knew to make inquiry of Euler about the works of Leibniz in Jordan’s library.
10. Both Keyserlings seem to be connected to the Königsberg area. Frederick’s Colonel Keyserling, a Courlander, had been educated at the University at Königsberg, taking several academic prizes there. How he may be related to Count Carl Hermann von Keyserling, is not presently known by this author. However, Bach’s Keyserling, after stints in St. Petersburg, Dresden, and Berlin, would reside in Königsberg, at least when Moses Mendelssohn visited with him in 1777.
11. Leibniz’s half-brother had taught at the Thomas-schule, and his brother-in-law had been arch-deacon at the church there.
12. *The New Bach Reader*, *ibid.*
13. Emanuel also made his own artistic offering on the occasion of his father and Keyserling meeting with him. His son, born the following year, was named after Johann Sebastian Bach, with Keyserling acting as his godfather. This J.S. Bach, a painter, would die in Rome in 1778.

14. In 1745, at the time that Maupertuis took over the Berlin Academy, Scheibe re-launched the attack against Bach, republishing the entirety of the 1737-1739 arguments in one large volume.
15. One of Heinrich Christian's fellow students was the mathematician Abraham Kästner, who is said to have had some instruction from Bach at the time. More of Kästner later.
16. Not to be confused with his son, Wilhelm, who was the Count Schaumburg-Lippe who collaborated with Moses Mendelssohn.
17. Multiply-connected cousins: Her father and his mother were brother and sister; her grandfather and his grandmother were brother and sister; and, a few years before, Frederick was almost married to Anne's sister.
18. Evidently, she took Newton's mysterious action-at-a-distance conception quite seriously, conceiving a child while her husband was far away. Voltaire probably deserved the credit for elucidating the concept.
19. Private communication from A. Hartman, October 1999.
20. Visiting Frederick, having just completed a trip to St. Petersburg, they are likely candidates for the arrangements that brought Euler to Berlin in 1740.
21. Interestingly, Carlyle ends by foreshadowing: "A son of his, son and successor, something of a Quixote, too, but notable in Artillery practice and otherwise, will turn up at a future stage."
22. In 1775, at the time of the Continental Congress debates leading to the Declaration of Independence, Benjamin Franklin would cite Vattel's later work, *The Law of Nations*, sent to him by C.W.F. Dumas: "It came to us in good season, when the circumstance of a rising state made it necessary frequently to consult the Law of Nations. Accordingly, that copy which I kept, has been continually in the hands of the members of our congress, now sitting." Cited in Robert Trout, "Life, Liberty, and the Pursuit of Happiness: How the Natural Law Concept of G.W. Leibniz Inspired America's Founding Fathers," *Fidelio*, Spring 1997 (Vol. VI, No. 1).
23. Quote from the preface to Baruch's 1780 Hebrew translation of Euclid's *Elements*; found in Alexander Altmann, *Moses Mendelssohn: A Biographical Study* (Philadelphia: Jewish Publication Society, 1973).
24. The results of the experiments conducted between 1744 and 1747 were published in "A Work on Atmospheric Phenomena Proceeding from Electrical Force" (Luba George, unpublished, 1982).
25. See G.W. Leibniz, *Monadology*. Perhaps one of the happiest references for Leibniz's monad, pointed out to this author by Paul Gallagher while the latter was in prison, comes from Christiaan Huyghens' discussion of the propagation of light. Briefly, that there seems to be, in the simplest cases of transmission of light, a continuously regenerating source of spherical radiation of light, makes the microscopic world not fundamentally different from such continuously regenerating substances of the macroscopic world as life forms, galaxies, and the mind's thoughts—including Bach's thematic ideas. See Huyghens' *Treatise on Light*.
26. This author has not seen Mylius' work, but it is likely to be part of the same school of thought as the 1744-47 experiments of the St. Petersburg Academy. Comparisons of Mylius' work with the 1744 *Gedanken von den Figenuschaften, Wirkunngen und Ursachen der Electricität*, by Bach's acquaintance at the University of Leipzig, J.H. Winckler, remains to be done. (Winckler had, in 1732, written the libretto for a Bach cantata, "Froher Tag, verlangte Stunden.") Further, comparisons of all these with Franklin's experiments, may make clear what Maupertuis and Voltaire had to fear.
27. Kästner's note to Mylius reads: "To Mr. Christlob Mylius, Along with sending over Kepler's Harmonice Mundi: Friend, your tender ear perceives the graceful art of tones, / The world-form's harmonies, your deeper thoughts explore, / Herewithin, Newton's teacher writes of both them, / Deutschland let him starve, and remains unworthy of him." Located and translated by Bruce Director, from *Abraham Gotthelf Kästners gesammelte Poetische und Prosaische Schönwissenschaftliche Werke*, Vol. I (Berlin: Theod. Christ. Friedr. Enslin, 1841).
28. In König's last letter to Euler, July 2, 1746, he refers to Wolff having favorably judged a book that attacked both Newton and Euler. König notes that the book had been burned.
29. *Zeitschrift für Musik*, Regensburg, 1936, pps. 931 and 1368-72; Fritz Müller and Rudolf Steglich's discussion.
30. On Moses Mendelssohn in general, see the *Fidelio* symposium: Helga Zepp LaRouche, "What It Takes To Be A World-Historical Leader Today"; David Shavin, "Philosophical Vignettes from the Political Life of Moses Mendelssohn"; and Steven P. Meyer, "Moses Mendelssohn and the Bach Tradition"; *Fidelio*, Summer 1999 (Vol. VIII, No. 2). The von Justi operation is reviewed by Shavin.
31. Graf zu Dohna, Albrecht Christoph, was the Oberhofmeister for Frederick.
32. Lyndon LaRouche pointedly characterized Wolff's works as "Leibniz for Ladies"!
33. Euler's *Letters to a German Princess*, Vol. 2, No. 10, May 5, 1761.
34. Interestingly, Penn's father, William Penn, had met with Leibniz, reportedly in 1677, in the period when Leibniz had digested Huyghens' work on the propagation of light, and formulated his conception of monads.
35. Why Lessing and Mylius moved to this particular neighborhood provokes a host of questions. Possible answers include, generally, the work on astronomy, but also the common fight against Maupertuis. More specific leads are suggested by the following sequence. Their teacher, Kästner, was in touch with the Schaumburg-Lippes. And, according to A. Hartmann (private communication, October 1999), Wilhelm's father had employed Heinrich Heine's great-grandfather as a financial administrator. Further, the Heine relative, Veitel Heine Ephraim, set up the school, Lehranstalt, at which Samoscz taught in Berlin. Hence, one possibility is that Kästner was aware of the Jewish astronomers in Berlin *via* Count Schaumburg-Lippe.
36. Spandauer Strasse 66, later re-numbered 33, came to be owned by Rose Ephraim, daughter of Veitel Heine Ephraim, who rented the house to Moses Mendelssohn.
37. On *The Art of the Fugue*, see "Proceedings of the Schiller Institute International Conference," *ibid.*, especially the contribution by Prof. Yelena Vyazkova.
38. The story of the trial against König is reported in David Shavin, "Philosophical Vignettes," *ibid.*, footnote 2.
39. Private communication from Caroline Hartmann, October 1999.
40. See Paul Gallagher's translation of the Mendelssohn/Lessing work, "Pope, A Metaphysician!," *Fidelio*, Winter 1999 (Vol. VIII, No. 4).
41. Curiously, Emanuel's announcement has been treated by modern historians as an indication that he knew not what his father's project was worth, and, even that he meant for the copper plates to be melted down for profit.
42. Among the fruits of the victories of 1755, might well be included the intellectual and moral capacities displayed in 1756-57, with the artillery methods of Count Schaumburg-Lippe, and the strategic boldness of Frederick, notably his double-flanking victory at Leuthen.
43. Zelter's lecture in Königsberg, Jan. 17, 1808; see *The New Bach Reader*, *ibid.*
44. See David Shavin, "Mozart and the American Revolutionary Upsurge," *Fidelio*, Winter 1992 (Vol. I, No. 4).
45. One recent location is Lyndon H. LaRouche, Jr., "Call Them 'The Baby Doomers,'" *Executive Intelligence Review*, July 21, 2000 (Vol. 27, No. 28).

The Pledge

(1798)

Friedrich Schiller

“THE PLEDGE” IS ONE of Friedrich Schiller’s (1759-1805) finest ballads—a form which uniquely unites narrative, lyric, and dramatic elements of poetry. Schiller and his fellow German Classical poet, Johann Wolfgang Goethe (1749-1832), took such undiluted pleasure, as Goethe put it, “in romping about in the world of the ballads,” that they called 1797, when Schiller wrote six major ballads, and Goethe five—including “The Cranes of Ibykus” (Schiller) and “The Sorcerer’s Apprentice” (Goethe)—the “year of the ballad.” “The Pledge” came one year later.

In composing these works, the poets sought to develop popular metaphors centered on anti-feudal, republican themes, with an eye to the failure of the French Revolution, and the need to elevate the minds of the European population, in order to make a successful, American-style revolution against oligarchism. As with all great poems, however, “The Pledge” places the reader in a dialogue with the great minds of human civilization, on issues crucial to its continuation and improvement, that transcends centuries. In this case, Schiller was, in fact, completing a project—the transformation into a “philosopher-king” of the Syracusan tyrant Dionysius—which Plato, as he recounts in the Seventh Letter, had attempted, but failed.

In “The Pledge,” Schiller draws on the Christian teaching that there is no greater love than to lay down one’s life for a friend, to transform Dionysius from a tyrant, into a friend of liberty—thus demonstrating the power of love, or *agapē*, to drive forward the process of revolutionary change.

To DIONYSIUS, the tyrant, would sneak
Damon, concealing a dagger;
He’s slapped by the guards in a fetter.
“What would you do with that dagger, speak!”
Demands the despot, his visage bleak.
“I would free the state from a tyrant!”
“For that, on the cross be repentant.”

“I am,” he replies, “ready to die
And do not beseech you to spare me,
But if you would show me mercy,
I ask you to let three days go by,
’Til my sister her marriage bonds may tie,
I’ll leave you my friend, in bondage,
If I flee, his life is hostage.”

The King then smiles with malice in his face,
And speaks after thinking just briefly:
“Three days I’ll give for your journey.
But beware! If you’ve used up your days of grace,
Before you’ve returned to me from that place,
Then he must to death be committed,
But your sentence will be remitted.”

And he comes to his friend: “The King bids, that I
Must pay by crucifixion

For my wrongful act of passion,
But he will let three days go by,
’Til my sister her marriage bonds may tie,
So stay as my pledge, ’til I hasten
Back to you, your bonds to unfasten.”

And the true friend embraces him silently
And goes to the tyrant in submission,
The other goes hence on his mission.
And before the sun rises upon the third day,
He quickly gives his sister in marriage away,
Hurries home, with anxious spirit,
That he stay not beyond the time limit.

Then the rain comes pouring down endlessly,
From the mountains the springs are rushing,
And the brooks and the streams are gushing.
To the bank with his wanderer’s staff comes he,
As the whirlpool is tearing the bridge away,
And the waves now break with a thunder
The arch of the vault asunder.

And hopeless he wanders the shore’s dark sand,
As widely as he scouts and gazes
And as loud as the cries he raises,
Here no boat puts out from safety’s strand,

Which brings him across to the wished-for land,
No skipper mans his station,
And the wild stream swells to an ocean.

Then he sinks on the shore and prays and cries,
His hands up to Zeus extended:
“O let the storm’s wrath be ended!
The hours are hastening, at midday lies
The sun, and if it leaves the skies,
And I cannot reach the city,
Then my friend must die without pity.”

But renewed, the rage of the storm does grow,
And wave upon wave goes racing,
And hour after hour is chasing.
His courage he seizes, his fear makes him go
And headlong he dives in the thundering flow
And cleaves, in a powerful fashion,
The flood, and a god has compassion.

And he wins the bank and runs from the flood
And thanks to the god he expresses,
When a band of robbers then presses
From out a nocturnal spot in the wood,
His pathway blocking, and snorts for his blood
And holds up the wanderer’s speeding
With threatening cudgels impeding.

“What do you want?” he cries, pale with fear,
“I’ve naught but my life to render,
Which I to the king must surrender!”
And he grabs the club from the one most near:
“For the sake of my friend be merciful here!”
And three, with a powerful beating
He slays, the others retreating.

And the sun glows hot as a burning brand,
And from all of the pains of his mission
He sinks to his knees in exhaustion.
“O you’ve saved me with mercy from robbers’ hand,
From out of the stream to the sacred land,
And shall I here languishing perish,
And my friend die for me, whom I cherish!”

And hark! there it purls silver-clear,
Quite close, like a rippling it rushes,
And to listen, he halts and hushes,
And see, from the rock ledge, now babbling near,
An ebullient fountain springs murmuring here,
And he joyfully kneels down and washes
And his burning limbs refreshes.

And the sunlight slants through the verdant trees
And paints on the glistening meadows
The forest’s gigantic shadows;

And two wanderers walking the road he sees,
He would hasten along as past them he flees,
Then he hears the words they are saying:
“Now him on the cross they are slaying.”

And now fear gives wings to his hastening gait,
Pangs of grief are him pursuing,
And i’th’ shimmering red o’th’ evening,
Distant Syracuse’ towers await,
And here Philostratus comes from its gate,
The household’s honest keeper,
Who with horror perceives his master:

“Go back! It’s too late to save your friend,
So save your own life, for the future!
Even now to death does he suffer.
Your return he awaited for hours on end,
To you his hopeful soul did bend,
With a faith too strong and valiant
To be robbed by the scorn of the tyrant.”

“And is it too late, and can I not lend
Him the hand of a welcome savior,
Then in death I’ll join him forever.
Let the bloody tyrant’s boasting end,
That the friend has broken his word to his friend,
Let him slaughter us two together
And believe in love and honor.”

And the sun now descends, by the gate he stands nigh
And sees the cross elevated,
Which the gaping crowd has awaited,
On the rope already his friend’s lifted high,
Through the thick of the throng he goes charging by:
“Me, hangman! Kill me!” he’s crying,
“I’m the one, for whom he is dying!”

And amazement seizes the people all round,
The two friends give each other embraces,
Tears of sorrow and joy wet their faces.
No eye without tears is there to be found,
And the wonderful tale to the king is then bound,
Humanely his feelings are shaken,
To his throne are they quickly then taken.

And long he regards them with wondering eye,
Then he speaks: “You have prospered,
My heart you now have conquered,
And true faith, ’tis no empty vanity,
So into your friendship’s bond take me,
I would, if allowed my intention,
Become the third in your union.”

—translated by Marianna Wertz
and Paul Gallagher

LaRouche Webcast Warns of Danger of Fascism



Lyndon LaRouche addresses Washington, D.C. seminar by teleconference. The presentation was webcast live to an international audience.

Use Constitutional Powers To Restore the General Welfare!

Speaking by teleconference to a Washington, D.C. *EIR* seminar, and by webcast live to an international audience on November 14, former Democratic Presidential candidate Lyndon H. LaRouche, Jr., addressed the current electoral crisis in the United States, as a unique opportunity to deal with the stench of corruption from the entire political process of the election.

In a 50-minute address, LaRouche called upon Americans to use the immediate period before the convening of the Electoral College on December 18, to follow the intent of the U.S. Constitution, and engage in calm, sober reflection on how to remove the *danger of fascism*, and to restore the General Welfare, in the midst of the onrushing global economic and strategic crisis now threatening all nations.

LaRouche emphasized that the election crisis which has erupted in the U.S. now, is to be regarded as a probable act of Providence, in the sense that it compels the U.S., its leading institutions, and

its citizens—including the institution of the Electoral College—to use that crisis itself as the occasion to reexamine the evidence of the sundry qualities of combined fraud and other wrongs against the intent of our Constitution which had brought the process of the Presidential election to that cumulative state of pervasive and systemic corruption which expressed itself in the circumstances of the November 7 election crisis.

Ghost of 1933

The world at large, and the United States itself most immediately, are now haunted by the ghost which menaced Germany in January 1933. During that January, the elected next President of the U.S.A., Franklin Roosevelt, and forces, such as those centered in the Friedrich List Society of Germany, were committed, on both sides of the Atlantic, to kindred policies for dealing with the effects of the worldwide Great Depression of 1929-1933. Then, as now, the opponents of President Roosevelt's poli-

cy aimed to defend the overreaching power of those very Anglo-American financial interests which had caused that depression, by using measures of austerity based upon a savage looting of the populations, and by brutal political measures designed to destroy the peoples' means to resist such depredations.

The leading forces of sanity in the world then, were typified in a most significant way by Roosevelt's occupancy of the U.S. Presidency, over the hateful objections of Wall Street-centered financier interests, and of forces in Europe then politically allied with those same financier interests. Roosevelt and Germany's Chancellor von Schleicher were leading elements of the resistance to the support for fascists from those same international financier interests, including the Wall Street interests, which funded Hitler's rise to power at the close of January that year. A few weeks later, Roosevelt succeeded in his timely occupying of that Presidency to which he had been elected, but the financier interests associated with Britain's Montagu Norman, had already imposed the choice of Adolf Hitler on Germany. We know the hateful consequences of that Hitler takeover for the world at large.

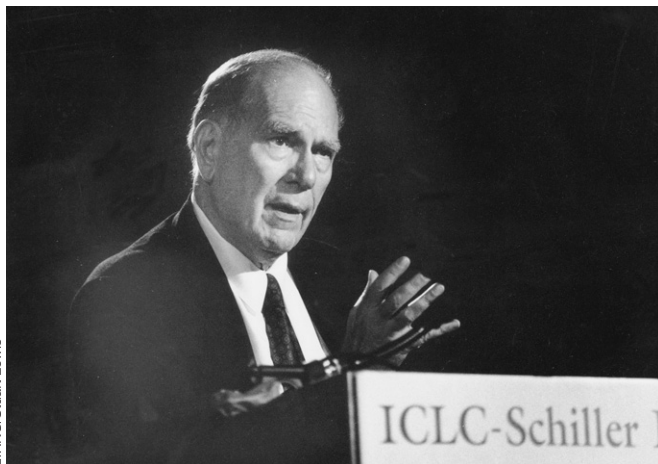
'Southern Strategy'

Today, such an internal, Nazi-like threat to the U.S. itself, is represented by the overreaching, fanatical power attained by that combination of the slaveholder and shareholder legacies—the so-called "Southern Strategy"—which exerts today what too often amounts to virtual control over the political decision-making processes of the leading parties. This combination's domination of powerfully funded forces controlling the recent Presidential selection-process, up to the point of the November 7 election, was the agency which polluted the conduct of the elec-

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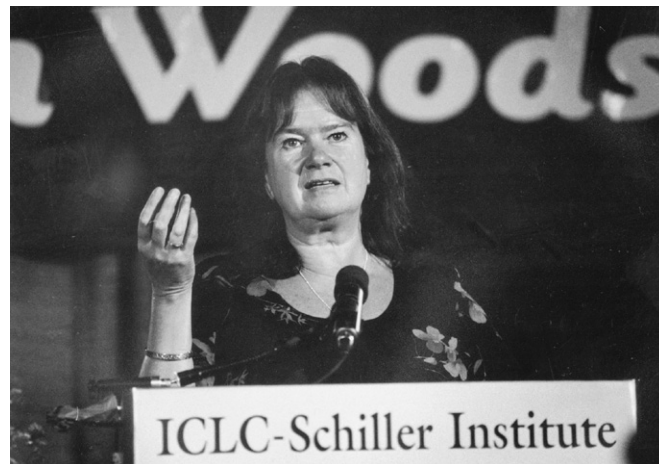
Washington, D.C. Conference

Can the United States Redeem Its Soul?



EIRNS/Stuart Lewis

Lyndon H. LaRouche, Jr.



EIRNS/Stuart Lewis

Helga Zepp LaRouche

“The fundamental issue is, can the United States redeem its soul, break from the British monarchy, and lead the nations toward the kind of world intended by the founders, by Abraham Lincoln, by F.D.R.?” With that challenge, former Democratic Presidential candidate Lyndon LaRouche keyed the Schiller Institute’s annual Labor Day conference convened in Northern Virginia, just outside Washington, D.C. About 650 political activists from around the United States, joined by international guests, attended.

In his presentation, LaRouche took up the theme of “Storm over Asia,” the topic he had addressed in an in-depth videotape produced in October 1999. In that video, LaRouche stressed that the financial oligarchy was proceeding to provoke war crises, in its attempt to protect itself from the inevitable and ongoing disintegration of its financial system.

LaRouche proceeded to identify the fundamental evil as the British Empire, today organized around the Commonwealth, and imposing globalization on the world economy to preserve its own power. What has to be understood, he emphasized, in order to do anything about this situation, is that the British Empire is the mortal enemy of the United States of America.

People must understand the “principle

of action,” the principle that distinguishes man from the beasts. This principle is *cognition*, the power that permits man to successfully command the universe, for the benefit of mankind’s power to exist. It is the principle which the financial oligarchy is determined to extirpate.

LaRouche then extensively reviewed the reality of the economic and financial situation and the *actions* which he personally had proposed over the past thirty years, in order to deal with the crisis.

Classical Culture

In the evening following LaRouche’s presentation, Schiller Institute choruses from Leesburg, Virginia and Baltimore presented works by Beethoven, Schubert, and Brahms.

Two works from Beethoven’s only opera, *Fidelio*, were sung: the Prisoners’ Chorus, and the Finale, which praises the heroine Leonora for her loving courage in saving her husband from death.

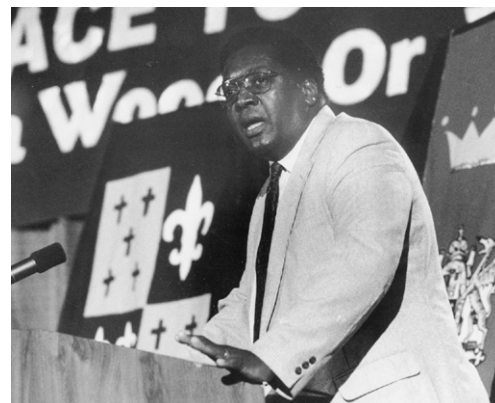
Schubert’s “Vortüber,” based on Schiller’s poem “Elysium,” was sung by a men’s chorus. This was followed by the *a capella* choral quartet, “Dem Dunkeln Schoss,” which Johannes Brahms crafted from Friedrich Schiller’s poem “The Bell.” The last piece was Giuseppe Verdi’s “Va, pensiero,” from the opera *Nabucco*, a tradition-

al song of liberation for Italy and freedom movements worldwide.

Following the music, Sheila and Terry Jones, and the Chicago Schiller Troupe, gave a lecture and videotaped demonstrations from Shakespeare’s *King Lear*, showing how the Classical tragedy provides an indispensable antidote to the lying and infantilism of the current Baby Boomer-dominated American population.

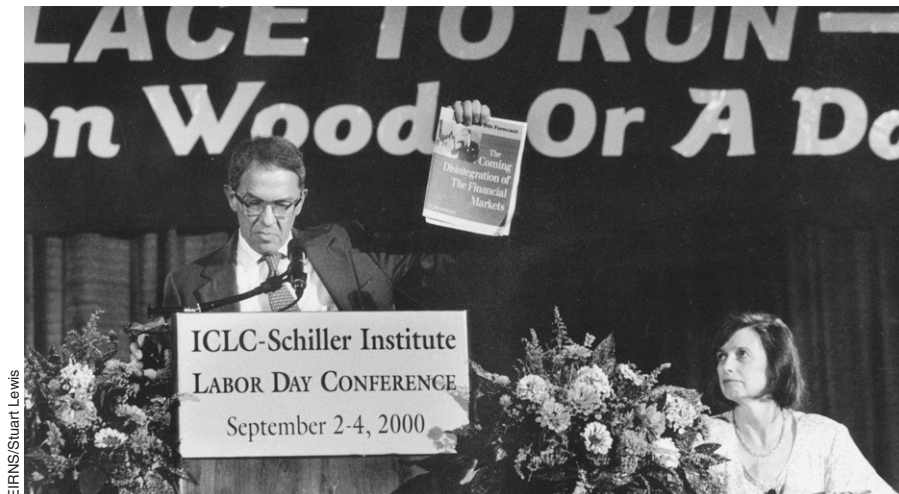
Empires Destroy Themselves

The second day of the conference began with a keynote speech by Helga Zepp LaRouche, on the topic, “Empires Always Destroy Themselves.” After providing some pungent examples of the current imperialist mentality of the Anglo-American grouping, Zepp



EIRNS/Stuart Lewis

Terry Jones discusses Classical tragedy.



EIRNS/Stuart Lewis

The accuracy of LaRouche's forecasts since the 1950's was reviewed by Edward Spannaus (podium) and Nancy Spannaus (seated).

LaRouche zeroed in on the case of France's Napoleon Bonaparte, the "first modern fascist," as a crucial historical example of how empires create their own doom. In fact, as she stressed, the very dynamic of imperial looting dictates that, "the more an empire expands, the faster it brings about its own destruction."

The case of Napoleon is particularly critical, she said, because it shows how such fascist dictatorships base themselves on the ideas of ancient Rome and the later Romantic movement, which glorify irrationalism and the cult of the will. The fact of the matter is, that the culture of the U.S. today is totally Romantic, Zepp LaRouche said, and we need a movement for the General Welfare that will oppose and destroy this.

LaRouche's Forecasts

Edward Spannaus, Jeffrey Steinberg, and Nancy Spannaus devoted the final conference panel to an elaboration of the history of LaRouche's forecasts. Edward Spannaus expanded on the first long-term forecasts, from the 1950's, and then showed how devastatingly precise these forecasts had been. Nancy Spannaus picked up and discussed the other seven forecasts from LaRouche's "Ninth Forecast" pamphlet.

Steinberg concluded with the stunning tenth forecast by LaRouche, his 1974 memorandum on the threat of biological holocaust if certain economic development measures were not taken, the accuracy of which is reflected in the AIDS holocaust today.

Constitutional Powers

Continued from page 87

toral process, and which, in that process, created the vast and systemic corruption now presented to us by the unwholesome stench of the abortive Presidential election of November 7.

The Constitutional Question

At the conclusion of his presentation, LaRouche read the following statement, which poses the Constitutional question he sees currently before the United States:

"Two Constitutional questions are posed to us at this juncture. Considering the present circumstances, in which this election-crisis has erupted, does the U.S. have both the right, and the obligation, to pause now for calmed, sane, and sober reflection, during these weeks the Electoral College is being prepared: to consider, thus, the implications of that present danger to the very existence of our Constitutional republic and the welfare of the world at large? Have we the national will, as well as the Constitutional right, to consider thus the causes of that vast corruption which permeated the process leading into the Presidential election-crisis of November 7?"

"My reading of the intent of the framers of the U.S. Constitution, and my reading of the circumstances of the choice of Thomas Jefferson over Aaron Burr, the selection of President John Quincy Adams, and the Tilden-Hayes crisis, indicates that we have not only precisely that right, and also that solemn obligation, to the founders of our republic, to our Constitution, and to our posterity, and to the world within which we have exerted great power, to use the means which our Constitution has prepared for like contingencies, to ensure the continued existence of our republic according to that solemn, Constitutional intent to promote the general welfare, that commitment to the common good, upon which the very existence of our republic was premised."

On December 12, Lyndon LaRouche presented the second webcast in his "Election 2000" series, entitled "The Fall of Ozymandias." The next webcast will be heard on Wednesday, January 3 at 1:00 p.m. EST, over www.larouchespeaks.com

Political Prisoners Released

Pictured here are (l. to r.) Paul Gallagher, Anita Gallagher, and Michael Billington—the last of the "LaRouche" political prisoners—who have now been released from prison. They send a heartfelt thank-you to all those, throughout the world, who followed their cases and supported them during the time they were imprisoned.



EIRNS/Stuart Lewis

Italian Senators Demand New Bretton Woods

On October 19, one-fourth of the Italian Senate introduced a motion to bind their government to seek a summit to save the world from the “devastating effects” of today’s speculation-driven global economic system. The 25 Senators, led by Sen. Riccardo Pedrizzi of the Alleanza Nazionale, mostly represent Christian and conservative opposition parties, but include Senators from two parties in the governing coalition as well.

The Senate move came one week after Lyndon LaRouche had visited Rome. In his meetings with Senators and other influential people, and in testimony before an informal hearing of the Italian Chamber of Deputies Foreign Relations Committee, LaRouche elaborated the concepts embraced in the Senate motion.

Excerpts from the motion follow.

* * *

It is the view of the Italian Senate:

That, the financial crises of the 1990’s which have hit Asia, Latin America, and Russia . . . do not represent isolated or fortuitous cases, but are manifestations of a systemic crisis;

That, the financial globalization has

led to a complete deregulation of the markets, above all of the most aggressive and speculative sectors, like the “derivatives” financial products;

That, in the past ten years in particular, there has been a split between the real and the financial economy, which gave birth to a gigantic speculative bubble . . . ;

That, this process has provoked devastating effects not only for the economies, but also for the levels of life and the quality of life particularly of the populations of the countries of the developing sector, and extremely negative effects on the levels of production and employment, with social consequences which are very worrisome also in the industrialized countries;

Considered:

That, we could deal with this situation only by convening a new conference at the level of heads of state and government, like that which took place in Bretton Woods in 1944, with the aim to create a new international monetary system, and to take all the necessary measures to eliminate the “speculative bubble,” such as: rules for the control of the currencies’ exchange

rates, by introducing fixed parities, which could be modified only through the decisions of the sovereign governments, and analysis of the exchange-rate conditions of the economies of the emerging countries; analysis of the emerging market crises; forms of control of the capital movements; the introduction of measures like the Tobin Tax, aiming to limit the speculative operations like the derivative transactions; the creation of new credit lines explicitly oriented towards investments in the sectors of the real economy; the definition of great infrastructure projects of continental dimension;

Binds the Government:

To undertake in particular the initiative to propose the convocation of a new international conference at the level of heads of states and governments, similar to the one organized at Bretton Woods in 1944, with the aim of creating a new international monetary system and of taking all necessary measures to eliminate the mechanisms which led to the formation of the speculative bubble, and of promoting programs to restart the real economy. . . .

Colombian Patriots Launch Call for New Bretton Woods



Former Labor Minister Jorge Carrillo

An Ad Hoc Committee for a New Bretton Woods, inspired by Lyndon LaRouche’s proposal for forging a new international monetary system based on a global industrialization effort, great infrastructure projects, and full respect for the sovereign nation-state, was founded in the Colombian capital of Bogota on August 17. The meeting was convened by former Colombian Labor Minister Jorge Carrillo, and included participants ranging from university deans and labor leaders, to politicians and clerics, economists and journalists, and

students. It was held at the University Gran Colombia.

The event was organized through a combination of invitations mailed to a broad spectrum of political figures, and radio interviews conducted by Bogota City Councilwoman Elsa Valbuena, one of the founding members of the Ad Hoc Committee. Unable to attend the meeting was Colombian Roman Catholic Primate and Archbishop Pedro Rubiano Saenz, who did send a letter praising the Committee’s efforts to formulate new economic policies that would benefit the poor.

‘A Mission of Cooperation’

LaRouches in Budapest Call for F.D.R. Policy

During their December 4-7 visit to Hungary, Lyndon LaRouche and his wife Helga Zepp LaRouche addressed a seminar at the St. Laszlo Academy in Budapest, which was attended by more than 80 people, including diplomats, political and economic representatives, industrialists, church representatives, scientists, and students. The event began with the reading of official greetings from Hungarian Prime Minister Victor Orban.

LaRouche focussed his presentation on the onrushing financial crisis, which is intersecting the electoral crisis in the U.S., its implication for the world economy, and what type of global, as well as regional, solutions would be needed to solve the worldwide financial crisis.

When the Soviet system began to disintegrate in 1989, instead of a partnership between the trans-Atlantic powers, based on the development of Eastern Europe, U.S. President Bush, British Prime Minister Thatcher, and French



Lyndon LaRouche addresses Budapest seminar. Seated: Helga Zepp LaRouche, Dr. Tibor Kovats, Director of Foreign Department, Association of Hungarian Political Prisoners.

President Mitterrand imposed a policy of economic destruction on Eastern Europe.

The only alternative to the unfold-

ing tragedy for humanity, said LaRouche, is to take the approach which Franklin D. Roosevelt took in the last great depression. As with all great U.S. Presidents, the type of policy F.D.R. proposed as a solution to the Great Depression, was a policy of community of principle among sovereign nation-states, dedicated to the Pauline principle of *agapē*.

Legacy of F.D.R.

LaRouche outlined his proposals for reorganizing the bankrupt world monetary system, by following the legacy of F.D.R. and calling for a New Bretton Woods. What is needed, LaRouche stressed, is a “mission of cooperation among nations.”

In Helga Zepp LaRouche’s contribution, she remarked that, in the Chinese language, there are almost identical signs for “crisis” and “chance,” an expression of the paradoxical fact, that fundamental crises, like the one we are facing today, contain deadly dangers, but at the same time, enormous opportunities for change for the better.

New Alliance for Southeast Europe

The Schiller Institute issued a call Oct. 18 for a “German-French-Russian Alliance for the Development of Southeast Europe,” which includes the following steps:

1. The reestablishment of, and respect for, the full political sovereignty of the participating states;

2. The model for the economic development of the nations of Southeast Europe should be the successful reconstruction of the Federal Republic of Germany after World War II (the Marshall Plan and the London Debt Agreement of 1953). . . .

3. In addition to the reestablishment and modernization of basic

materials industries, energy production, and water management, the following infrastructure projects must be begun:

- The Danube, the most important European waterway, which has been blocked for 10 years, must be cleared of the rubble of destroyed bridges and made navigable again. In addition, the Drau, Save, Morava, and Vadar Rivers should be developed, together with associated canal projects.

- The transportation corridors decided by the Second Pan-European Transportation Conference (March 1994) on Crete must be gotten under way and given high priority.



EIRNS/Roger Ham

Boston City Councilmen Chuck Turner (far left) and Michael Flaherty (left) hear testimony from Institute vice-chairman Amelia Boynton Robinson on an emergency oil-policy resolution.

Boston Council Hears Resolution To Reduce Oil Prices

On November 1, City Councilman Chuck Turner of Roxbury introduced into the Boston City Council a "Resolution on Emergency Governmental Action to Reduce Oil and Natural Gas Prices," which is based on a memorandum authored by Lyndon LaRouche in mid-October. The Committee on State and Federal Government Relations of the Boston City Council held hearings regarding the resolution on December 4.

In a statement prepared for the hearings, LaRouche himself noted that "decisions made in Boston and its vicinity can still shake the world for the better, and the measure before you, if adopted, is surely, once again, a shot which will be heard around the world."

After identifying speculative activity as the primary reason for oil prices having more than tripled since January of 1999, the resolution calls for the following measures:

- (a) Declare a general strategic emergency in the matter of stability of flows and prices of essential energy-supplies of national economies;
- (b) Establish contracts, directly be-

tween the U.S. government and the governments of petroleum exporting nations, of not less than 12 months' government-scheduled deliveries of petroleum;

- (c) Define reasonable prices for these contracts;

- (d) On the grounds of a global strategic emergency in petroleum prices and supplies, set priorities on processing of such contracted petroleum flows through relevant refiners to priority categories of consumers in the United States, causing other stocks to be shunted to one side in the degree that these priority deliveries must be processed first;

- (e) Urge governments of other oil-consuming nations to take these same actions in the context of this global strategic emergency;

- (f) Investigate petroleum market manipulation, through financial derivatives speculation or other unfair speculative practices, and probe allegations that some portion of the U.S. Strategic Petroleum Reserve recently released for the benefit of citizens of the Northeastern United States, is in fact being exported overseas for profit by U.S. refineries.

Classical Drama

King Lear Tours Chicago

Under the directorship of Terrence Jones, in collaboration with Schiller Institute Board member Sheila Jones, the Schiller Institute staged six performances of Shakespeare's *King Lear* throughout Chicago this autumn.

After almost a year of continuous reading of the play without staging, in order to give the mostly novice thespians time to overcome the soap-opera notions of drama that have come to dominate the stage, a decision was finally made to perform all five acts.

The first performance was set when then-Union Park Supervisor Rudolf Munro offered his park's stage facilities for August 13. Mr. Munro, an African-American Vietnam War veteran, former professional actor, former State Trooper, and current Austin Town Hall Park Supervisor, subsequently introduced the Schiller Institute to one of his colleagues, Douglas Park Supervisor Roscoe Danzy, who arranged for *Lear* to be performed twice in his facilities.

With sound, lighting, costumes, make-up, and props all produced by members of the cast, the effort to water the cultural desert was underway.

The focus became children: To begin with, two young children of Schiller Institute members were cast as apprentices to the Fool, as well as extras in various scenes, with some lines each. Then, to bring this beautiful culture to children who, ordinarily, have no exposure to great ideas, other children, including in the poor, ghetto neighborhoods on the West side of Chicago, where the play was performed, were encouraged to attend. Three of the children who attended were so excited, that they joined subsequent productions as "walk-ons," one of whom had a small speaking part!

New performances on college campuses, churches, and throughout the community at large, will begin in the Spring of 2001.

Staged by Institute Players



EIRNS

Scenes from *King Lear*.
Above: *The Fool chides Lear*.
Left: *Edgar aids his blinded father Gloucester*.



EIRNS

Scenes from *Vox Populi*. Right: *Brutus justifies murdering Julius Caesar*. Below: *The mob, whipped into a frenzy by Mark Antony*.



EIRNS/Philip Ulanowsky



EIRNS/Fletcher James

Vox Populi: Shakespeare on 'Popular Opinion'

In October, about 120 people attended the first performance, by the Schiller Institute Players of Northern Virginia, of *Vox Populi*, or *Popular Opinion*—extracted scenes from William Shakespeare's *Julius Caesar*.

The performance, presented in the Sterling, Va. Community Center, was an abridgement (by Paul Gallagher with Ken Kronberg) of Acts I-III of the play, created to focus on Shakespeare's vision of the dominance of "popular opinion," and the deadly symbiosis of demagogue and mob, at the end of the Roman Republic, just as the assassination of Julius Caesar plunged Rome into the wracking civil war which led, in 27 B.C., to the establishment of the

Empire.

Central to *Vox Populi* are: the Senate's fear of the mob, and fear of Julius Caesar's success in pandering to it—a fear so great that it impels the Senatorial conspiracy to murder Caesar, lest the mob lift him up as Emperor; the ease

with which great demagogues—like Caesar's protégé Mark Antony—are able to manipulate ignorant and vulnerable citizens into becoming the mob, and the mob thus welded together, into suicidal folly and homicidal madness; and the brutal horrors then committed, as in the mob's slaughter of the poet Cinna, merely for bearing the same name as one of the conspirators who slew Caesar.

The play was directed by Ken Kronberg. A second performance, held at the University of Maryland, College Park in November, proved highly provocative to the students in attendance.

The Bestiality of the Fundies

To understand the continuing causes for the presently rising threat of a Middle East war at this time, one must first consider a leading set of very paradoxical facts about the internal political history of the U.S. since President Lyndon Johnson acted rightly, forcefully, and successfully, to ensure the passage of that Voting Rights Act which was recently overturned on the racist initiative of the Democratic Party backers of Vice-President Al Gore.

Read a list of relevant "begats."

Fact: Senate candidate Hillary Clinton's recent turn in the matter

of Middle East peace has been disgusting, but others, not Hillary, are the true, behind-the-curtains cause of her husband's grave error in turning the Camp David discussions into the occasion for launching religious warfare in the Middle East at this time.

It is all too convenient for some childish gossips, to attempt to heap the blame entirely on Hillary. There are crucial facts about the situation, which show that entirely different factors were the actual causes for a policy-shift in President Clinton's behavior, perhaps one with which Hillary's change in posture merely happened to coincide. As I shall expose the truth of the matter here, most of the change involved known influences with which, as causal factors, Hillary herself had nothing to do. It is time that that bit of truth be exposed, especially to those who care about the survival of our nation, and the Middle East besides.

Fact: That the possibility of the launching of Middle East religious war, possibly even a nuclear war, at this time, has depended upon such typical U.S.



EIFRNS/Angela Vullio

The possibility of launching Middle East religious war has depended upon the axiomatically anti-Semitic zealots for "Greater Israel."

political cannon-fodder of former Erich Honecker backer Edgar Bronfman, as the axiomatically anti-Semitic zealots for "Greater Israel," the Bible-thumping "millenarian fundamentalists." Without this stratum, the present eruption of religious war in the Middle East would not have come into being.

Fact: Not accidentally, the hard core of these so-called "fundies," is to be found in that former Confederacy, upon which the hard core of what is known as "the Bible Belt" is traditionally centered. These so-called "fundies," the glassy-eyed so-called "millenarians," not American Jews, provide the decisive margin of driving force behind the impetus for religious war in the Middle East.

Fact: Although the origin of such directions in Middle East policy goes back to early Nineteenth-Century British Foreign Office figures as sometime Karl Marx controller David Urquhart, some leading British circles themselves are in panic over the way in which the currently rampaging U.S. millenarian fundies have brought the world

to the verge of a widespread, Middle East-centered religious war. One might be reminded of the old Jewish story of the Rabbi of Prague, the Rabbi's foolish wife, and the Golem, which Goethe recast as his "The Sorcerer's Apprentice." In this case, the relevant U.S. fundies surely fit the image of the Golem of those stories.

Fact: The eruption of this post-1967 manifestation of Arab-hating, racist, and organically anti-Semitic, U.S. fundies for "Greater Israel," occurred as a coincidence of the mid-1960s launching of that Republican "Southern Strategy," an appeal to "fundamental-

ist" bigots which brought Nixon and Kissinger into the White House, and began the presently ongoing long-wave phase in the process of wrecking the economy and morals of the U.S.A.

Fact: The campaign to place David Rockefeller's hand-picked dummy, Jimmy Carter, into the 1976 Democratic nomination for President, and into the White House, not only wrecked the U.S. economy even to a much greater degree than Nixon had done, but also established the grip of a Democratic Party, Hollywood-style "re-make" of the Nixon "Southern Strategy" on the Democratic Party machinery.

Fact: The resulting fusion of these two racist currents, in both the Republican Party and among "Southern Democrats" of the type otherwise streaming, year by year, into the Republican Party, became known as the Project Democracy. This Project Democracy project was launched on the initiative of Trilateral Commission lackey and Zbigniew Brzezinski confederate Samuel P. Huntington, a perspective set forth by Huntington under the Carter-era rubric of a so-called "crisis of

democracy.” Thus, Project Democracy, better named “Project Lying Demagogy,” was installed as the authority over both leading political parties, in 1982.

Fact: Out of the gutters of the Carter Presidency, we had the birth of a consolidated Democratic Party parody of the Nixon “Southern Strategy.” The putatively “intellectual” source of this perversion within the former Franklin Roosevelt Democratic Party, has been typified by the neo-Confederate “Nashville Agrarians.” The influence of that pro-“Agrarian” perversion, evolved into a formation known as The Democratic Leadership Council. This policy of this passel of Nashville-style, “Southern fried” Carter Democrats, converged upon the pro-racist economic policies of even cruder varieties of the “Southern Democrats,” such as Senator Phil Gramm and Newt Gingrich, the former which crossed over into the Republican Party during this post-Carter transition. The fruit of this noxious hybrid became known as “The Third Way,” or among the more insightfully clever wisecracs, “The Road to Gore.”

Fact: It was out of this sequence of developments within the U.S. political process, that the U.S.-based coup d’etat against Israel’s Ben Gurion-led founders of Israel, was launched openly in 1967, and took over Israel with the “West Bank Land-Scam” swindle launched by collaboration among Ariel Sharon, Henry A. Kissinger et al., during 1982.

Fact: the so-called “Monica Lewinsky Affair,” was a clearly pre-designed project orchestrated by President Clinton’s personal, Republican-centered, high-level enemies inside U.S. government institutions, who, beginning no later than 1997, subsequently unleashed the attempted impeachment process, by making the impeachment of the President a common cry of that breed of hysterical and glassy-eyed, hypocritical bigots called “millenarian fundies.” In the course of that, President Clinton’s efforts

to save his personal rear-end, by placating a significant margin of those aroused “fundies,” as by his Prayer Breakfast tactics, put him into the kind of defensive position in which the influence of political-environmental pressures from the “millenarian fundamentalists” over the White House was greatly strengthened.

Enter, the Paradox

Those foregoing items are simply typical of the leading facts to be considered. Nonetheless the more closely we examine these and other facts of a similar nature, the more tangled with paradoxes the total picture becomes. Neither the facts in themselves, however true, explain anything important about the issue, nor does any attempt to piece those facts together, jigsaw-puzzle style, help us much on this account.

Therefore, we must accept the evidence that these kinds of particular facts, considered in and of themselves, are only the footprints left by a U.S. nation whose direction appears to be a march into an Armageddon

created not by God, but by the hubristic choice of poor fools such as glassy-eyed millenari-

an bigots. The footprints are clear, but footprints do not show us exactly how and why the men who made them chose to walk in that direction.

The present religious warfare was unleashed within what had been otherwise, a highly successful, step-by-step approach to a successful Camp David summit. Then, suddenly, the religious issue was imposed upon the negotiations by President Bill Clinton’s own reckless, wrongful attack on Chairman Arafat. Wherein lies the motive for that choice of direction? What the President did in wrecking his own Camp David process in that way, was contrary to all of advice he would have received from all of those Presidential advisors whose knowledge he would have ordinarily considered indispensable in such a situation. The footprints are clear, but those footprints themselves do not tell us how that happened. However, if we look at the same matter in its larger context, the solution to all of the most relevant paradoxes is clear beyond doubt.

Those of you who rely upon your soap-opera psychology, and all your typical, wisecracs’ conspiracy-theories, will never find the true answer to such questions by pointing at either Hillary, or Bill, or both. To find the truth about all this, we have to take a hard look at the foolish-

ness you must recognize in your all-too-typical next-door neighbor, even, perhaps in yourself. I shall now show you the truth of the matter, here.

Two crucial kinds of clinical facts must be examined here, if you are to find the keys to the reasons for that pattern of footprints left in the wake of about thirty-five years of such trends, trends of specific type of increasing moral degeneracy in U.S. national behavior.

The key to the answer lies in a question: What makes a nitwit such as our typical millenarian fundie tick? How do such fundies, in effect, control a majority among those American Jews, who, on other issues, would be generally too civilized, too rational, to fall for the kinds of games



Books used in the fundamentalist “end-times” movement.

those fundies are playing upon them in Middle East affairs?

That Jew is, typically, except for the most intellectually and morally developed among them, controlled by fear of those fundies, or their like. The relevant key phrase is "Jewish Survival," or, in other words, "Where could a Jew go to survive?" To see that as the Jew sees it, you must peek into what that Jew sees in the lunatic mind of the typical millenarian fundie, or, in the alternative, in the mouth of that Catholic who the Jew suspects is thinking "Christ-killer." What

frightens that Jew, is not Hitler. Hitler is dead, perhaps a bit late, but dead nonetheless. It is, above all, the "fundie" whom the insightful Jew recognizes as the most likely to turn around, today or tomorrow, to burn the Jew and his family at the witch-trial's stake.

Do not deny that fact; after all, what is the collective experience of the Jew within European civilization since Roman times, and Babylon earlier? Any Jew who is honest with you, will tell you words to exactly that effect.

It is the Jew's not-unjustified fear of types like the fundie, which tends to make the American Jew a propitiator of that fundie, or of types who inspire the same kind of fears for the same kinds of causes. In that circumstance, only the Jew of the quality of development typified by Moses Mendelssohn's leading role in bringing about Jewish emancipation within Western and Central Europe, has the intellectual strength, as David Ben Gurion did, to stand up against a sea of adversaries with confidence in the will to fight for the right, rather than give way to opportunistic ventures. Jewish fears tend to make the Jew easier prey to the fear that his survival depends, apparently at least, upon propitiating the ruling establishment among the non-Jews. That is the nature of the power of that establishment and its fundie-like hoodlum mobs, which strikes



SNCC/Danny Lyon

Roots of the "Southern Strategy": Ku Klux Klan rally, 1963.

fear and submission into the typical Jew.

That said, look deeply into the nightmare which is the deranged mind of the typical millenarian fundie, and the key to understanding President Clinton's predicament can be identified.

The Apocalypse

The Apostle John wrote a letter known as The Apocalypse, addressing the issue of the nature of the forces faced by Christians under the conditions of the pagan Roman Empire during the closing decades of the First Century A.D.

At a later time, some wicked prankster renamed that letter The Book of Revelation. The reading of that latter version, so titled, among certain non-Catholics, was whipped up into the core of a lunatic belief which became the contemporary, pseudo-Christian millenarian cults. Bits of "prophecy" from what became known as the "Old Testament" since early in the Sixteenth Century, were blended in, and the entire stew so stirred was served in the heathen's clay pots of what became known as millenarianism, the view that God has preset the history of man and the universe according to pre-calculations of events predetermined to occur inevitably according to a calendar set in more or less exactly thousand-year intervals. That is, in that form, purely pagan numerology, better suited to the

dogmas and myths of the Babylonian priesthood than the domain of sane men and women.

To recognize why that millenarianism must be recognized as a form of lunacy, it is convenient to focus on a comparable issue, pivoted upon the interpretation of the Third Letter of Fatima, lately discussed within the ranks of the Catholic Church. There, in opposition to the views set forth by Pope John Paul II, some avowed Catholic millenarian-like types insist, that that Letter reflects God's predestination of a virtual apocalypse in the period immediately ahead.

In both these, and similar cases, there are certain crucial facts which prove that the issues posed are not matters of debatable religious differences, but are purely and simply a form of clinical insanity, a form of mass insanity which history already demonstrates to be extremely dangerous to civilization as a whole.

Focus again on the Third Letter of Fatima. The Congregation of the Doctrine of the Faith points out what any sane Christian should recognize immediately, that the threat to which that Letter refers, is not the threat of a predestined event, but, rather, a forecast which warns of the consequences of the Church's failure to make certain corrections in its recent and continuing history. It is not necessary to examine the details of that matter here; the point is, to focus upon the difference between that view of the Letter and what some millenarian-like readers of the Letter project upon it.

The essence of man, as Christianity teaches, is the unique quality of individual human free will. Most typical of that free will, is the sovereign power of the cognitive powers of the individual to make original, validatable discoveries of universal physical principle, or similar discoveries of other verifiably universal principles. This power in the individual points to the innate goodness of the human individual from conception and

birth, a goodness within ourselves which we must nurture and realize through our self-development, through the development of our society, our children, and so on. Thus, the crucial issue of morality, is the willingness and ability of the individual and society to make those necessary free-will choices when the evidence shows that our present conduct is in error, as that is shown to us to be an error of commission or omission in our present habits of behavior.

Only superstitious heathen, such as the millenarian fundamentalists, reject that principle of free will. The heathen believes in pre-destination, and blames God or some other supernatural agency, such as perhaps the Invisible Hand, or “human nature,” for any flaws in his own conduct. For the Christian, and, indeed, for all sane human beings, nothing is ever “in the cards.”

Clinton as a Tragic Figure

The problem as I have posed it here up to this point, has all of the essential qualifications of a true Classical tragedy. That is to say, a drama which is true to the actual issues of a specific space-time location in real-life history, and in which all of the issues presented pertain not to individual inter-personal relations, or communities in the small, but in which the subject of the drama is nothing other than a true-life

presentation of the universal principle at issue in a specific aspect of real history. It is not President Clinton whose role as President is being destroyed by the tragic error expressed by his cited blunder in the Camp David process; it raises the prospect of a general religious war erupting in the Middle East and what that war would mean for not only the Middle East, but possibly the future existence of the U.S. and European civilization more broadly.

The issue is to make President Clinton an un-tragic figure, while there is still time to do so. The outcome of this present situation is not predestined; only the choices before us are predefined. Tragedy relives the essence of the closed book of history from the past; we must learn from tragedy, not to accept doom as predestined, but as a challenge to our powers of free will, to change the course of history from what cowardly fools view it as inevitably predestined to be.

The evil embedded in the fundies’ millenarian psychosis must be assessed in no less terms of reference than just that. When we situate it so, the truth which is brought to the surface is not only universal for the specific period of history in which we are living, but for the history of humanity as a whole.

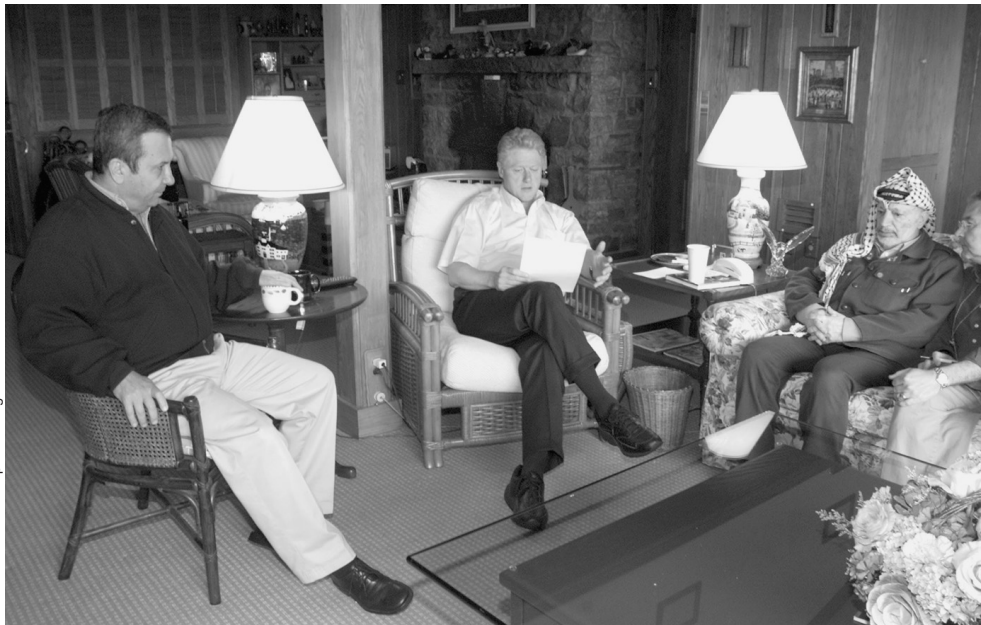
The essence of the millenarian fundies’ characteristic psychosis, is that he or she does not consider himself human,

not as a creature with the power and moral obligation to act according to free will for the good of mankind. The root of this mental and moral derangement of those poor fools, is their acceptance of what they view implicitly as their status as human cattle, rather than as human beings of free will. There is a marked similarity of this moral degeneracy within them to the characteristic of the plebeians of ancient pagan Rome: *vox populi*. They view themselves as the hapless victims of a Bogomil’s predestination, of Roman custom, of the Romantic conception of history and culture expressed by Kant’s Critiques and by the notion of *Zeitgeist*, *Weltgeist*, and Custom associated with Nineteenth-Century reactionary Romantics such as Hegel and Savigny, or by the notion of “rule of law” put forth by the absurd and corrupt Representative Henry Hyde in the impeachment proceedings against President Clinton. The notion of *laissez-faire* by the feudal reactionary Quesnay, the mystical notion of an “Invisible Hand” by such empiricist amoralists as Mandeville, Adam Smith, and Jeremy Bentham, express this pagan faith in pre-destination and in personal moral irresponsibility for the outcome of history, which constitutes the kernel of the bestiality and psychosis occupying the personality of the millenarian fundie.

A terrified Clinton, hounded to near-destruction, reacted in part like a terrified Jew, in begging for survival, propitiating that lynch-mob of millenarian fundies which has joined the psychotics of the “globalization” cult, in declaring itself the predestined power to make or destroy governments, and anyone else their caprices select for ruin.

If you allow these psychotic swine from Orwell’s *Animal Farm* to destroy your accountability to your own power of free will, you will surely be destroyed, not by predestination, but by the foolishness of your own free will. In the end, that would be sort of like going to Hell for your sins, wouldn’t it?

—Lyndon H. LaRouche, Jr.
Oct. 31, 2000



President Clinton with Prime Minister Barak and Chairman Arafat, Camp David, July 2000.

Dürer's *Passions* Bring The Renaissance to Germany

"After we have taken all that we can adduce from Classical Greek culture, such as that of Plato, into account, that does not account for the Renaissance, for the birth of modern, globally extended European civilization. There is a special, efficiently superior universal principle embedded within what might seem otherwise the mere bare historical fact of Jesus Christ. It is a universal principle implied . . . by a corresponding ontological paradox. . . ."

"In first approximation, the difference lies in the personal relationship of the Christ of the Crucifixion to the most destitute and otherwise most oppressed victims of Roman and other evil tyrannies. It has been the personal bond of that oppressed individual, even in death, to the personality of the crucified Christ, which has been the essential spark, the compelling passion, upon which all of the temporal achievements of globally extended European civilization have depended. . . ."

"This points already toward a still deeper principle. The crucial conception, the idea of ideas, which makes that connection comprehensible, is the notion of 'the simultaneity of eternity.' There lies the key to the challenge of that great metaphor, the historical mystery of Christ."

—Lyndon H. LaRouche, Jr.,
"Jesus Christ and Civilization"

Over the course of the second decade of the Sixteenth century, during which time the Protestant Reformation was born (Luther posted his Theses in 1517), the greatest of the German Renaissance artists, Albrecht Dürer (1471-1528), initiated his own revolution, by bringing to Germany the marriage of art and science, especially geometry, which he learned from the Italian Renaissance. He disseminated these new ideas through his art, especially his many prints—woodcuts and copperplate engravings—of which the most important were those of Christ's Pas-

sion, the central story of Christianity. The significance of the Passion story for the Renaissance, is that it expresses, in the most concentrated way, the idea that man is created "imago Dei"—in the image of God—and "capax Dei"—that he shares in the continuing creation of the Universe.

Although Dürer is often described as the leading artist of the German Reformation, his work transcends the



"Agony in the Garden," *Small Passion*, 1508-1510.

bitter religious struggle that engulfed Europe in his time. Dürer used his art, especially his prints, to spread the Renaissance idea that man—all men—are created in the image of the Creator (the very idea enshrined in the U.S. Declaration of Independence!). Dürer's prints circulated throughout Europe,

and beyond. Rembrandt, working 150 years later in Amsterdam, owned complete sets of two of Dürer's woodcut series, the *Passion*, and the *Life of the Virgin*.

Trips to Italy

Albrecht Dürer was born in Nuremberg, Germany. He travelled to Italy, the birthplace of the Renaissance, once in 1494, and again in 1505-07, including to Venice (then, the center of book publishing), where he met the leading artists Giovanni Bellini and Andrea Mantegna. On his second trip, he reports that he travelled to Bologna, to learn "the secret art of perspective"

from the mathematician Luca Pacioli, the teacher of Leonardo. Back in Nuremberg, he read Euclid's *Elements*, and Vitruvius's *On Architecture*, as well as the writings of the Renaissance genius Leon Batista Alberti. In 1520-21 Dürer travelled to The Netherlands. Soon after, he published his three theoretical works: *On Measurement*, *On Fortification*, and *On Human Proportion*.

Dürer was celebrated in his own lifetime as one of the most creative figures of his day. His friends included many prominent thinkers and artists of his time, not only in Germany, but in Italy and the Low Countries as well. Al-

though Dürer executed many paintings, including beautiful watercolors of his trip over the Alps to Italy, he is best known for his prints, with which he created an artistic and social revolution. These images were highly valued, and praised by such figures as the great humanist Erasmus of Rotterdam.

The technology of printing, using movable type, was then coming into widespread use, making books and printed images affordable and widely available. Dürer's father, who had emigrated from Hungary, was a goldsmith, a trade which required fine engraving, which skill Dürer would later put to good use as a maker of prints. Further, Albrecht's godfather, Anton Koberger, was the most successful publisher in Europe, a contact that placed Dürer at the center of a European-wide network of Renaissance humanists and artists. Willibald Pirckheimer, Dürer's lifelong friend, was among the most important humanists of the time.

'Dürer, Inc.'

The 81 prints in the Fogg Art Museum exhibition "Dürer's Passions," comprise less than 20 percent of Dürer's graphic output; and, there were hundreds, even thousands, of copies of each print. What's more, Dürer was a pioneer in marketing. He dispatched his wife to fairs and markets with them, while prints were also sent off to a *colporteur*, an early type of book dealer (prints were also needed to illustrate books). He was so successful in marketing his work, that one art historian refers to him, only half jokingly, as "Dürer, Inc."

Dürer's woodcuts sold for the price of a pair of shoes, and were thus affordable for many people. While paintings were usually commissioned by wealthy patrons, prints were intended for the "masses." Moreover, the artist himself determined their subject matter. For Dürer, the subject he turned to, over and over again, throughout his lifetime, was the Passion of Christ.

Dürer fully exploited the potentialities of both the woodcut and copperplate media, to draw the viewer into the events he was depicting. He saw graphic images as "letters for the unlettered." Although the printing press had come into use in the 1450's, the vast majority of the population was still illiterate; therefore, to reach them, Dürer (who owned his own press) combined the power of Classical art, and the new printing technology, to uplift and ennoble the common man.

Scenes from the Passion

While Dürer deployed all of the considerable armamentarium of the early Sixteenth-century Renaissance artist, including the science of linear perspective, to situate the viewer with reference to the unfolding drama of the scene, he invented a new style of narrative, to draw, especially the unlettered, into the unfolding of "the greatest story ever told." In his unpublished treatise on painting, Dürer stated that representing Christ's suffering was one of art's very purposes.

In the *Small Passion*, a woodcut series of 37 prints, Dürer propels the viewer through the entire cycle, as though he were "reading" a book. Every aspect, metaphorical and visual, leads the view-

mankind. Christ is facing left, or back in time, to the scenes of earthly life, which he is reluctant to leave. This directionality is reinforced by the formal elements in the print, including even the lines used for shading, not to mention Dürer's prominent signature, the "AD," in the left-hand corner.

In the next scene, the "Betrayal," Christ has turned around, both physically, and psychologically, to confront his fate and the future as it will unfold in the following scenes. Now, all elements of the picture lead our eyes forward, or to the right. Even the "AD" has moved to the lower right-hand corner, and is turned to point the way ahead. A phase change has occurred in the life of Christ, which Dürer expresses, metaphorically, through his art.

Now, contrast these woodcuts with the depiction of the same subject, the "Agony in the Garden" [SEE inside back cover, this issue], from the *Engraved Passion*. (Both series were done between 1508 and 1510.) The first thing you will notice, is that the engraving technique allows for considerably more detail and refinement of shading—the many "colors" between white and black—which permits the artist a greater freedom of expression. Look now at the composition itself: It is fully self-contained. The figure of Christ curves slightly into the space of the picture;



"Betrayal of Christ," *Small Passion*, 1508-1510.

er from one episode to the next. For example, the two contiguous episodes, "Agony in the Garden" (Christ on the Mount of Olives), and "Betrayal of Christ": In the first, Christ prays to his Father in Heaven to release him from his destiny—to suffer and die on the Cross, which is necessary to redeem

his right hand directs your eye to the upper left-hand corner, to the angel carrying the cross; the angel's motion is both inward, toward Christ, and downward, toward the sleeping Apostles, whose bodies form another curve, back, and inwards toward the figure of Christ. A large oval shape is thus

Courtesy of the Fogg Art Museum, Harvard University Art Museums, Gray Collection of Engravings Fund

formed, virtually filling the picture plane, such that there is no motion beyond the frame. (Again, Dürer uses his own “presence,” in the form of his signature “AD,” to keep your eye from wandering out of the picture frame.) Only 15 episodes are depicted in this series, each one meant to be read as a self-sufficient chapter in a longer narrative.

The Last Supper

Dürer’s conception of the Passion evolved over time, and reflected his growth as an artist-intellectual. This can be seen very clearly in two woodcut versions of the Last Supper, one from the *Large Passion* of 1510, and the second from Dürer’s *Oblong Passion* of 1523. Although both prints indicate that Dürer had seen Leonardo’s revolutionary treatment of the subject in his famous mural in the Church of Santa Maria delle Grazie in Milan (most likely, as a reproduction), Dürer’s handling of the subject, in both cases, bears his stamp of originality.

In the *Large Passion* of 1510, the composition is starkly symmetrical, with Christ placed dead center, a starkness which is reinforced by the sharp *chiaroscuro* (contrast of light and dark). The architectural elements conspire to highlight and reinforce Christ’s central role, and, as in Leonardo’s “Last Supper,” the moment is that just after Christ has announced, “One of you will betray me.” Even Dürer’s famous “AD” is placed to reinforce the central axis of the composition. So, despite the dramatic tension of the moment, and the turmoil of most of the



“Last Supper,” *Large Passion*, 1510.

Apostles in response to Christ’s shocking words—a turmoil which is heightened by the severe black and white contrasts—there is an aura of calm radiated by the

ing, of course, the telltale signature.

Dürer has reinvented the iconography of the “Last Supper,” such that the contemplation by the Apostles (the “ordinary men,” just like you and me) of their future actions, becomes the subject.

—Bonnie James

* * *

“Dürer’s Passions”: An Exhibit at the Fogg Art Museum, Cambridge, Mass. Several of Dürer’s Passion series (the suffering of Christ between the night of the Last Supper and his Crucifixion), were exhibited at the Fogg Art Museum through December 3. The exhibit opened September 9, and will not travel.



“Last Supper,” *Oblong Passion*, 1523.

The Economics Book for Intelligent Citizens

If you're looking for an economics book that tells you how to get rich quick, or "get government off your back," there are dozens of such books on the market. In fact, the currently best-selling economics book listed by the online bookseller Amazon.com, is a radical free-market tract called *Economics in One Lesson*, by Henry Hazlitt. Hazlitt's is a small paperback reprint of a book he wrote in 1946, a book which presented his anti-F.D.R. views, and which won kudos from the radical "conservative" economists Friedrich von Hayek and Milton Friedman. This is fare for the "me-generation," those interested in getting *my money* now.

But, if you are looking for a solution to the financial and economic breakdown crisis now devastating the majority of the human race, and want to learn the basic economic principles needed to devise such a solution, you want to read this latest volume by the world's leading physical economist and most accurate economic forecaster, Lyndon H. LaRouche, Jr.

LaRouche's outlook couldn't be more opposite to that of the popular economics writers. As a statesman and philosopher in the tradition of Plato and Leibniz, LaRouche understands economics as the Queen of the Sciences, that branch of human knowledge which defines the relationship of mankind as a whole to nature, and determines whether the human race will survive and develop into future generations.

The truth is, real economics has nothing to do with "making money," and everything to do with organizing mankind's resources to increase man's power over nature, and treat every human being according to his or her nature as a creature made in the image of God. LaRouche's short, 250-page book, serves as an effective introduction to the topic.

Basis of a New System

The book is composed of five sections: three articles reprinted from *Executive Intelligence Review*; a graph series that demonstrates the collapse of the U.S.

real economy; and a reprint of the Schiller Institute's "Call for an Ad Hoc Committee for a New Bretton Woods," with a representative sampling of signatories from around the world.

Each of the three articles was originally written as an intervention into the political process, aimed at creating a new monetary system to replace the bankrupt and moribund International Monetary Fund system. They are arranged, in order, from the simplest to the most theoretically challenging. The first, "People First!," is a statement of policy measures to be followed if a viable world monetary system—one that takes the welfare of the entire world population as its first priority—is to be rebuilt.

The second article, "Trade Without Currency," was written in August 2000 as an advisory to national governments looking for alternative institutions to the evil I.M.F. system. Here, LaRouche turns his attention to the reasons why it is not possible to simply replace the dollar-based financial system, with one based upon a basket of other currencies. He proceeds to elaborate the rudiments of thinking required to define a new unit of account, which would use the principles of physical economy to define necessary market baskets of *production* and *consumption*.

LaRouche's third article is the blockbuster of the book: "New Accounting Standards are Imperative: The Becoming Death of Systems Analysis." Here, he takes on the axioms of contemporary accounting practice and economic theory, and provides the scientific thinking required to replace them with real measurements of productivity and progress.

The central argument provides a direct challenge to today's Pop-Economics (which actually *does* cohere with the outlook of the academic Adam Smith free marketeers). Conventional accountants argue, for example, that if your firm or country is making money, it is profitable. But what if you are making



Now, Are You Ready To Learn Economics?

by Lyndon H. LaRouche, Jr.
Washington, D.C., EIR News Service, 2000

254 pages, paperback, \$10.00

money by cutting those expenditures which will increase the skill level and technological base of your society? If that is true—as it is, in fact, today—then your "success," in accounting terms, will eventually amount to the destruction of your economy and nation.

LaRouche proceeds to analyze the causal factors active in creating a productive economy, with special emphasis on both the labor force and cultural policies required for real economic growth.

A Matter of Necessity

EIR rushed this book into print, in order to get it circulating in the immediate aftermath of the U.S. Presidential elections. Nothing could have been more timely. The third-quarter collapse of the speculative markets has been followed by an even more dramatic downturn in the post-election period. Chaos within the U.S. Establishment, along with the ongoing financial disintegration, has created a global political situation in which nations are beginning to get up the gumption to challenge the I.M.F.-dollar system, if only to ensure their own survival.

It is now acknowledged even within the United States itself, that a financial “downturn” is inevitable.

Such popular “wisdom” dramatically understates the crisis that is already here, let alone what is to come. Abandonment of fundamental economic principles—those based on a proper

understanding of the nature of man—has brought the world to the very edge of a New Dark Age of biological holocaust, economic collapse, and war. But, such a crisis also opens a window of opportunity for correct leadership, like that of proven economic genius LaRouche, to pull together the forces

needed to return us to the right track.

Citizens who are committed to seizing that opportunity, and taking part in saving civilization, could do no better than begin by studying this new LaRouche text. It will enrich your mind in the ways that count in the long run.

—Nancy Spannaus

A Profile in Courage

If you are one of the people who doesn't believe that there are political prisoners in the United States, you must read this book. Michael Billington was sentenced to three years in prison as part of the Federal trial which railroaded Lyndon LaRouche to 15 years in prison, and he was then prosecuted by the Virginia officials who were part of the national public-private “Get LaRouche” task force, and sentenced to another 77 years in prison—all because he raised funds for the LaRouche political movement. Billington was paroled in October 2000, after serving a total of more than ten years in prison.

Reflections is Billington's story about why he joined, and his activities as part of, the LaRouche political movement, and the persecution he endured because of those activities. His odyssey—from 1960's Middle American Peace Corps volunteer, to radical political organizer, to international spokesman for Third World development—presents a fascinating portrait of how an unflinching commitment to pursue the cause of justice and truth, can elevate an individual into the arena of world history.

The Past Quarter-Century

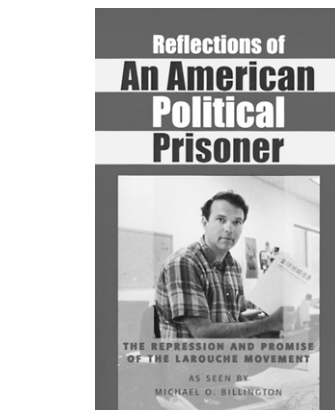
A good way to understand the history of the United States of the past quarter-century, would be to read this book. At times during the nation's history, as during the Civil War, the struggle between an oligarchy committed to destroying the nation-state, and those defending that institution as an indispensable tool to protect the General Welfare, has been bloody. At other times, as during the past quarter-century, the war has been waged with less loss of life. But it is around this battle, that the fate of the nation, and the

world, has always revolved. During the recent period, LaRouche, the LaRouche movement, and Michael Billington, have been at the center of the fight.

Billington's front-line report shows the high-level strategic nature of what has been at stake. For example, one reason he was targeted for a 77-year sentence, was that he was up against the secret, “parallel government” operations of then-Vice President George Bush. Billington was organizing American “conservatives” to understand that only a program of economic development could give people the optimism necessary to end narco-terrorist insurgencies, and politically stabilize Ibero-America. In many instances, these were the same individuals whom Oliver North was hitting up for money for his illegal Contra operations—operations which were fuelling insurgencies and simultaneously flooding the streets of American cities with crack cocaine. North and Bush went free, while Billington was brought up on charges.

On strategic policy, few people realize that the battle for the LaRouche-authored Strategic Defense Initiative, designed to overthrow the Kissingerian U.S. strategic doctrine of Mutually Assured Destruction, was to provide a science-driver to the economy, around the development of technologies based on new physical principles, to spark a global economic recovery. President Reagan announced the S.D.I. on March 23, 1983, and despite the fact that the policy was later sabotaged from within his Administration, LaRouche's victory on this policy fight, changed the course of history.

Similarly, when the Mexico debt crisis broke out in 1982, few people knew that that was an opportunity to reorganize the financial system, to put in place



Reflections of an American Political Prisoner:
The Repression and Promise of the LaRouche Movement
as seen by Michael O. Billington
Washington, D.C., EIR News Service, 2000
430 pages, paperback, \$20.00

a just, new world economic order, to provide long-term, low-interest credit for industry, advanced technology, and infrastructure. Kissinger played an important role in preventing Reagan from implementing that policy, and it's a fight that has yet to be won.

Politics and Creativity

In every policy area, Billington paints a picture of how LaRouche intervened in response to a crisis, how the LaRouche movement organized around a policy initiative, and how the literature and special reports were published to win support for those ideas among the population: to stop deregulation, globalization, and International Monetary Fund conditionalities; to stop drugs, for which the LaRouche-inspired National Anti-Drug Coalition came under ferocious attack by Wall Street-directed interests; to enforce sane public health policy measures, such as on AIDS, for which the

LaRouche movement also came under vicious attack, and which measures, if enacted 15 years ago, would have prevented millions of deaths; to revive Classical culture, including restoring tuning of musical performances to the scientifically determined C=256. And so on.

One might wonder, where the source of inner strength to face years in prison came from. As is clear from *Reflections*, Billington is a personal example of LaRouche's thesis, that creativity in music, art, and science, must define polit-

ical life. LaRouche continually polemicalizes that one cannot "learn" important ideas, but that one must discover for oneself, one must re-create in one's own mind, the breakthrough that led to each new discovery. It's that commitment to truth, which Billington exposes the reader to through his own thought-process in tackling difficult concepts. For example, Billington lays out discoveries from his own original research on Chinese history and philosophy, including the similarities between the European Renaissance and

that of Confucian China, and the role of the evil Bertrand Russell in China, and Russell's influence within Maoism.

As one person commented after reading *Reflections*: "For nearly twenty years I have been a supporter and avid reader of . . . informative writings of Lyndon LaRouche, but this book by Mike Billington brought me a new perspective. . . . The book brings added clarity to the goals and objectives we are working to achieve."

—Ronald Kokinda

Seeing Peace in a Difficult Landscape

It was the design of those who crafted the Oslo Accord for peace between Israel and the Palestinians, to leave the most intractable matters to the end. Central to the agreement was that the first steps would be to reach compromises on trading "land for peace," and implementing a series of economic development projects which would provide material benefit to both the Israelis and the Palestinians. Achieving success in these two areas presumably would establish the trust required to resolve the more complex and emotional issues left for "Final Status" talks.

The two most problematic issues assigned to the "Final Status" talks were, those of reaching an agreement on the status of Jerusalem, and resolving the refugee problem. The outbreak of the presently ongoing Intifada II, triggered by the ill-advised effort of President Clinton to impose an agreement on Jerusalem on Barak and Arafat, demonstrates how explosive these remaining issues are. The second issue, the "Right of Return" of the Arabs who lost their land during the 1947-8 and 1967 wars, is the subject of the latest book by Meron Benvenisti, an Israeli author and historian who once served as the Vice-Mayor of Jerusalem.

A Personal Journey

It has been the policy of every Israeli government, since its founding in 1948, to reject any discussion of the return of Arabs to the towns and villages within the territory of British-controlled Palestine in which they lived, before the mass

exodus of the War of 1948. As a result, more than 380,000 Palestinians were turned into non-citizens, with many living in abject poverty in refugee camps, while their land was incorporated into the Jewish homeland. The defeated Arab population was humiliated, with the sense of loss engendering the bitterness one sees etched on the faces of the youth who today battle the Israeli security forces. Many of those who have died during the Intifada are third- and fourth-generation residents of these camps.

David Benvenisti, the author's father, was a leader of the team deployed by the government of Israel, shortly after the 1948 war, "to draw a Hebrew map of the land," to serve as "a renewed title deed" for Jews to take possession of Palestine. The stated goal of this effort, according to his son, was to inculcate "his children and countless other young Israelis with the Zionist ethos of 'moledet' (homeland): knowledge of its glorious Jewish past, intimate communion with its nature, and personal commitment to pioneering in collective agricultural settlements."

The technical part of this task involved giving Hebrew names to the towns and villages which had been inhabited by Arabs. The effect was to successfully erase the old landscape, which had been dotted by more than 200 Arab villages, eliminating the evidence that Arabs had once lived there. As Benvenisti points out, map-making was used by the British as a special weapon for imposing colonial domination, and this



**Sacred Landscape:
The Buried History of the
Holy Land Since 1948**
by Meron Benvenisti
Berkeley, University of California
Press, 2000
340 pages, hardcover, \$35.00

tactic was borrowed by the Israelis. The need to establish "facts on the ground," to demonstrate an unbroken continuity of Jewish settlement and, conversely, the lack of an historical Arab presence, made the creation of a Hebrew map a necessity. Reading present-day Israeli textbooks, writes Benvenisti, creates an awareness of just "how close we are to the point when the vanished Arab landscape will be considered just a piece of Arab propaganda, a fabrication aimed at the destruction of Israel through incitement of 'The Return.'"

Sharing Sacred Landscape

This subject is clearly one which troubles the author. His book is simultaneously an appeal for justice for the Palestinians, and an attempt to come to terms

with the role his father—and Israel’s Founding Fathers—played in creating obstacles to a just peace between Israel and the Palestinians.

Can this problem ever be resolved, when there is so much emotion and passion on each side? Benvenisti believes that Israelis must recognize that their actions in the war, which precipitated the refugee crisis, were not all justified, and he tackles some of the most difficult questions underlying this issue. For example, he devotes a chapter to the question of whether the Arabs left their homes willingly, or were driven out by Israeli aggression. Were the Israelis guilty of “ethnic cleansing”?

Was it conscious policy of the Israeli leadership, and of Ben Gurion, for instance, to drive Arabs from the land? On this point, he admits, the evidence is not conclusive. The statements of Ben Gurion that he cites indicate “contradictory positions.” But, “[o]ne way or the other,” he writes, “the Jewish state was emptied of the overwhelming majority of its Arab inhabitants, who, according

to the terms of the Partition Plan, were supposed to be full citizens of this state, with equal rights.”

A Just Solution

This is not an abstract, impersonal history, although at times the sheer density of “objective” material can be overwhelming. Instead, Benvenisti offers the American reader an inside look at the wrenching emotional issues which confront people in Israel today, as they attempt to reconcile the contradictory nature of Zionism: That it was a movement to offer Jews an opportunity to escape the anti-Semitism in Europe, and to live, free, in a “homeland,” that would allow Jews to establish a nation in which they could fulfill the Biblical injunction to “be a blessing unto mankind”; while, at the same time, that “homeland” was already a home to people who did not greet Jewish refugees with open arms.

In the Introduction, Benvenisti bares his anguish, which stems from this contradiction, to his readers: “Have we transformed a struggle for survival into an ethnic cleansing operation, sending another

people to exile because we wanted to plunder their land?” And finally, he asks, “How much compassion and guilt can I allow myself to express in order to pacify my troubled conscience, thereby exposing myself to accusations of betrayal on one side and hypocrisy on the other?”

Benvenisti understands that recognition of the Palestinians as victims is not in itself the basis for peace. What is necessary, he writes, is to provide economic justice, in the form of providing water and electricity, schools, health care, and housing. In addition, he advocates that the government set aside funds from the lucrative sale of agricultural land to developers, to establish a fund to compensate the original Arab owners.

This is a bold, provocative book, written by an Israeli who is serious about achieving a lasting peace with the Palestinians. It is only through such an approach, by questioning the assumptions and shibboleths of one’s upbringing, that the “Right of Return/refugee problem” of the Final Status talks in the Oslo Accord will be resolved.

—Harley Schlanger

Colonialist Hauntings

Right off the bat, I’ll tell those not familiar with the history of the Congo (now called the Democratic Republic of the Congo-D.R.C.), and even those involved with Africa like myself, that you will find it worthwhile to read this book.

King Leopold’s Ghost is divided into two parts, telling two distinct stories, which overlap. Part I, “Walking Into Fire,” tells the story of the hideously brutal imperialist butchery of the Congo by the degenerate Belgian King Leopold II (1835-1909). Unfortunately, Part II, “A King at Bay,” is less satisfying, as it suffers from a severe fallacy of composition.

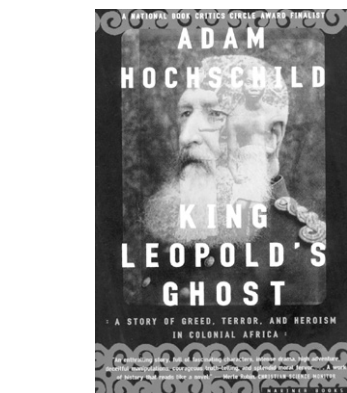
Part I, however, is necessary reading, if one wishes to know sensuously the horrible level of oppressive exploitation of the Congo that began at the end of the last quarter of the Nineteenth century. It is not possible to understand the condition of the D.R.C., and Africa in

general, today, without being aware of this ugly, but all too real chapter of African history.

King Leopold II was a first cousin to Queen Victoria, thus a member of the extended House of Hanover/Windsor. It is hard to find a more brutish, egotistical, immoral monarch than Leopold, not only in his treatment of the Congo, but also in the insanity of his immediate family relations, which Hochschild discusses. His personal obsession to control and exploit a colony in Africa, was clearly only the flip side of his degenerate personal life—or, is it the other way around?

Pre-Nazi Slave Labor

In 1878, Leopold hired the explorer Henry Morton Stanley to secretly claim as much of the Congo as possible. H.M. Stanley himself, whose parentless childhood turned him into a social misfit with a streak of sadism, was a perfect



King Leopold’s Ghost
by Adam Hochschild
New York and Boston, Houghton
Mifflin, 1999
366 pages, paperback, \$15.00

co-conspirator, to brutalize and swindle the Congolese out of their land. By 1884, Leopold was organizing internationally to establish personal control over this vast area of central Africa. He realized his imperialist desire on May 29, 1885, when the Congo Free State was official-

ly brought into existence, albeit through duplicity and manipulation.

There was nothing free about the newly created Congo Free State, except all the material wealth that Leopold was “free” to steal. Initially, he stole as much ivory as he could, but that was nothing compared to rubber, which took off as an industry in the 1890’s. It was in collecting rubber sap from “the wood that weeps,” that the most brutal methods of slave-labor were employed.

All forms of coercion were used to force natives to join the slave-labor armies required to collect the rubber. Leopold’s private army, the Force Publique, was the “rule of law” in the Congo. The following is a report of the methods of the Force Publique written in 1899: Its method “was to arrive in canoes at a village, the inhabitants of which invariably bolted on their arrival; the soldiers were then landed, and commenced looting taking all the chickens, grain, etc., out of the houses; after this they attacked the natives until able to seize their women; these women were kept as hostages until the Chief of the district brought in the required number of kilogrammes of rubber.”

Hochschild reports that, “more than eleven million pounds of rubber a year” were being shipped out of the Congo by the turn of the century. This was accomplished by forced conscription of a large

number of laborers, who were treated like animals. The Anglo-Belgian India Rubber and Exploration Company (A.B.I.R.), “responsible for only a small fraction of the Congo’s rubber production, listed 47,000 rubber gatherers.”

Off with Their Hands!

Only the most brutal methods of repression could succeed in enforcing such slave-labor policies on an entire population. One was the use of the *chicotte*, “a whip of raw, sun-dried hippopotamus hide, cut into a long sharp-edged corkscrew strip,” which was applied across the bare buttocks of men, women, and children, from 25 to 100 strokes, often resulting in death. Usually it was applied by one Congolese against another.

Sometimes entire villages were exterminated by the army or companies, since they were interchangeable, to break the resistance of another village nearby. The soldiers needed to prove they had used each rifle cartridge to kill a native, so they would cut off the right hand of each corpse. The hands were then smoked, to preserve them for counting at a latter date. Sometimes, hands were cut off living people, either to make “count,” or to terrorize the population. One district commissioner recalled that, when it came to gathering rubber, “one must cut off hands, noses, and ears.”

Partial Truth

In Part II, Hochschild tells the story of how Edmund Dene Morel, a British journalist, and Roger Casement, an employee of the British Foreign Office, waged an international propaganda war against Leopold’s brutal rape of the Congo.

Much of what Morel and Casement wrote about Leopold was true. However, anyone knowledgeable about African history, will ask certain questions, when he reads that Morel exonerated British imperialism in Africa, and Nigeria in particular. More suspicions are raised, when it is revealed that Morel received financial, and political support from the British establishment itself, along with the “deep admiration” of racist Bertrand Russell. This ought to have provoked Hochschild to ask: Were the attacks by Morel and Casement against Leopold, a British operation, using a legitimate cause to eliminate an imperialist rival, and divert attention from their own nasty operations?

Hochschild’s refusal to at least raise such a hypothesis is disturbing, because it is how the British routinely escape scrutiny for their own evil imperialist practices in Africa.

—Lawrence K. Freeman

Lawrence Freeman is an Africa correspondent for *Executive Intelligence Review*.

The Great Project of the 15th Century

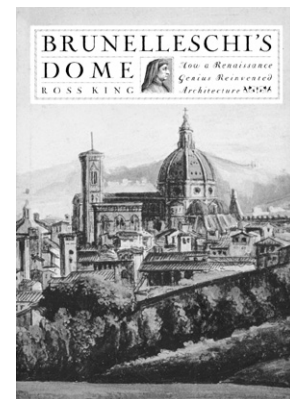
“What man, however hard of heart or jealous, would not praise Pippo the architect when he sees here such an enormous construction towering above the heavens, vast enough to cover the entire Tuscan population with its shadow, and done without the aid of beams or elaborate wooden supports?”

—Leon Battista Alberti

Most Americans today are unaware that the founding of this nation is, in significant part, the outcome of a “great project” of the early Fifteenth century in Florence: the design and construction of what is, even now, the largest (and, arguably, the most beauti-

ful) dome ever built. Now, with the release of this new book, Americans, who are the beneficiaries of the revolutionary events which took place in Florence, Italy, during the first half of the Quattrocento (1400’s), can become familiar with this spellbinding tale.

Indeed, the dome of Santa Maria del Fiore, the Cathedral of Florence, which still today towers over the city, has, appropriately, come to symbolize the Renaissance itself. Although the project involved the entire Commune of Florence, its workforce, its artisan class, and its population, who followed every development—in the same way that the American population followed the space



Brunelleschi's Dome: How a Renaissance Genius Reinvented Architecture

by Ross King
New York, Walker & Company,
2000
192 pages, hardcover, \$24.00

program in its heyday—it was, above all, the genius and determination of one man, Filippo Brunelleschi, who himself epitomizes the idea of the “Renaissance Man,” which made it happen.

Author Ross King, basing himself on original sources, including the first biography of Brunelleschi by Antonio Manetti, written in the 1480’s, has pulled together, in a compelling narrative that races along like a tightly written spy-thriller, many threads of the story—which, to my knowledge, have not appeared together in one place before, in an English-language publication—and woven them into a wonderful tapestry.

Mechanical Ability

Filippo was born in 1377, in the shadow of the half-built Cathedral. His father, the notary Ser Brunellesco, had voted in the referendum of 1367 that approved the design of the architect, Neri di Fioravanti, calling for a huge octagonal dome to crown the Cathedral. At that time, no one had the faintest idea how this would be accomplished. (Neri had left a model for his design, which later collapsed of its own weight, an ominous sign, which only added to the challenge!)

King reports that, from his earliest childhood, Filippo displayed an uncanny ability for solving mechanical problems. As a child, he would have seen the new machines that had been invented to raise large blocks of marble and sandstone to the top of the Cathedral. His apprenticeship, at age 15, to a goldsmith, began to prepare him for his life’s work: he began studying the science of motion, especially weights, wheels, and gears, knowledge that would stand him in good stead when he later undertook the daunting challenge of vaulting the enormous dome (143.5 feet in diameter) of Santa Maria del Fiore.

In 1401, Brunelleschi lost a competition to Lorenzo Ghiberti for the coveted commission to decorate the bronze doors of the Baptistry, directly opposite the Cathedral. This defeat became one of those serendipitous historical ironies, because it freed Brunelleschi to devote himself to the study of architecture. He left, almost immediately, for Rome, with

his friend, the sculptor Donatello, where he would stay for most of the next 15-16 years, studying the Roman ruins, including the Pantheon, with its huge dome. (The Pantheon, built by the Emperor Hadrian, at 142 feet across, and 143 feet high, had stood for 1,300 years as the world’s largest dome. With no visible means of support, it was called the “house of devils” by the Fifteenth-century Romans, who had no knowledge of the laws of tension and compression.)

By the time Filippo, now 40 years old, returned to Florence, in about 1416 or 1417, the tambour, or drum of the Cathedral, would have been completed, with 14-foot-thick walls to support the weight of the cupola. By then, Brunelleschi had already established his reputation as the inventor of linear perspective, through a famous experiment, which is aptly described and illustrated by King.

Capomaestro

The competition for the job of *capomaestro* (foreman) of the construction of the Dome is presented by King, in all its drama. Brunelleschi stunned the Opera del Duomo by proposing to build the huge vault, *without the aid of centering*. Perhaps not completely trusting Filippo’s revolutionary idea, the commission was divided between him and Ghiberti, a situation which rankled Filippo for years, until he managed to assume complete control over the project.

One of Brunelleschi’s leading disciples, the renowned architect Leon Battista Alberti, in 1441, just five years after the Dome had been completed, wrote a dialogue called, “*Della tranquillità dell’animo*” (“On the tranquility of the soul”). A character much like Filippo muses: “I am accustomed, most of all at night, when the agitation of my soul fills me with cares, and I seek relief from these bitter worries and sad thoughts, to think about and construct in my mind some unheard-of machine to move and carry weights, making it possible to create great and wonderful things.”

In fact, like Alberti’s imaginary inventor, Filippo had, repeatedly, to invent “unheard-of machines.” As King

tells us, “The hoist he created was to become one of the most celebrated machines of the Renaissance, a device that would be studied and sketched by numerous other architects and engineers, including Leonardo da Vinci.” One of Filippo’s machines, the *castello*, was later sketched by the young Leonardo, then working as an apprentice to the sculptor Andrea del Verrocchio.

Astronomical Observatory

The relationship between Paolo Toscanelli, “one of the greatest mathematicians and astronomers of the century,” and Filippo, who met in 1425, is also presented by King. Toscanelli, who described his friendship with Brunelleschi as the greatest association of his life, drew the map used by the Genoese sailor Christopher Columbus on his voyage in 1492. King tells us how, in 1475, “Toscanelli climbed to the top of the dome, and . . . placed a bronze plate at the base of the lantern. This was designed so that the rays of the sun would pass through an aperture in its center and fall some 300 feet to a special gauge on the floor of the cathedral, a stone inlaid in the Chapel of the Cross. Santa Maria del Fiore was thus transformed into a giant sundial!”

This instrument gave Toscanelli the ability to calculate, with far greater precision than previously, the exact moment of both the summer solstice and the vernal equinox. Toscanelli’s observations permitted him to refine the astronomical tables used by sailors and mapmakers, and to calculate the positions of the sun and the Pole Star throughout the year. Thus, Brunelleschi’s Dome played a significant part in the discovery of the New World.

I would urge anyone interested in learning about the “great project” of Fifteenth-century Florence to read this little book. If we, today, can revive the kind of joy at solving impossible problems, that Brunelleschi and his contemporaries brought to the building of the great Dome in Florence, civilization may yet find a way out of the terrible crisis that now confronts us.

—Bonnie James

For a successful dialogue, there must be a search for unanimity on some provable universal principle, of the sort which is embedded in the nature of mankind's relationship to the universe. What we must agree upon, is a functional definition of the nature of man, as distinct from the lower living species, and as the only known species which is capable of increasing its power to exist.

—LYNDON H. LAROCHE, JR.
September 22, 2000

Successful dialogue.

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Dürer's *Passions* Bring the Renaissance To Germany

'Agony in the Garden,'
Engraved Passion, 1508.

Over the course of the second decade of the Sixteenth century, during which time the Protestant Reformation was born, the greatest of the German Renaissance artists, Albrecht Dürer, initiated his own revolution by bringing to Germany the marriage of art and science, especially geometry, which he learned from the Italian Renaissance. He disseminated these new ideas through his art, especially his many prints—woodcuts and copperplate engravings—of which the most

important were those of Christ's Passion, the central story of Christianity.

Although often described as the leading artist of the Reformation, Dürer's work transcends the bitter religious struggle that engulfed Europe in his time. Dürer used his art, especially his prints, to spread the Renaissance idea that man—all men—are created in the image of the Creator. The images were highly valued, and praised by such figures as the great humanist Erasmus of Rotterdam.

Dürer fully exploited the potentialities of both the woodcut and copperplate media, to draw the viewer into the events he was depicting. He saw graphic images as 'letters for the unlettered.' Although the printing press had come into use in the 1450's, the vast majority of the population was still illiterate. To reach them, Dürer combined the power of Classical art, and the new printing technology, to uplift and ennoble the common man.

In the 'Agony in the Garden' ('Christ on the Mount of Olives') from the *Engraved Passion*, the engraving technique allows for considerably more detail and refinement of shading—the many 'colors' between white and black—than in a woodcut, thus permitting the artist a greater freedom of expression. The composition is fully self-contained: The figure of



Courtesy of the Fogg Art Museum, Harvard University Art Museums, Gray Collection of Engravings Fund



Courtesy of the Fogg Art Museum, Harvard University Art Museums, Gray Collection of Engravings Fund

'Lamentation,' *Engraved Passion*, 1507.

Christ curves slightly into the space of the picture, his right hand directs your eye to the upper left-hand corner, to the angel carrying the cross; the angel's motion is both inward, toward Christ, and downward, toward the sleeping Apostles, whose bodies form another curve, back, and inwards toward the figure of Christ. A large oval shape is thus formed, virtually filling the picture plane, such that there is no motion beyond the frame. Only fifteen episodes are depicted in this series, each one meant to be read as a self-sufficient chapter in a longer narrative.

* * *

Several of Dürer's *Passion* series were exhibited at the Fogg Art Museum, Cambridge, Mass., from September 9 to December 3.

‘Thinking through Singing’

David Shavin presents J.S. Bach’s *A Musical Offering* as a strategic intervention into the mind of Frederick the Great, and against the Venetian-run takeover of Leibniz’s Berlin Academy by a stable of ‘Enlightenment’ ideologues.



Jesus Christ and Civilization: Toward Ecumenical Dialogue



Erich Lessing/Art Resource, NY

‘Without the revolutionary change in religious belief, created by Christ, and spread by the Christian apostles and the martyrs, the creation of the modern form of nation-state would not have been possible,’ writes Lyndon H. LaRouche, Jr., in this explication of the role of European civilization in the global ‘Dialogue of Civilizations’ proposed by Iran’s President Khatami at the U.N. Millennium Summit this past September. Supplementing LaRouche’s essay, Renate Leffek presents Nicolaus of Cusa’s ‘On the Peace of Faith,’ in the context of President Khatami’s call, and the ongoing crisis in the Mideast.

Are You Rabelaisian?

A pair of articles introduce American readers to the world of François Rabelais, where, in the words of author Pierre Beaudry, you must be ‘totally outrageous, raunchy, crude in every way, absolutely stubborn in matters of truth, relentless against hypocrisy and all forms of popular opinion—but also, in a more profound way, you must be *AXIOM BUSTING*.’

