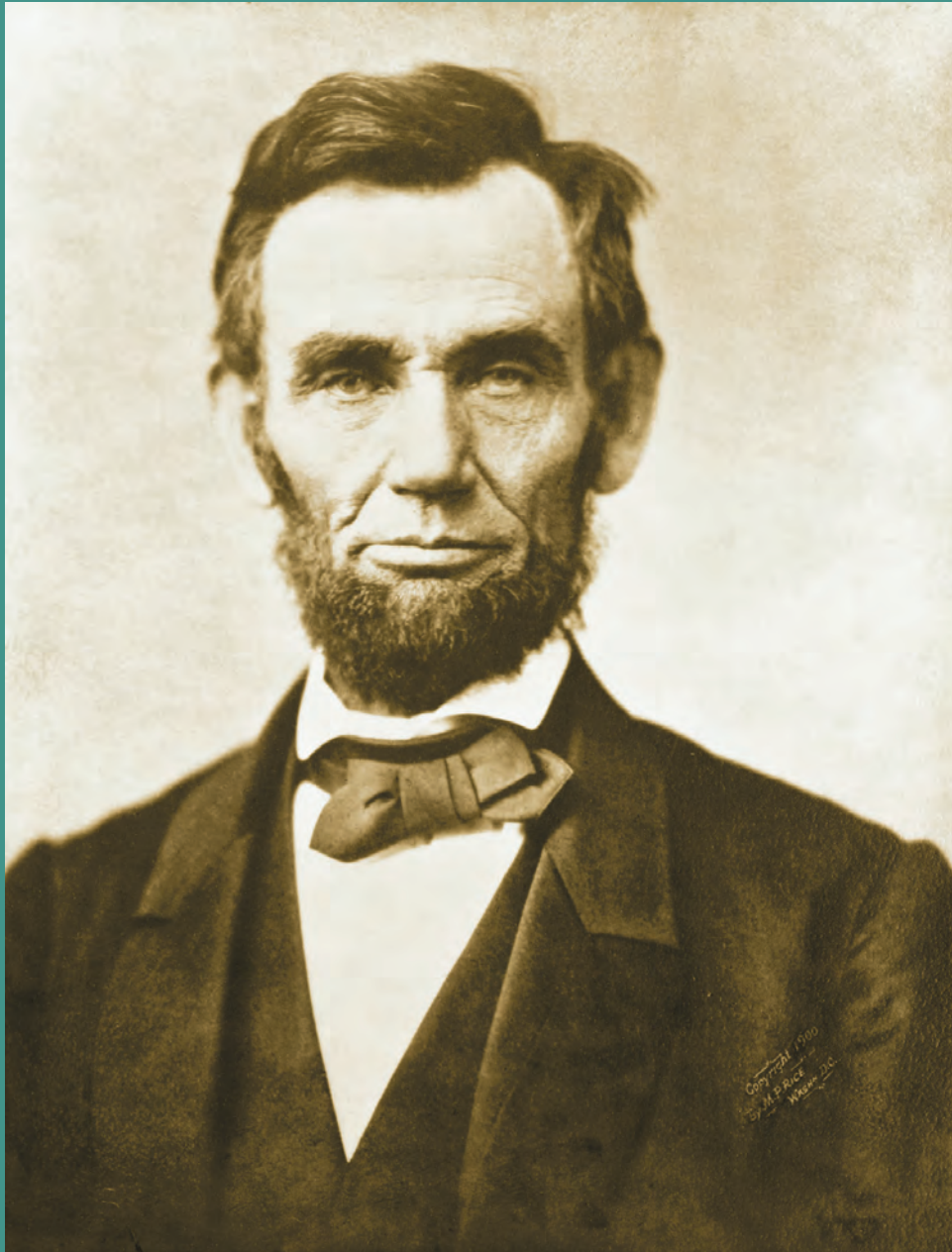


# FIDELIO

Journal of Poetry, Science, and Statecraft



Summer 2003

\$5.00

# A Gaussian Map of Principles

Rembrandt van Rijn's *Aristotle Contemplating a Bust of Homer* conveys a principle that leads directly into the deeper implications of Gauss's and Riemann's complex domain. In the painting, the eyes of both figures are fixed directly before them; yet, Aristotle's gaze is insufficient to guide him. To find his way, he reaches forward to touch the likeness of the poet, who, although blind in life, leads the blocked philosopher in a direction he would otherwise be incapable of finding.

Like the navigators of ancient

maritime civilizations, Rembrandt's Homer knows that "straight ahead" is not necessarily where your eyes point. These discoverers would mark their passage by noting the motions of celestial bodies, the which were charted as changes of position on the inside of the

sphere whose center was the eye of the observer. A stationary observer would note certain changes in the position of celestial bodies over the course of a night, and from night to night. A moving observer noted these changes, *plus* the changes in these changes, resulting from his own motion. These changes, and changes of changes, formed a map in the mind of the explorer—not a static map, but a map of the principles that caused the map to change.

Such a map of principles can

only be represented by the methods exemplified in Rembrandt's painting. Principles do not appear as objects in the picture, but as ironies that evoke the formation of their corresponding *ideas* in the imagination of the viewer. The scientist in pursuit of unknown principles must master the art of recognizing the ironies that appear, not only from known principles, but from those yet to be discovered.

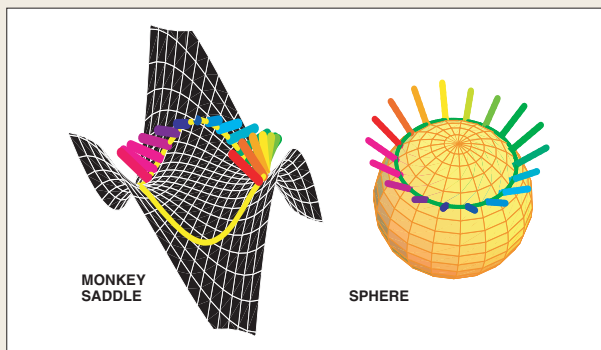
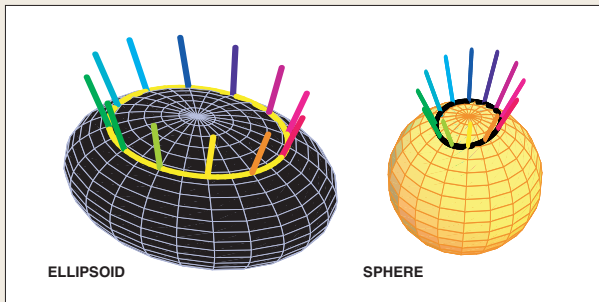
In the case of physical principles investigated by mathematical images, these paradoxes present themselves as anomalies, as, for example, the emergence of  $\sqrt{-1}$  within the domain of algebraic equations. The poetic scientist takes the existence of such anomalies as evidence of a principle yet to be discovered, and rethinks how his map must change to include this new principle.

C.F. Gauss measured this type of transformation as a change in *curvature*. This work was extended by Bernhard Riemann through his theory of complex functions, most notably in his major works on the hypergeometric and Abelian functions.

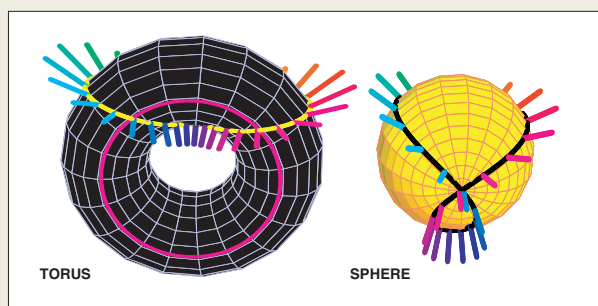
[SEE 'On Principles and Powers']



Rembrandt van Rijn, 'Aristotle Contemplating a Bust of Homer,' 1653.



*Gaussian mapping of three species of curvature. When mapped onto a sphere, the enclosed area of the monkey saddle is double-covered; an area that crosses the inside-to-outside boundary of the torus, maps into a figure-eight.*



# FIDELIO

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

Vol. XII, No. 2      Summer 2003

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*Fidelio* (ISSN 1059-9126) is published by the Schiller Institute, Inc., P.O. Box 20244, Washington, D.C. 20041-0244. [www.schillerinstitute.org](http://www.schillerinstitute.org)  
Editorial services are provided by KMW Publishing Company, Inc. © Schiller Institute, Inc.

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

Subscriptions by mail are \$20.00 for 4 issues in the U.S. and Canada. Airmail subscriptions to other countries are \$40.00 for 4 issues. Payment must be made in U.S. currency. Make check or money order payable to Schiller Institute, Inc.

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Alexander Gardiner, *President Abraham Lincoln, Nov. 8, 1863*. The true statesman. (Prints and Photographs Division, Library of Congress; color treatment by Alan Yue.)

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# Tragedy, or Triumph: Which Shall It Be?

As we enter the Twenty-first century with the U.S.-led attack on Iraq, the world is faced with a choice between two diametrically opposed conceptions of man and the organization of this planet. The choice between these two, will determine whether mankind will be plunged into a new Hobbesian form of universal fascism and perpetual war; or, if humanity will be capable of achieving true peace, based upon the economic development of the planet—and eventually the universe—through the realization of the principles of the American Revolution.

Unfortunately, the efforts of Lyndon LaRouche and the Schiller Institute were not sufficient to prevent the Anglo-American invasion of Iraq; but, they did succeed in delaying the outbreak of war, and through their exposure of the role of the “Chickenhawk” followers of the late Leo Strauss within the Bush Administration, they have created the possibility of defeating the immediate fascist threat.

In this issue of *Fidelio*, we report on two critical international conferences sponsored by the Schiller Institute. The first, convened in Bad Schwalbach, Germany in mid-March, concluded with the release of a declaration entitled “This War Must Be Stopped” [SEE page 5, this issue]. This conference, which occurred immediately after the launching of the war, recognized that the invasion of Iraq would only be the beginning of an unfolding “Clash of Civilizations,” through illegal, imperial preemptive wars, possibly even employing mini-nuclear weapons, until an international resistance were successfully launched—a resistance aimed not just at stopping this particular war, but at solving the underlying cause of the threat

of war, through the reorganization of the global financial system according to the guidelines for a New Bretton Woods laid out by LaRouche.

Because of the resistance to the illegal war, which arose both in what Secretary of Defense Donald Rumsfeld called the “Old Europe” of Germany and France, and among the most populous nations of the world, centered in Eurasia—Russia, China, and India, a new Eurasian Union has emerged as an *ad hoc* alliance against Anglo-American unilateralism, which has the potential to become a positive force for the Eurasian Land-Bridge, and for a new, cooperative global system of sovereign nation-states.

It was for the purpose of realizing this potential that, on May 26-27, the Centre for Social Justice and the Schiller Institute organized an international conference on the “World Situation After the Iraq War,” in Bangalore, India.

The Bangalore Declaration, “Toward a New World Order,” issued by this conference, states: “What we need is a new community of nation-states, non-aligned in military terms, but aligned against all forms of political, social, and economic injustice, and a global movement to pursue a new, just political-economical order” [SEE page 6, this issue].

It is in this context that we report on the introduction in the Italian Senate of a Resolution, co-sponsored by 29 Senators, calling on the Italian government to adopt the aim of creating “a new international monetary system,” to “define those measures necessary to eliminate the mechanisms which have led to the formation of the speculative bubble, and to the systemic financial crash, and to put into action programs of reconstruction of the world economy based on large infrastructure projects of continental dimension and on investments in the real economy, to increase the effective productivity of the economic system.”

But the key to the directionality of the world at this moment in history, lies in whether or not Lyndon LaRouche can successfully organize a Constitutional

## EDITORIAL

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“counter-coup” in the United States, against the neo-conservative followers of Leo Strauss—the men who, in the aftermath of Sept. 11, 2001, effected a coup d’état on behalf of a totally un-American, imperial policy.

The mass-distribution pamphlet *Children of Satan: The “Ignoble Liars” Behind Bush’s No-Exit War*, reviewed in this issue, identifies Vice President Dick Cheney, Defense Secretary Rumsfeld, Attorney General John Ashcroft, and their minions—Doug Feith, Lewis Libby, Paul Wolfowitz, Richard Perle, *et al.*—as followers of the fascist Leo Strauss and the Straussian policy. The objective of the LaRouche-organized counter-coup is to force the resignation or impeachment of this circle, beginning with the Vice President. Cheney is particularly vulnerable, owing to his use of forged documents and other intelligence, known to him to be false, to justify the invasion of Iraq, on the basis of Iraq’s alleged possession of weapons of mass destruction—none of which has been found as of this writing.

As LaRouche writes in our feature article, “The Historical Individual”:

“During each tragic moment of great crisis, every nation, every culture is gripped by the need for a sudden and profound change in its quality of leadership. Its survival then depends upon its willingness to choose a new quality of leadership which is typified by those extraordinarily exceptional individuals who stood, in retrospect like immortal souls, apart from, and above mere popular taste of their time. Through all the future history of mankind, as during the past, this presence, or absence of the determining role of the exceptional individual will always be, as it has always been, one of those milestones which mark those pathways of choice, toward either serenity or self-destruction, choices which close in on every culture at its moments of such great, self-inflicted peril as we face today. . . .

“In the course of future history, the only likely improvement over that record of the rare contribution by the exceptional personality, will never be more than,

## Longing

Ah! from out this gloomy hollow,  
By the chilling mists oppressed,  
Could I find a path to follow,  
Ah! I’d feel myself so bless’d!  
Yonder glimpse I hilled dominions,  
Young and green eternally!  
Had I wings with supple pinions,  
Thither to the hills I’d flee.

Dulcet concords hear I ringing,  
Strains of sweet celestial calm,  
And the tranquil breeze is bringing  
Me its sweetly fragrant balm.  
Golden fruits I see there glowing,  
Bobbing ’midst the leaf and root,  
And the flowers yonder growing  
Will not be the winter’s loot.

Oh, it must be fine to wander  
In eternal sunshine free,  
And the air in highlands yonder,  
How refreshing must it be!  
Yet the current’s raging daunts me,  
Which between doth madly roll,  
And the torrent rises sharply,  
To the horror of my soul.

I perceive a small boat swaying,  
Ah! but look! no helmsman’s there.  
Quickly in and no delaying!  
For her sails are live with air.  
Now you must have faith and daring,  
For the gods accord no bond,  
Only wonder can you carry  
To the lovely wonderland.

—Friedrich Schiller

hopefully, a greater number of such exceptional individuals than what is the unfortunately rare individual active in our imperilled nation today. The greatest peril of any crisis-wracked nation, such as our own, is a proliferation of moral mediocrities, or worse, mediocrities occupying the leading places where intellectual and moral giants are needed. Such is the choice provided now, between the opportunity, or doom awaiting the U.S.A., in particular, at the present moment of global crisis. . . .

“Our nation has a choice; you must choose your leaders accordingly. Tragedy, or triumph: which shall it be?”

## THE BAD SCHWALBACH DECLARATION

# ‘This War Must Be Stopped’

*The following emergency declaration was passed on March 23, 2003 by the participants in the International Conference of the Schiller Institute in Bad Schwalbach, Germany, coming from 45 countries: Argentina, Austria, Belarus, Belgium, Cameroon, Canada, China, Congo, Croatia, Cyprus, Denmark, Egypt, Eritrea, Finland, France, Georgia, Germany, Great Britain, Hungary, India, Iran, Iraq, Italy, Korea, Kuwait, Mexico, Morocco, Netherlands, Nigeria, Norway, Peru, Poland, Russia, Rwanda, Slovakia, Sudan, Sweden, Switzerland, Togo, Tunisia, Uganda, Ukraine, United States, Venezuela, and Zimbabwe. See page 55 for news coverage.*

**1.** Not only must the ongoing war of aggression against Iraq be condemned as completely illegal, and as an assault against international law—it must be stopped! It must be stopped because it opens up an era of anarchy and of return to the rule of “*Faustrecht*” (right of the strongest); but this time, under conditions of the killing-power of modern weaponry, or even nuclear weapons. As Iraq is only the first target of such illegal imperial preemptive wars, this unfolding “Clash of Civilizations” has to be brought to a halt, now!

**2.** We are presently experiencing the end phase of a systemic collapse, financial and other, in which the post-war institutions, for example, the I.M.F., NATO, and the European Union, are breaking apart. Therefore, let us create new institutions, which better serve the interests of the peoples and the nations of the world.

Specifically, all those governments in the United Nations which have spoken out against the Iraq war, should come together now, and call for an emergency conference, to urgently reorganize the global financial system according to the guidelines for a “New Bretton Woods,” laid out by Lyndon LaRouche.

**3.** The “Eurasian Union” that has emerged as an ad hoc alliance against the Anglo-American unilateral war, should proceed to implement the needed alternative: The Eurasian Land-Bridge infrastructure program must become the locomotive for world development. Based on the principles of physical economy, these long-term infrastructure projects of some 25 years, financed by state credit generated by sovereign nation-state governments, can overcome the depression and mass unemployment. The Eurasian Land-Bridge is not limited to Europe and Asia, but is designed to extend through the Middle East into Africa, and across the Bering Strait to the Americas. In this way, we commit ourselves to repudiating once and for all the central banking, free trade, colonial-imperial order which leads to destruction and war.

**4.** In order to stop this “Clash of Civilizations,” leaders of nations from around the world must act to bring about a change of policy in the United States of America. One lever for doing this is the U.S. Presidential election campaign; and here, above all, the candidacy of Lyndon LaRouche. A pre-candidate for the Democratic Presidential nomination, Lyndon LaRouche is devoting all his energy to bringing the United States into this process of peaceful world reconstruction. This process spearheaded by Lyndon LaRouche—and not imperial war—is the true interest of America.

**5.** We can only succeed in achieving peace and building a better world, if we consciously create a new Renaissance. The best way to do this is through a dialogue of civilizations among all nations participating in the great Eurasian Land-Bridge development project. This dialogue should focus on the universal image of Man as a cognitive being uniquely endowed with the gift of creative reason, which constitutes, therefore, the very basis for the notion of human dignity.

**6.** The crisis in the United Nations Security Council over the Iraq war has revealed the need to enhance the currently inadequate concept of international law, by grounding it more deeply and rigorously in the concept of natural law. The relations among nations, as among individuals, must be in harmony with the laws of universal Creation.

**7.** Mankind has probably never been in such an existential crisis as this. Every human being is called upon to grow morally, in order to take responsibility for the outcome of this historical moment. Ordinary men and women are called upon to take leadership. In an extraordinary moment like this, one cannot transfer the responsibility to existing institutions, which either contributed to the current tragedy, or did not prevent it. All people of good will, but especially the youth of the world, must produce the leadership necessary to guide the world to safety.

## THE BANGALORE DECLARATION

# ‘Toward a New World Order’

*On May 26-27, 2003, the Centre for Social Justice and the Schiller Institute organized an International Conference on the “World Situation After the Iraq War,” in Bangalore, India. The conference, the first of its kind in Asia, was attended by 260 participants, and was addressed by eminent personalities, experts, and scholars from several countries. A major contribution came from educated, politically aware young men and women, who took an active part in the discussions. After intense deliberations, the conference issued the following statement, entitled the “Bangalore Declaration.” See page 58 for news coverage.*

The U.S.-led attack on Iraq is the most serious development in the 21st Century, the beginning of a new millennium, that has raised some fundamental questions about the international orders, the rights and obligations of sovereign nation-states, and the use of force in pursuit of objectives that are questionable.

The massive military attack by Anglo-American forces was carried out in spite of globally widespread demonstrations by peace-loving people against the war, the opposition of a majority of members of the U.N. Security Council, especially of the three permanent members of the Council. It is significant that in spite of the majority of the U.N. Security Council strongly supporting it, the process of peaceful resolution of the situation, especially Iraq’s disarmament of weapons of mass destruction, was not allowed the opportunity to work through the U.N.-established inspection system, which was proceeding satisfactorily. Since the matter was under active consideration of the U.N. Security Council, whose primary responsibility continues to be international peace and security, U.S.-U.K. decision to proceed with the war on their own without a U.N. mandate assumes even more serious dimensions. The war, instead, was launched in great hurry.

The charges that Iraq possessed weapons of mass destruction in violation of its international treaty obligations and U.N. resolutions, and that Iraq supported international terrorism, were used as the main reasons for launching the war under the principle of pre-emption against a threat to U.S. security. However, in continuation of the reports of the U.N. and IAEA inspection system, and in spite of the most intrusive and extensive search by the occupation forces during and after the war, no evidence to support U.S.-U.K. claims has been found so far. On the other hand, there are many media reports that U.S.-U.K. intelligence reports cited in support of their case at the U.N.

to use force are considered highly questionable.

The ostensible reason for the war was also based on the concept and goal of “regime change.” The United States administration has also raised the prospects of the need to change regimes in other countries. It must be emphasized that this concept completely, and cynically, undermines the very concept of sovereign states and violates the U.N. Charter, that are the bedrock of the international system. We call upon major countries like China, France, Germany, India, Japan, and the Russian Federation to initiate a process of dialogue with the United States to evolve a common approach to effectively meet the challenges of international peace and security in the future based on the principles of the U.N. Charter and Panchsheel.<sup>1</sup>

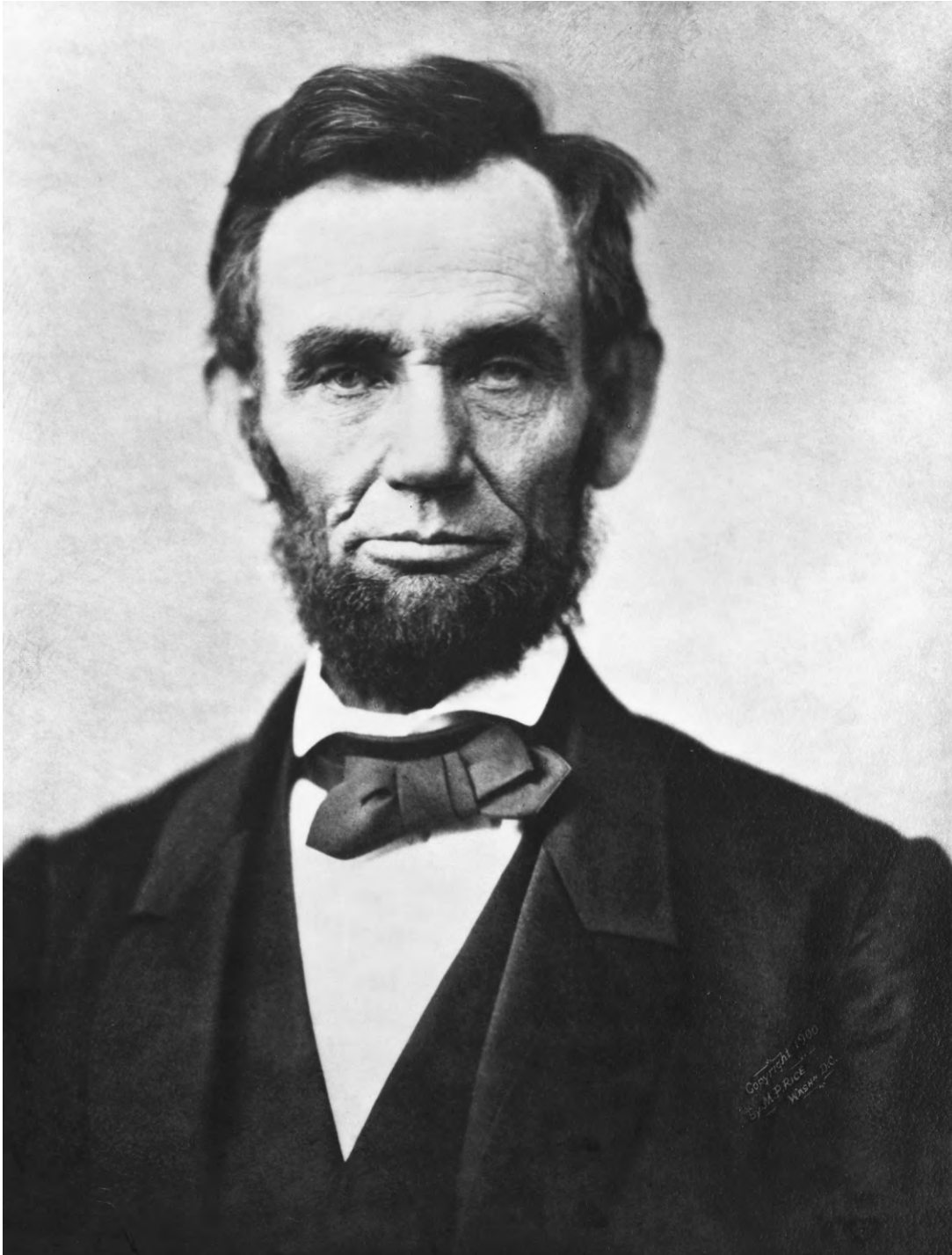
The world situation today as a consequence of the war on Iraq demands the people of the world come together—as they showed in simultaneous demonstrations in 354 cities of the world before the war started—to take an active part in promoting peace and prosperity with dignity and social justice in the world. Establishing a just and equitable economic order in the world is an urgent necessity if the vast majority of people in the world are to enjoy the benefits of human and scientific progress. The people’s will in expanding democratization of the world is the surest way to guide political will toward this direction.

Developments leading to war, especially the position adopted by some of the leading powers, demon-

*Continued on page 86*

1. The Five Principles of Peaceful Co-existence of nations, formulated in June 1954 by Indian Prime Minister Jawaharlal Nehru and Chinese Prime Minister Zhou Enlai. The principles are: mutual respect for each other’s territorial integrity and sovereignty; mutual non-aggression; non-interference in each other’s internal affairs; respect for mutual equality and working for mutual benefit; and peaceful co-existence.

**The greatest peril of any crisis-wracked nation, such as our own, is a proliferation of moral mediocrities, or worse, mediocrities occupying the leading places where intellectual and moral giants are needed.**



*President Abraham Lincoln, an American intellectual and moral giant. Photograph by Alexander Gardiner, Nov. 8, 1863.*



# The True Statesman

# The Historical Individual

by Lyndon H. LaRouche, Jr.

October 20, 2002

In a time of crisis, like today's, the typically failed political leader is like the narcissistic actor who poses for his audience, from on stage, or on camera, while gloating, *sotto voce*, "Look at me!" He is more or less indifferent to the reality of the circumstances under which he postures; the objective of his performance, is, like that of a prostitute prowling the tawdry street, merely seduction.

In contrast to such pathetic creatures as that, the great Classical actor thinks and acts as one from the ancient Classical Greek stage, revealing the character he plays, by speaking from his place of concealment from behind a mask. As Shakespeare's character Chorus warned the audience, at the onset of *King Henry V*, see what you hear performed on today's stage, not by looking at the images on the poor stage of that theater, but upon the nobler, supernal stage of your imagination.

Shakespeare's Chorus gave the audience a knowing look, which forewarned them, silently, that when the play had ended, they would be astonished to be returned from the grandeur of the imagination, to see, then, where Chorus had stood, those actors who are not the roles which they had just played. So, in life, as on the Classical stage, so does the truly great statesman do, as Benjamin Franklin, Abraham Lincoln, and Franklin Roosevelt did,

and so did the historical, sublime Jeanne d'Arc or Rev. Martin Luther King, Jr. When such real-life actors as these appeared no more on the transient stage, the soul of such exceptional leaders lived on, unseen, immortal, more powerful in death than in life before.

The Classical artist, as actor, or composer, is a copy of such exceptionally great political leaders as those. He or she is a model, who teaches the people and their proper leaders the art of imparting to the imagination of an audience, what the poet Shelley identified as profound and impassioned conceptions respecting man and nature. It is by this same standard required for the exceptional political leader, that the performance of that artist, as an artist, is to be judged.

I explain.

During each tragic moment of great crisis, every nation, every culture is gripped by the need for a sudden and profound change in its quality of leadership. Its survival then depends upon its willingness to choose a new quality of leadership which is typified by those extraordinarily exceptional individuals who stood, in retrospect like immortal souls, apart from, and above mere popular taste of their time. Throughout all the future history of mankind, as during the past, this presence, or absence of the determining role of the exceptional individual will always be, as it has always been, one of those milestones which mark those pathways of choice, toward either serenity or self-destruction, choices which close in on every culture at its moments of such great, self-inflicted

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*This essay first appeared in Executive Intelligence Review, Nov. 1, 2002 (Vol. 29, No. 42).*

peril as we face today.

In the following pages, I shall show, that, as in great Classical tragedies portrayed on stage, in such times as this present moment, a moment of imperilled European civilization as a whole, the nation whose people abhor the exceptional individual in favor of popular opinion, is already doomed to be brought down: brought down, like foolish Romans drunk from their cheering for the popular mass entertainments of the Colosseum then, or foolish audiences at today's football stadium, rock concert, or video orgy, a people doomed by its own habituated, popular, inherently tragic misbelief in comfort and pleasure.

In the course of future history, the only likely improvement over that record of the rare contribution by the exceptional personality, will never be more than, hopefully, a greater number of such exceptional individuals than what is the unfortunately rare individual active in our imperilled nation today. The greatest peril of any crisis-wracked nation, such as our own, is a proliferation of moral mediocrities, or worse, mediocrities occupying the leading places where intellectual and moral giants are needed. Such is the choice provided now, between the opportunity, or doom awaiting the U.S.A., in particular, at the present moment of global crisis.

So, over the thousands of years of that European history sprung, as the child of Egypt, from ancient Greece, the role of the exceptional individual, has been the subject-matter of those great legends, tragic histories, and dialogues, which reflect the record of mental life of entire cultures from our past. The great Classical historians, such as Aeschylus, Plato, Shakespeare, Lessing, and Schiller, have set the real-life choice between what are named *the tragic* and *the sublime* on stage. Now, it is, once again, the turn of our nation, and you, the people who live within it, which waits to be judged by future audiences, when your tale, in turn, is relived upon that same Classical stage.

Our nation has a choice; you must choose your leaders accordingly. Tragedy, or triumph: which shall it be? There is nothing magical in that choice. The choice can be a clear and rational one, if you are willing, unlike the failed Denmark of Shakespeare's *Hamlet*, to see it so.

I explain.

## Where Does True Imagination Dwell?

Properly spoken, names for what Schiller defined as the *sublime*, like *spirituality*, *immortality*, *the imagination*, and *truth*, refer to ennobling experiences which occur only among human beings, never to lower forms of life. The human individual is awarded a natural power to know these higher conditions of experience, if he, or she uses it.

Unfortunately, so far in history, few of us have ever actually come to develop our innate power to know the reality to which those specifically human qualities refer. Most entrap their sense of personal identity within the prison of an ivory-tower delusion, such as the goldfish-bowl-like mental prison of the empiricist or Cartesian, who knows actually nothing of the real world, knowing only the images on that screen where the delusions called sense-certainty are displayed, and felt. In times of great crisis, society will be saved only if leadership is given to those relatively few free souls among us, to certain from among those "ugly ducklings" whom fools call "eccentrics."

The indispensable leaders for such times, are those who have succeeded, from early in childhood, in letting ourselves be taken over by that natural potential for the sublime. Those who have kept good faith with that potential, born within each of us, are, therefore, the only qualified leaders of nations for such times. They are, therefore, *exceptional*.

Within the ancient to present span of today's globally extended European civilization, one name, that of Plato, is best known for understanding this distinction of the exceptional, Socratic figure in society. For this reason, Plato's dialogues are sometimes identified as *spiritual exercises*. All discoveries of what are experimentally validated as *universal physical principles*, such as Johannes Kepler's uniquely original discovery of universal gravitation, were produced as the fruit of that method of *hypothesis* expressed by the Platonic dialogue.

The relevance of this for defining the exceptional individual, is elementary. Plato supplies many examples.

The human sensory experiences are an expression of the working relationship of the sense organs to a central nervous system. What we learn through our sense-experience, is the power to recognize a certain effect of the universe's actions upon those sense-organs. What we perceive in this way, is not reality, but the mere shadow of the effect of actions by the real, unseen universe, chiefly from outside our skins, on the sense-organs embedded within our living biological organism. Therefore, in his *Republic*, Plato compares sense-experience to shadows cast on the walls of a dimly firelit cave. So, the Apostle Paul writes to the same effect in 1 Corinthians 13.

However, the human mind has an experimentally provable power which is superior to mere biology, a quality called *the power of reason*, a higher power which is unique to the members of our species. This power is also known as *the power of hypothesizing*. Through this power, we are equipped to discover what can be recognized by societies as *universal physical principles*, *hypotheses* whose validity can be demonstrated by those same, suitable

forms of experiment displayed in the span of Kepler's *New Astronomy*.<sup>1</sup> Such principles could never be seen by the senses, just as our unaided senses could never perceive the interior of an atomic nucleus; but, once we have proven the principle, we are able to apply that principle to make provable, efficient changes in the real, but unseen world outside our sense-perceptual powers.

In modern times, ingenious use of scientific progress enables us, more and more, to compensate for even the nearly full impairment of faculties of seeing, hearing, touch and so on. The famous case of Helen Keller illustrates the principle involved: the loss of sensory faculties does not lessen the innate power of the human mind to know the universe even by artificial substitutes for sensory organs. It is with the mind's *spiritual* power of hypothesis, not sense-certainty, that man knows the universe.

This view of the efficiency of the experimentally grounded power of hypothesis, defines a real universe, a higher universe, beyond the shadowy illusions of a shadow-world of sense-perception. As for the case of Helen Keller's remarkable education, this real world is fairly described as *the universe of the scientific imagination*. It is the world of that *scientific truthfulness* which should always be the scientist's working approximation of *truth*. It is persons whose minds dwell consciously in that real world of truth, beyond illusory sense-certainty, which are the *exceptional* ones whom we may recognize as the great true Classical scientists in the tradition of Plato, such as Leonardo, Kepler, Leibniz, and Gauss, the great Classical artists such as Bach and Beethoven, and the great leaders for the perilous times of great crisis.

In the legacy of the Biblical Moses, this power of reason, this power of hypothesis, which is otherwise knowable as the quality of *spirituality*, defines man and woman equally as made in the image of a personality known as the Creator of the universe, and as given powers and responsibilities akin to His.

Before we come to politics, I must explain the significance for this for physical science, as follows.

## The Lesson of the Noösphere

Vladimir I. Vernadsky, like Mendeleev, one of the exceptional scientific geniuses of modern Russia, was the

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1. This power of reason is otherwise named natural law, as opposed to a *merely positive law*. Kepler's process of uniquely original discovery of a universal physical principle of gravitation, as presented autobiographically in his *The New Astronomy*, is an example of the process of natural law. Leibniz's uniquely original discovery of a universal physical principle of least action, and Gauss's 1799 announcement of his uniquely original discovery of the fundamental theorem of algebra, are also examples.

first to present adequate definitions of what he named, respectively, the *Biosphere* and *Noösphere*.

He combined his own work in the field known as biogeochemistry, with the discoveries of Louis Pasteur and Pasteur's successors, to define a universal principle of life more sharply, as a universal class of physical principle, one distinct from the physical chemist's experimental definition of non-living processes. He defined that experimentally exhibited, increasing influence over the non-living processes of our planet, as presenting us with a *Biosphere*.

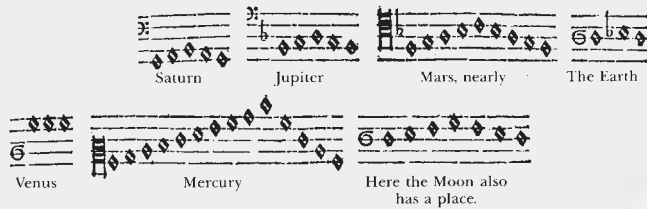
Using the same experimental method, Vernadsky demonstrated that the principle of discovery of universal physical principles, which occurs only within the mind of the human individual, exerts a power to change the Biosphere itself, as it were from the outside. Since these powers of the human create principled effects not otherwise existent, such powers are not only physically efficient; they are universal physical principles. Since these principles exist efficiently, but outside the bounds of sense-certainty, they are a quality of *physically efficient, spiritual powers*, specific to the human mind, and efficient in their power over what is thought of as the material universe. This defined the *Noösphere*.

In broader terms of reference, Vernadsky's conception of the Noösphere was not an entirely new conception of the way in which the universe is organized. For example, I had adopted a similar conception of the general, categorical organization of our universe during late adolescence, that as a product of my personal defense of Leibniz's monadology against Kant's *Critiques*. Vernadsky's notion of a Biosphere had been a legacy of a Classical Greek conception of a *hylozoic* universality, a notion also inherent in the work of Plato. Plato's dialogues, notably the *Timaeus*, define that hylozoic universe as bounded by a still higher, physically efficient, *spiritual* power, one corresponding to human reason; that already implied what Vernadsky named the Noösphere. The crucial difference is, that Vernadsky's thorough development of the experimental notion of biogeochemistry to the point of defining a Biosphere experimentally, provided the empirical-scientific basis for also defining a Noösphere in a similar way.

These *spiritual* powers expressed as hypothesizing, are the Classical domain of the true, the efficient *imagination* which acts, through our intention, to change the universe which we inhabit.

These discoveries presented Vernadsky with two additional challenges which he was not able to solve within any of the relevant known writings produced by the close of his life. First, since discoveries of principle are generated only within the sovereign bounds of an indi-

It is with the mind's *spiritual* power of hypothesis, not sense-certainty, that man knows the universe.

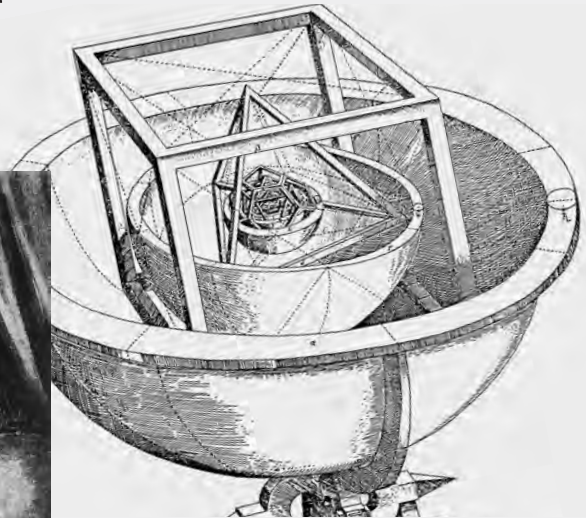


Johannes Kepler.  
**Right:** Geometrical model of the solar system as nested Platonic solids, from "Mysterium Cosmographicum."

**Above:** Harmonic relations of the planets expressed in musical notation, from "The Harmony of the World."



The Granger Collection



vidual human mind's *cognitive* (hypothesis-generating) processes: by what principles are such ideas transmitted among the individuals within society, and from one society to another, as in a Classical-humanist mode of education? Second, if such cognition is an efficient mode of physical action on the universe, what is the corresponding, Gauss-Riemannian physical geometry of that universe, that it permits the efficiency of such creative action by human cognitive powers to change the universe?

I have presented the essential principles which point to the answers to those two questions, in other published locations. The exceptional individual suited to serve as a leader for time of crisis, differs from the usual political figure in a specific, and usually fundamental way.

I explain.

## Why Leadership Is Indispensable

Although what is called a classroom Euclidean geometry, is less false than a customary classroom arithmetic, it conditions the misled mind of the student to accept a falsified, science-illiterate's notion of the world of space, time, and matter. A Euclidean geometry is an attempt to explain the phenomena of sense-certainty in a way which is consistent with the way in which the poorly developed mind foolishly mistakes sense-certainty for physical reality.

Nonetheless, the geometry of Euclid's *Elements* contains, in part, useful reports of certain stubborn internal contradictions, reports which we have received from ancient Classical Greeks of the tradition from Archytas and Plato to Eratosthenes and Archimedes. These contradictions, which include the implications of constructing a doubling of the square, and the cube, and the physical implications of what are called the Five Platonic Solids, lead toward modern discoveries in a physical geometry existing outside the bounds of either a childish counting-number arithmetic, or a Euclidean or like sort of ivory-tower (*a priori*) geometry.

A modern appreciation of this work from Classical Greece's history, is identified, typically, by five principal categories of discoveries by modern European science: (a) Kepler's discovery of universal gravitation; (b) Fermat's discovery of a principle of quickest time, as opposed to shortest distance; (c) the combined effect of the work of Huyghens, Leibniz, and Jean Bernouilli, as expressed in Leibniz's uniquely original discovery of the calculus and the associated "quickest time" principle of the true infinitesimal and the elementary catenary form of universal least-action; (d) Gauss's first, 1799 report of his uniquely original discovery of the fundamental theorem of algebra; and, (e) Riemann's continuation of Gauss's 1799 announcement in his 1854 definition of the universal principles of a physical geometry. These five, sampled

sets of discoveries point to the basis for my own original discoveries in a branch of science founded by Leibniz, the science of physical economy.

The application of the science of physical economy, so situated, to the notion of the Noösphere, provides us a sense of the kind of anti-Euclidean geometry<sup>2</sup> which we must employ, for a modern understanding of that real universe which exists beyond naive sense-certainty.

That corrected, Riemannian view of a Noösphere, provides us a conceptual framework, within which to examine the differences between the actual behavior of a society, and notions consistent with a Riemannian form of Noösphere. This approach enables us to conceptualize the problem posed by the pathological effects of some among the implicitly axiomatic assumptions of currently prevalent popular opinion. Those pathological effects, we then treat as the characteristic, *systemic* pathologies of that culture. This approach to assessment of political-economic systems, has been the source of my unmatched success in published, long-range economic forecasting during the recent thirty-five years.

Although the potentially fatal systemic disorders of currently prevalent U.S. popular and other leading opinion, are not limited to the increasing, axiomatic follies of current, post-1964 U.S. economic policy of practice, all of the important such axiomatic disorders, economic or other, may be, and must be correlated with the specifically political-economic follies.

To provide the reader a fair view of the relationship of the exceptional leading individual to today's U.S. existential crisis, focus upon the 1964-2002 process of unfolding transformation of the U.S.A. from its earlier characteristic as the world's leading producer society, to its 1964-2002 progressive decadence as a "post-industrial" consumer society, a society in imitation of such respectively ancient and medieval models of imperial maritime powers as Rome and Venice.

The potentially fatal systemic conditions of social-political systems, such as that of the 1964-2002 U.S.A. today, are expressed by fundamental errors of assumption which underlie the way in which a society stumbles, more or less unwittingly, into making its choices of

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2. To the best of my information so far, the concept of an "anti-Euclidean, rather than "non-Euclidean" geometry was introduced by one of Gauss's two principal teachers, Abraham Kästner. In fact, Gauss's discovery of a mathematical form of anti-Euclidean geometry, is reflected in his 1799 publication of his original discovery of the fundamental theorem of geometry. The discoveries of Lobachevsky and Janos Bolyai, are rightly distinguished from Gauss's and Riemann's anti-Euclidean geometries as "non-Euclidean" geometries, which amend, rather than overthrow Euclidean geometry.

action, and inaction. Sooner or later, the continued toleration of such flawed sets of implied axiomatic assumptions, brings the conflict between society and nature to a condition approaching an existential crisis. It must then, like the U.S.A. today, alter its implied set of axioms, or collapse. This is the condition of crisis from which only the society's acceptance of the leadership of an exceptional individual can rescue that nation. So, Hamlet's foolish adherence to his Denmark's ruling custom doomed the Denmark of that tragedy, as Wallenstein's failure to defy his oath for the sake of natural law, his failure to overturn the Habsburg order, condemned Europe to more than a dozen horrible years of a continued religious war.<sup>3</sup>

Hamlet's folly was that, in the end, as he confesses in the Third Act soliloquy, he, like his Denmark of that time, adhered to that custom by which it destroyed itself. So, as Shakespeare's Horatio warns, even as dead Hamlet is carried from the stage of the same continuing, habituated cultural folly, he doomed not only himself, but the kingdom whose customary folly he had followed into death.

So, in a later time, the German generals replayed the folly of Shakespeare's Hamlet, and Schiller's Marquis de Posa or Wallenstein, in betraying Hitler's adversary, Chancellor von Schleicher, in the events of January 28-30, 1933, and, again, in the events of Summer 1934. For this, the institution of those generals paid dearly in July 1944, as the foolish Kaiser Wilhelm and his nation had played the fool, in backing the foolish Habsburg Kaiser, in Summer 1914. In these, and many, many cases in actual history, the ugliest tragedies are more often the fateful outcome of adhering to a flawed tradition, than violating it in that timely way consistent with that higher authority which is the same natural law invoked by the United States on July 4, 1776.

For the uses of modern science, including economic analysis, Gauss's 1799 report of his fundamental theorem of algebra, founds a modern mathematical form of anti-Euclidean geometry, by a devastating attack on the empiricist follies of D'Alembert, Euler, and Lagrange. That latter trio had dedicated their careers to defending, as Descartes had done, a pro-empiricist reading of the first nine books of Euclid's *Elements*, by sundry, fraudulent denials of the real existence of what they foolishly and fanatically deprecated as "imaginary numbers." Gauss successfully addressed the same problem which those leading empiricist mathematicians refused, axiomatically,

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3. Friedrich's Schiller's account in his *Wallenstein* trilogy, makes that same point, as does his earlier treatment of the essentials of actual history, in his *Don Carlos*.

to comprehend, the so-called “Cardan” paradox.

Gauss recognized what ancient Greek scientists, including Archytas, Plato, and Eratosthenes, had defined as that physical principle of construction, the which is expressed by solutions for paradoxes such as the construction of a doubling of the square, and of the cube, and the Platonic solids. Gauss recognized the same notion of physical *powers* cited by Plato for the case of the doubling of the square. Gauss showed this again, thus situating, in algebra, what Leibniz and Bernouilli had shown in their treatment of the catenary’s reflection of a principle of universal least action, and also in their showing of the related significance of natural logarithms. These mathematical paradoxes reflected the natural, *physical* geometry of what Gauss defined as the complex domain, outside the unnatural, “ivory tower” mathematics of the celebrated mathematicians Euler and Lagrange.<sup>4</sup>

Gauss’s work provides the basis for a general understanding of formal mathematics from the standpoint of experimental physical science, rather than an “ivory tower” (*a priori*) approach to so-called “pure” mathematics. This approach is necessary for a successful scientific treatment of any measurable physical feature of a modern political-economy. This conceptual approach permits the development of reasonable measurements of growth or collapse of the physical economy of a nation, or group of nations. This conceptual approach requires emphasis on study of medium- to long-term cycles in creation and depletion of physical capital improvements over the medium to long term. As I have demonstrated repeatedly, by my uniquely consistent success in long-range economic forecasting over recent decades to date, that view of capital cycles, is indispensable for defining the systemic characteristics of modern economy over the medium- to long-term span.

So it is, that scientific progress depends upon the application of experimentally validated discoveries of

universal physical principle, discoveries which never occur except as the work of an individual discoverer’s sovereign powers for hypothesizing. So, the same quality of creative powers of the exceptional individual within society, provides the corrective changes in ways of thinking, the quality of exceptional leadership on which the survival of a self-imperilled nation or culture repeatedly depends.

I explain.

## The Politics of the Complex Domain

The complex domain, as defined by the pioneering work of, chiefly, Gauss and Riemann, presents us with a physical geometry of real powers, a real universe, counterposed to the mere shadow-world of naive sense-certainty. What is “imaginary” is the Euclidean, or quasi-Euclidean form of “ivory tower” geometry, which sees only shadows of a real, physical geometry, not the physical substance which the shadows reflect. Nonetheless, in any competent understanding of the origins and cure of systemic crises, such as the world’s self-inflicted, presently onrushing monetary-financial collapse, the cause of that calamity is the false assumptions which are implicitly valued, socially, politically, to possess the authority of axioms, that function approximately as if they were real axioms of an actual universe. Therein, in such intermingling of combined valid and false, popular assumptions, lies the cause for those qualities of systemic crises which sometimes bring about the extinction of once-powerful empires such as those of Biblical Belshazzar’s Babylon and Rome.

A critical study of the pathological features of a Euclidean geometry helps the student’s development of insight into the relevant characteristics of systems premised on an assumed *a priori* set of deductive definitions, axioms, and postulates, such as those of a Euclidean deductive (“logical”) system of theorems and corollaries.

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4. The following matter is of such relevance for the topic being developed here, that the following notes are implicitly required. Gauss’s pioneering in the anti-Euclidean geometry of his teacher Kästner, dates from 1792, and plays a crucial part in the work leading to the 1799 publication of the discovery of the fundamental theorem of algebra. Unfortunately, the tyrant Napoleon Bonaparte’s designation of Lagrange as Napoleon’s favorite, occurred shortly after the 1799 publication of Gauss’s first paper on the complex domain. The British appointment (e.g., by the Duke of Wellington) of London’s asset, the despicable French Restoration monarchy, continued the published, fraudulent attack on Gauss of the then-deceased Lagrange; this anti-Gauss policy was continued under the predominant control of the hoaxsters Laplace and Cauchy. On the continent of Europe generally, as in Hanover, conditions did not improve until the 1840’s. Gauss himself did not reference the anti-Euclidean implications of his 1799 paper, until qualified references, confidentially, to Janos Bolyai’s work (1832) in his correspondence with

Wolfgang Bolyai, and, quasi-publicly, in later correspondence on the matter with C.L. Gerling (e.g., 1844) and H.C. Schumacher (e.g., 1846). Thus, in Gauss’s later reports on the fundamental theorem, Gauss was prevented, politically, from referencing his 1799 attacks on Euler’s and Lagrange’s follies. The truth of the anti-Euclidean implications of the 1799 announcement was first brought clearly to the surface by the 1854 *Habilitationschrift* of Gauss’s protégé Bernhard Riemann, “*Über die Hypothesen, welche der Geometrie zu Grunde liegen*” [“On the Hypotheses Which Underly Geometry”]. Riemann there traced the premises on which his own definition of an anti-Euclidean (*not non-Euclidean*) physical geometry rested, as to the relevant Gauss work on biquadratic residues, and Gauss’s work on the general principles of physical-space-time curvature. The paradigmatic metric of the complex domain, as defined by Gauss-Riemann, is the catenary-keyed notion of a universal principle of a quickest pathway of physical least-action, as had been developed jointly by Leibniz and Jean Bernouilli.

**I** have presently two principal missions. First, to get you safely through the worst of the presently onrushing world and national crisis, and, second, to foster a new leadership, from among the ranks of our young people, which will understand the systemic features of history, and, therefore, were much less likely to make mistakes as foolish as most members of the recent two adult generations have made until now.



EIRNS/Philip Ulanowsky

*Lyndon LaRouche talks with members of the LaRouche Youth Movement, Labor Day conference, September 2002.*

Study of the falsehoods inhering in any such deductive system, is key for understanding the pathologically systemic states of general belief responsible for self-inflicted cyclical-systemic crises, such as that rather immediately threatening the early disintegration of the U.S.A. today.

The principal cause for the doom of any culture, is that mental disorder typical of popular opinion, which is to assume the validity of any assumptions currently adopted by a learned profession, or religious teaching, or more crudely adopted as “generally accepted popular opinion.” So, as a foolish class in geometry always returns, directly, or indirectly, to the assumed authority of some set of unquestionable definitions, axioms, and postulates, a foolish people seeks the comforting authority of those same false, axiomatic delusions which, if continued long enough, will send that society plunging into self-inflicted ruin.

The Romantic tradition of *vox populi*, which was the underlying mechanism of ancient Italy’s self-inflicted doom, is an example of this form of mental illness on a mass scale. The pathological system of Immanuel Kant, which Kant crafted as argument against the existence of knowable truth, should be referenced because it exposes the pathological type of mental mechanisms by which a pathological state of tradition may bring even a once-powerful culture to ruin. For this purpose, I refer to the

defense of irrationalism, under the rubric of “the negation of the negation,” which Kant features, under the sectional topic of “The Dialectic of Practical Reason,” in his *Critique of Practical Reason*.

Kant, who, throughout his writings, rejects the existence of truth as a matter of principle, argues that the victim’s acceptance of society’s repression (“negation”) of impulses to which it objects (as “negative”), produces a “positive” impulse consistent with the society’s imposed “morality.” This generation of a positivist ethical impulse, by “negation of the negation,” serves as Kant’s proposed alternative to truth.<sup>5</sup> In the writings of the follower of the positivist fanatic, Ernst Mach, Dr. Sigmund Freud, we meet the same doctrine of “repression,” but expressed in a

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5. Kant’s referenced argument takes its included origins within earlier, medieval European history from such sources, as the doctrine of the “elect” associated with the neo-Manichean, Cathar cult whose influence infected the regions centered upon the axes of the Garonne and Rhône. That Cathar tradition was exploited syncretically by Venice’s Paolo Sarpi in launching the cult of empiricism, of Francis Bacon, Galileo, Thomas Hobbes, *et al.* In the later “Enlightenment” phase of empiricism, that of John Locke, Bernard Mandeville, François Quesnay, Hume, Adam Smith, and the utilitarian Jeremy Bentham, the neo-Manichean irrationalism of the Cathars assumed such forms as the doctrine of “the Invisible Hand.”

muddier, and also smuttier form than in Kant's original. Kant is, unfortunately, correct in describing the widespread apparent effect upon the people of defective cultures. Kant's substitution of such pathologically induced lack of belief in truthfulness, is that pervasive moral corruption of national cultures which fosters such a society's cyclical-like descent into systemic, potentially fatal crises of national and broader cultures.

On this account, the exceptional political leader who rescues his people from the precipice of self-inflicted cultural collapse, performs a function which expresses the same characteristics as the discovery of an experimentally validated universal physical principle. Rather than arguing for remedies within the bounds of the generally accepted culture which threatens to destroy that nation, the valid leader for a time of such crisis, does exactly what Shakespeare's self-doomed Hamlet refused to do:

... Who would fardels bear,  
To grunt and sweat under a weary life,  
But that dread of something after death,—  
The undiscovered country, from whose bourn  
No traveller returns,—puzzles the will,  
And, makes us rather bear those ills we have,  
Than fly to others that we know not of?  
Thus, conscience does make cowards of us all;  
And, thus, the native hue of resolution  
Is sicklied o'er with the pale cast of thought;  
And, enterprises of great pith and moment,  
With this regard, their currents turn awry,  
And lose the name of action.

The adequate leader for a moment at the brink of systemic crisis, like the scientific discoverer at a critical juncture in his work, must lead the nation away from its suicidal instinct, to adopt sweeping changes in the axiomatic assumptions on which that society has been operating up to that point. The would-be, "practical" leader, who seeks approval from the authority of prevalent popular opinion before acting, is, like Hamlet, a menace to his nation. The needed leader, is *an exceptional individual*. No other will do, if the nation is to escape its imminent peril.

## How To Make a Leader

An adequate prospective leader for such a time of systemic crisis as today's, must have devoted much of his, or her personal mental and moral development from childhood and adolescence on, to studying, and despising what prove to have been the systemic falsehoods which have become more or less generally accepted by peers, and also preceding and later generations. This impassioned

awareness of widely accepted, implicitly axiomatic systemic falsehoods of assumption, as embedded in the customary practice of his, or her society, promotes in that young and maturing mind a disposition for emphasis on subject-matters pertaining to what Shelley identified as "profound and impassioned conceptions respecting man and nature." This has been the conscious characteristic of my personal life, experience, and development, since childhood. For this reason, I am much quicker than most persons, to recognize relevant qualities, or lack of such qualities, in others, both living acquaintances and historical figures.

If the insights of such a developing, relatively exceptional personality are well grounded, he, or she acquires what sometimes amazed spectators see, in him, as the "gift of prophecy." For as long as I can recall with certainty, since early adolescence, I have enjoyed the possession of such an apparent gift. Over the course of the recent forty-odd years, I have never been mistaken in my judgment concerning the direction and approximate tempo of developments pertaining to the long-range unfolding of the economic and related social processes. Consequently, on those long-ranging issues of policy on which I have premised my U.S. Presidential candidacy, since 1975-76, I have never been mistaken, as the published record of those actual forecasts attests.

Hence, my foresight of February 1983, that were the Soviet leadership to reject the policy I had recommended that President Reagan present, the Soviet economic system would collapse "in about five years."

Now, all of the axiomatic-like policy-assumptions of my supposed rivals among leading political figures and economists, have failed, utterly. Most among them are still clinging hysterically to failed policies, policies which express a bankrupt way of thinking about the processes of policy-shaping as such. However, do not permit yourself to be so occupied with the particular errors of their opinion and practice, as to overlook the root of their compulsion to commit the same, or more desperate errors of the same systemic type today. Look at the systemic roots of their crisis; look at the "geometry" of their mental life, a geometry which they do not know to exist, but which, nonetheless controls their mind as if it had "preprogrammed their thoughts."

Therefore, I have presently two principal missions. First, to get you safely through the worst of the presently onrushing world and national crisis, and, second, to foster a new leadership, from among the ranks of our young people, which will understand the systemic features of history, and, therefore, were much less likely to make mistakes as foolish as most members of the recent two adult generations have made until now.



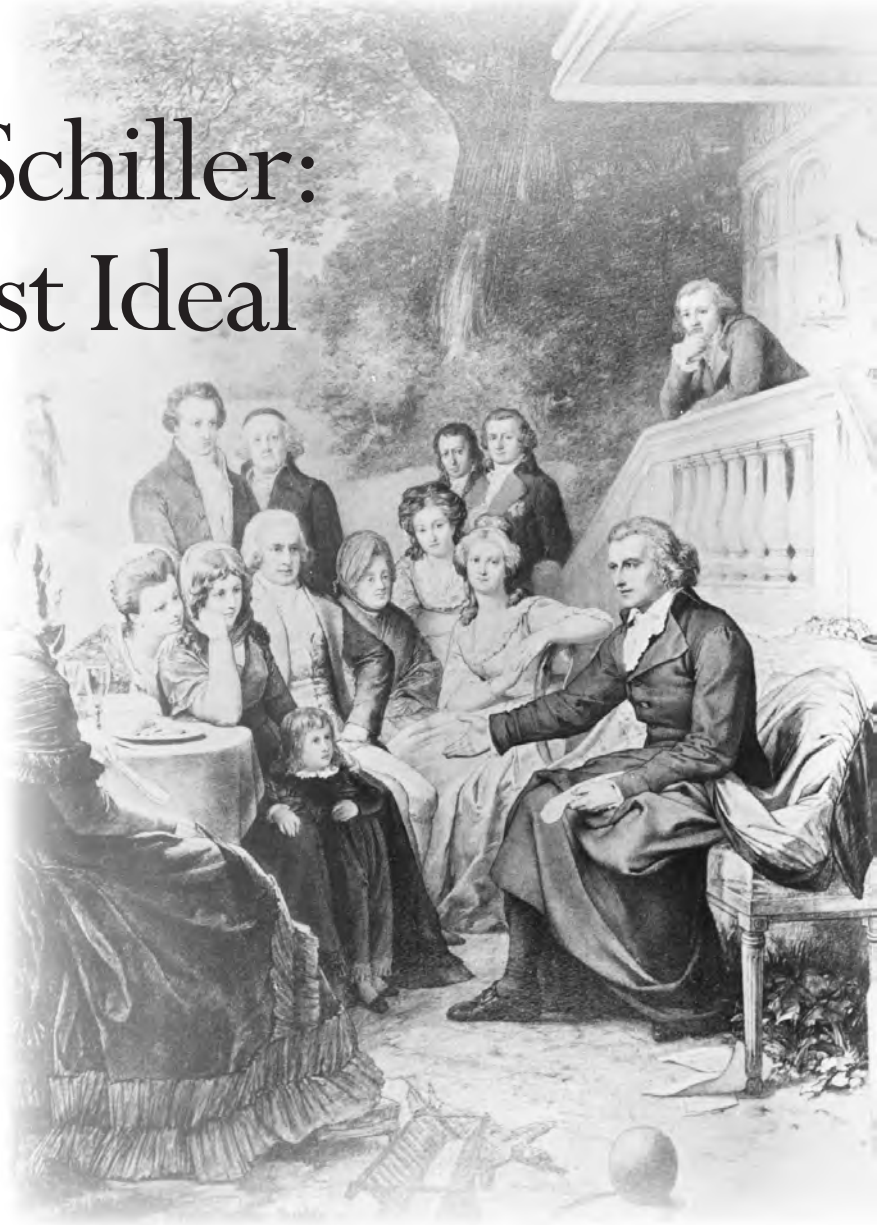
*I would like the LaRouche Youth Movement to adopt the idea of beauty. And, if you say, 'We will create a new Renaissance, where each of us has no higher ideal than to become a beautiful soul'—then, we have it!*

# Friedrich Schiller: The Loftiest Ideal Of Man

by  
Helga Zepp LaRouche

**I**t is my view that, in this period, the work and poetical method of Friedrich Schiller is extremely crucial. And the reason I originally gave the Schiller Institute his name for our efforts to have better relations among people, is because it is my view—and I have read many philosophers and poets from many cultures, but I still hold—that Schiller represents the highest principle of humanity. That he has more beautifully presented a poetical image of what man *can* be, than anyone else.

If you look at Schiller and Beethoven together, these are the two towering giants of the German Classical period. You all know the Ninth Symphony, where Beethoven actually composed a symphony based on a beautiful poem by Schiller, the “Ode to Joy,” and he made out of it one of the most gigantic, most breathtaking works ever written on this planet. It combines the genius of Schiller and Beethoven. (As a matter of fact, Beethoven said that Schiller’s poetry was so complete, that it was almost



*Friedrich Schiller recites in Weimar.*

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*Helga Zepp LaRouche, founder of the international Schiller Institute, gave this keynote address given to the semi-annual Schiller Institute/I.C.L.C. Conference on Feb. 16, 2003 in Reston, Virginia. The presentation incorporated passages from Schiller’s writings read by Will Wertz, which are set off in boxes in this edited version.*

impossible for a composer to write something more complete than what the poem already was; and, therefore, Beethoven mostly set Goethe and other poets to music, but not Schiller.)

The big question we have to ask ourselves, is: How is mankind supposed to come out of its present pit? I think we have to take the highest standard, the highest, most beautiful idea of man—and Schiller was very conscious of that. He wrote that he was aware his work would probably be appreciated only one or two centuries later, when new revolutions would have occurred in the phi-

losophy of thinking. And, that it would require “an honest discoverer,” to rediscover his work, and apply it.

I still have a textbook from my school—I don’t know how this book came into my possession, it has the stamp from my school, so I shouldn’t actually have it!—and in this book, I wrote in the margin, next to “an honest discoverer”: *Ich*—I. So, I’m very proud of this, because it meant that, as a young girl, I recognized this.

So, we have to be the “honest discoverers” of Schiller. Because, as I said, no one has a more beautiful conception of man, a loftier ideal of mankind. And at the same time,

## from ‘The Philosophy of Physiology’ (1779)

This much will, I think, have been proven firmly enough one day: that the universe were the work of an Infinite Understanding, and be designed according to an excellent plan.

Just as it now flows from the design into reality through the almighty influence of divine power, and all powers are active and act on each other, like strings of a thousand-voiced instrument sounding together in one melody; so, in this way, the spirit of man, ennobled with divine powers, should discover from the single effects, cause and design; from the connection of causes and designs, the great plan of the Whole; from the plan, recognize the Creator, love Him, glorify Him—or, more briefly, more sublimely sounding in our ear: Man is here, so that he may strive toward the greatness of his Creator; that he may grasp the whole world with just a glance, as the Creator grasps it. Likeness-to-God is the destiny of man. Infinite, indeed, is this his Ideal; however, the spirit is eternal. Eternity is the measure of infinity; that is to say, man will grow eternally, but will never reach it.

A soul, says a wise man of this century, which is enlightened to the extent that it has the plan of divine providence completely in its view, is the happiest soul. An eternal, great and beautiful law of nature has bound perfection to pleasure, and displeasure to imperfection. What brings this characteristic closer to man, be it direct or indirect, will delight him. What distances him from it, will pain him. What pains him, he will avoid; what delights him, he will strive for. He will seek perfection, because imperfection pains him; he will seek it, because it alone delights him. The sum of the greatest perfections with the fewest imperfections is the sum of the highest pleasures with the fewest

sorrows. This is supreme happiness. Therefore, it is the same if I say: Man exists to be happy; or—he exists to be perfect. Only then is he perfect, when he is happy. Only then is he happy, when he is perfect.

However, an equally beautiful, wise law, a corollary of the first, has bound the perfection of the Whole with the supreme happiness of the individual; human beings with fellow human beings; indeed, men and animals, through the bond of universal love. Thus love, the most noble impulse in the human soul, the great chain of feeling nature, is nothing other than the confusion of my own self with the being of fellow creatures. And this intermingling is pleasure. Love thus makes the fellow creature’s delight my delight; his sorrow, my sorrow. However, even this suffering is perfection, and therefore must not be without pleasure. Thus, what were otherwise pity as an emotion, is blended from pleasure and pain. Pain, because the fellow creature would suffer. Pleasure, because I share his pain with him, since I love him. Sorrow and pleasure, that I turn his pain from him.

And why universal love; why all the pleasure of universal love?—Only out of this ultimate, fundamental design: to further the perfection of the fellow creature. And this perfection is the overseeing, investigation, and admiration of the great design of Nature. Indeed, all pleasures of the senses, ultimately, of which we shall speak in its place, incline through twists and turns and apparent contradictions, for all that, finally back to the same thing. Immutable, this truth itself remains always the same, forever and ever: Man is destined for the overseeing, investigation, and admiration of the great design of Nature.

—Part I, “The Spiritual Life,” §1, “Destiny of Man”

Schiller, if you read and study him carefully, has actually the deepest philosophical conceptions, in no way less than the level of Plato, Nicolaus of Cusa, or Leibniz—except that Schiller has expressed these same ideas with poetical beauty.

Another towering giant of the German Classical period—in fact, the creator of the best education system in the world, Wilhelm von Humboldt—wrote after Schiller had died, in “Schiller and the Course of His Spiritual Development”: “What must have struck any observer, as characteristically distinguishing Schiller, was that in a higher and more pregnant sense than perhaps with anyone else, *thought* was the element of his life. Constant self-active engagement of his mind seldom deserted him, and weakened only during the most severe attacks of his physical illness. To him, it seemed recreation, not exertion. Concerning the concept of beauty, concerning the aesthetic in creation and action, and through the foundation of art, as well as art itself—these works contain everything essential in a manner which can never possibly be excelled. Never before, were these questions discussed in such a pure, such a complete and illuminating way. Infinitely much was thus gained, not merely for the positive analysis of concepts, but also for aesthetic and moral education. Art and poetry were directly joined to that in which the most noble in humanity were presented; that, by which humanity first awakens to the consciousness of its in-dwelling nature, which strives to transcend the finite.”

I had thought all along, that Schiller could not be topped—there was no better way to talk about these concepts. So, I was extremely happy, when I discovered that Humboldt had exactly the same view. Because, infinitely much *was* gained for the aesthetical and moral education of man.

## The Poet of Freedom

Now, I will present to you, some of the key ideas and principles of Schiller, which do in fact represent the highest standard of Classical art.

Schiller wrote something when he was 19 years old, his first dissertation as a medical student, which you should read in the accompanying box [SEE Box].

I find this very beautiful. Just think, if you are 19 years old, and you write that! That the universe is actually a thought of God, and that it's the destiny of man to be God's likeness, and to discover the plan of Creation ever more deeply.

This is actually the same idea, which you find in Nicolaus of Cusa, the coherence between the laws of the

## Columbus

Steer, courageous sailor! Although the wit may deride thee,  
And the skipper at th' helm lower his indolent hand—  
Ever, ever to th' West! There must the coast be appearing,  
Lies it yet clearly and lies shimm'ring before your mind's eye.  
Trust in the guiding God and follow the silent ocean!  
Were it not yet, 'twould climb now from the billows aloft.  
Genius stands with Nature in everlasting union:  
What is promised by the one, surely the other fulfills.

macrocosm—the physical universe—and the microcosm. It's the same idea as Leibniz's conception of the *monad*, that every human being contains, in germ form, the entire complexity of the universe at large. And, Schiller liked that idea so much, that he wrote a poem about it. And now, I want Will Wertz to read the “Columbus” poem [SEE Box].

Wilhelm von Humboldt wrote about this poem: “The confidence in the efficacy of the power of the human mind, elevated into a poetical image, is expressed in this distich, entitled ‘Columbus,’ which is amongst the most characteristic Schiller ever created. The belief in the invisibly in-dwelling powers of man; the view, so sublime and deeply true, that there must be an inner, secret agreement between this power, and that which orders and directs the entire universe, since all truth can only be a reflection of the eternal and original; was a characteristic feature of Schiller's system of ideas.”

Schiller himself wrote about that in the *Philosophical Letters*, using the formulation, “when Columbus made the dangerous wager with the unnavigated sea.” In other words, you have an idea, Columbus had the idea, that there must be these shores, and then, indeed, he discovered the new continent. This is very important. As I already said, I have the deepest conviction, that the political solution to the present crisis, can occur only if the political order in the world is brought into coherence with the cosmic order, with natural law. It's no light thing, if we fail to put politics into coherence with the natural law of Creation.

And, therefore, if you have a poet who expresses this in that way, I think it is an extremely great gift.

## Schiller's Youth

Now, who is this Friedrich Schiller, the German “Poet of Freedom”? Since there are several new people here, I want to quickly tell you some biographical things about him. He was born on Nov. 10, 1759, in Marbach, at the

Neckar River. He had a very happy childhood. His parents were Johann Kaspar and Elisabeth. They lived first in Lorch. Then he went to the Latin school in Ludwigsburg, and then came a dramatic break, when Count Karl Eugen of Rothenberg forced him to go to the military academy, the Karlschule.

He was then thirteen years old, and for eight years, he studied at close range, the oligarchical behavior of the life at court. He saw how, when the oligarchs decided to have a hunt, they would go with dozens of horses, destroying the harvests of the peasants, without any compensation, and he saw the degraded cultural tastes of the time at court. So, he developed a very strong, anti-oligarchical sentiment. Meanwhile, Schiller suffered greatly, because he found the education in this military academy completely restrictive. Although, I must say, compared to the education people get nowadays in European or American universities, he was pretty lucky, because his teachers mediated to him the influence of Leibniz, Shakespeare, Lessing, Mendelssohn, and others; but also, the British Empiricism of Locke, Hobbes, Hume, Wright. And, he had teachers who were actually very good, especially one named Abel.

Now, what they mediated to him was, among other things, the dominant influence of British materialism: Hobbes, that all ideas are only the result of memories of sensuous experience; Locke, that when man is born, his mind is a *tabula rasa*, an empty plate, where only sensuous experience then collects into knowledge; and Hume then said, that therefore, all ideas are accidental, because they are the derivatives of accidental sensuous experiences, and therefore, all ideas are an illusion—that, therefore, there is also no immortality of the soul. What we call the soul, is only a complex of sensuous images.

A Scottish philosopher named Thomas Wright wrote a critique of Hume which said, that what Hume called an illusion, actually *did* have reality—namely, common sense—and that the principles of sound common sense are self-evident truth.

Now, Schiller thought that all these theories were an abomination. And therefore, as early as 1779, he wrote in his dissertation, that if all thoughts, in this way, are accidental, then the self-determination of the human mind, and the freedom of man, is gone. And also, morality is accidental; and therefore, human beings are without any dignity. He found this completely unacceptable.

This confrontation led Schiller to develop the absolute opposite, and to hate the method of education conducted by the Jesuits, the French and English materialists, and empiricists. And he saw in these wrong teachings, the source of the inner conflict and endangerment of his era. He regarded it as his great task, to overcome this inner

## from The Declaration of Independence

IN CONGRESS, July 4, 1776

*The unanimous Declaration of the thirteen united States of America,*

When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. —That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, —That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness.

Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.

conflict, and to re-create man in the harmonious development of all his potentials. He said, all human beings have the potential to become geniuses. And the means by which to accomplish that, is the poetical principle, because that has the key to the innermost secrets of the human soul.

## The Rütli Oath, from *Wilhelm Tell*

No, there is a limit to the tyrant's power,  
When the oppressed can find no justice, when  
The burden grows unbearable—he reaches  
With hopeful courage up unto the heavens  
And seizes hither his eternal rights,  
Which hang above, inalienable  
And indestructible as stars themselves—  
The primal state of nature reappears,  
Where man stands opposite his fellow man—  
As last resort, when not another means  
Is of avail, the sword is given him—  
The highest of all goods we may defend  
From violence. —Thus stand we 'fore our country,  
Thus stand we 'fore our wives, and 'fore our children!

—We will become a single land of brothers,  
Nor shall we part in danger and distress.

—We will be free, just as our fathers were,  
And sooner die, than live in slavery.

—We will rely upon the highest God  
And we shall never fear the might of men.

—Act II, Scene 2

## Schiller and the American Revolution

Schiller was actually the poet of the American Revolution. As a matter of fact, he even considered at one point, emigrating to America. In the *Letters on "Don Carlos,"* one of his earlier plays, he commented that, what the drama was actually about, was the premier subject of the decade—meaning the 1780's, the period when the American Revolution had just been successful. The highest possible freedom of the individual, together with the highest blooming of the state.

Now, Will, please read, first, the Declaration of Independence, and then, the Rütli Oath [SEE Boxes].

Now, yesterday you saw the entire scene of the Rütli Oath from *Wilhelm Tell*, and I think the identity of these two concepts is so obvious, that I really want to encourage everybody to go home and read *Don Carlos*. Because, if you look—Schiller, because of the oligarchical control at the time, could not write as he had in drama the *Cabal and Love*, where he had directly attacked the selling of Hessian soldiers to the British in the American War of Independence, because he had been outlawed and forced to flee. So, he transposed these subjects to Spain, but dis-

cussed the same ideas. So, when he presents, in *Don Carlos*, the famous dialogue between the Marquis of Posa and King Philip II, this is actually the principles of the American Revolution. And you can see, that this is a very powerful poetical discussion of the principle of empire, versus republic. Because, at that time, Philip II represented an empire, on which the sun never set; but obviously, which was ruled with complete fear and misery. So, I want Will to read the speech of Posa, where he appeals to the King [SEE Box, page 21].

Now, this beautiful idea, “be a king amongst a million kings,” meaning the idea of having equality on the highest level—not like the French Revolution, where “Liberté, Fraternité, Egalité” in actuality meant when Robespierre said, “The Revolution doesn't need any scientists,” and he proceeded to chop off all their heads at the guillotine—not in this Jacobin way, but to have equality on the highest level, on the basis of the inalienable rights of all people.

Schiller, before Lyn—some of you remember Lyn's old essay about “The Secrets Known Only to the Inner Elites”—Schiller actually had a work exactly like that, called “The Legislation of Solon and Lycurgus,” where he discusses the two models: the beautiful city-state of Solon, Athens, where Schiller says, this is the republican model, where the purpose of mankind is progress, the perfection of man; versus Lycurgus, in the state of Sparta, a model of the oligarchical system, where, at first glance, the state looks very beautiful and perfect, but then, he says, one sees that in fact the individual is sacrificed to the state. Schiller says: The state itself is never the purpose. It is only important as a condition by which the purpose of mankind can be fulfilled. And, that purpose is nothing but the development of all of man's powers, progress.

## Government Exists To Develop the Individual's Powers

In the Fourth of his *Letters on the Aesthetical Education of Man*, Schiller says, “Every individual man, one can say, carries by predisposition and destiny, a purely ideal man within himself, to agree with whose immutable unity in all his alterations, is the great task of his existence.”

I think this is very, very important, because every human being has such an ideal in himself, or in herself. And to bring that potential into actuality *is* the great task of our life. Now, most people receive their proverbial “two talents,” and they bury them in their garden, and they don't develop them. And then, when they die, they take the same two meager talents out, and that was it. But Schiller basically says: No! You have to develop *all* potentialities which are in yourself! Every-

thing! You have to make this harmonious, beautiful person, which you are potentially, become a reality. And only if all people do that, can the state function. The state doesn't function by rearranging one or another democratic majority of undeveloped idiots, but instead, only if every human being develops to his fullest potential, can the state function. And therefore, Schiller says, the highest work of art, is the building of political freedom—through the ennoblement of all individuals, that more and more people develop themselves to represent the character of the species, and that the individual becomes the state. That the man of time ennobles himself to become the man of the idea.

Schiller, in the *Aesthetical Letters*, which he wrote when it was clear that the hope that the American Revolution could be replicated in France was not possible because the Jacobin Terror had destroyed everything, asks himself: Where should this change come from, when the state is corrupt, and the masses are degenerated? And he comes to this surprising answer: It can *only* come through great art.

Now, “The Artists,” which was mentioned yesterday as one of the poems translated by Marianna Wertz, is actually an early poem. Schiller wrote it when he was in his late twenties. But, in my view, it is one of the most beautiful celebrations of man, and his cognitive powers. Here is the first strophe.\*

How fair, O Man, do you, your palm branch holding  
Stand at the century's unfolding  
In proud and noble manhood's prime  
With faculties revealed, with spirit's fullness  
Full earnest mild, in action-wealthy stillness,  
The ripest son of time,  
Free through reason, strong through law's measure,  
Through meekness great, and rich in treasure,  
Which long your breast to you did not disclose,  
Nature's own lord, she glories in your bridle,

\* A translation of the full philosophical poem of 33 strophes may be found in the recently published Volume IV of the Schiller Institute's *Friedrich Schiller, Poet of Freedom*, ed. by William F. Wertz, Jr. (Washington, D.C.: 2003). The volume is dedicated to Schiller Institute vice-president Marianna Wertz, who died in January 2003. An initial version of this translation was published in the Spring 1995 issue of *Fidelio* (Vol. IV, No. 1); comparison of the two versions provides useful insight into the translator's art.—Ed.



Carol Rosegg

“Give to us the liberty of thought!” The Marquis of Posa appeals to King Philip, in a recent production of “Don Carlos.”

Who in a thousand fights assays your mettle  
And shining under you from out the wild arose!

Now, in this opening strophe, you already have the entire composition in a germ form. The “ripest son of time,” refers to the image of man, of that historical moment which was full of optimism, and it reflects the American Revolution: Man as the highest being of Creation. “Nature’s own lord . . . who in a thousand fights . . . from out of the wild arose!” That shows the process of perfection, which led to the present situation.

In the second strophe, which will not be read here—because it’s actually a long poem, of 33 strophes—he demands a self-reflection, that it was art, which helped man to overcome degrading desires; that man is the only being which has art. No other living being is capable of art. Then, the third strophe:

The land which knowledge does reside in  
You reached through beauty's morning gate.  
Its higher gleam to now abide in,  
The mind on charms must concentrate.  
What by the sound of Muses' singing  
With trembling sweet did pierce you through,  
A strength unto your bosom bringing  
Which to the world-soul lifted you.

This is an interesting idea: “the land of cognition,” man can only reach “through the morning gate of beauty”—only through beauty, has man access to knowledge. In the state of infancy of mankind, when man is still childlike, when he still has a certain naiveté, but a

## Posa Appeals to the King, from *Don Carlos*

MARQUIS OF POSA: You wish to plant for all  
eternity,  
And yet sow death? A work thus gain'd by force  
Will not outlive the soul of its creator.  
You've labor'd for ingratitude—in vain  
Have you with nature wag'd a hardy fight,  
In vain have you thus sacrific'd a great  
And royal life on projects of destruction.  
Much more is man, than you have thought of  
him.  
For he will break the bonds of lengthy slumber  
And once again demand his sacred rights.  
Alongside *Nero* and *Busiris* will  
He cast your name, and—that doth give me pain,  
For you were good.

KING PHILIP: Who gave you such assurance  
That this is so?

MARQUIS (*with fire*): Yes, by Almighty God!  
Yes—Yes—I shall repeat it. Give us back  
What you have taken from us. As the strong,  
With generosity, let human bliss  
Stream from your horn of plenty.—Minds mature  
Within your worldly structure. Give us back  
What you have taken from us. Thus become  
Among a million kings, a king.  
(*He approaches him boldly, while directing firm and  
fiery glances at him.*) O that  
The eloquence of all the myriads,  
Who do participate on this great hour,  
Upon the lips of my own mouth could hover,  
To fan into a flame the beam which I  
Observe now in these eyes! Abandon this  
Unnatural idolatry, which doth  
Annihilate us. And become our model  
Of truth and the eternal. Never— never  
Possess'd a mortal man so much, with which  
To make such godly use. All kings in Europe  
Do pay their homage to the Spanish name.  
Walk at the head of all of Europe's kings.  
One pen-stroke from this hand of yours, and new  
The world will be created. Give to us  
The liberty of thought—(*throwing himself at his  
feet*).

—Act III, Scene 10

tremendous capacity for enthusiasm, for the joy of discovery, man reacts to beauty in nature, and he re-creates it in art. It creates in him, the potential for reason. The fifth strophe:

She, with Orions circling her visage,  
To glorify her majesty sublime,  
As purer spirits contemplate her image  
Consuming, o'er the stars does climb,  
Upon her sunny throne upraising,  
Urania, so dreadful yet so grand,  
Unburdened of her crown ablazing,  
Does there—as *beauty* before us stand.  
The belt of grace 'round her receiving,  
That she, as child, the children understand:  
What here as *Beauty* we're perceiving,  
Will first as *Truth* before us come to stand.

Truth, at this stage of development is so strong, so shining, that man can not yet stand to look at it directly. But, the goddess of truth, according to Greek mythology, Urania, clothes herself in beauty. “What here as *Beauty* we're perceiving, / Will first as *Truth* before us come to stand.” Only he or she who experiences beauty, especially as a child, will develop the emotional potential for truth. Now, I believe that to be absolutely true; and one of the big tragedies is the lack of beauty in today's American culture, which—some children just have absolutely have no chance, if we don't change this. The ninth strophe:

Till you proportion to the world brought back,  
Which serve with joy all things created,  
A boundless form, arrayed in evening crepe of black,  
Close 'round him here, by feeble beams illuminated,  
A shape of troops pugnaciously,  
Which held his sense in slav'ry's bands restrained,  
And rough, unsocialized as he,  
At him their thousand powers trained,  
—So stood creation 'fore the savage.  
Within blind appetite's complete control,  
By mere appearances now bidden,  
Flies by him, unenjoyed and ever hidden,  
So beautif'ly fair Nature's soul.

Now, this is, among other things, a polemic against Hobbes and Locke: That, on the level of sensuous experience, man is not capable of capturing the beautiful soul of nature; but, the beauty in nature hints to something higher. Through its example, it awakens the creative powers in man, it inspires in him, for the first time, creation. And he produces more creations, and soon, develops a second,

higher level of art. In the 14th strophe, Schiller says:

Soon gathered near barbarians astounded,  
To see the new creation's force they ran.  
"Look," the delighted crowd resounded,  
"Look there, this all was done by Man."

The self-consciousness of man's creative power grows. The view of beauty has an ennobling effect, and man is happy about his increasing ability to think. Now, Will, please read all the excerpted passages, from "the soul, so beautiful and free," until "the lovely valley":

The soul, so beautiful and free,  
By you unchained sprang forth the vassal  
Of care in lap of joy to be.  
Now limits of the beast abated  
And Man on his unclouded brow rang out,  
And thought, that foreign stranger elevated,  
From his astonished brain sprang out.  
Now *stood* Man, and to starry legions  
Displayed his kingly countenance, . . .

Yet higher still, to ever higher stations  
Creative genius soared to be.  
One sees already rise creations from creations  
From harmonies comes harmony. . . .

The world, transformed by labor's hand,  
The human heart, by new impulses greeted,  
And exercised in battles heated,  
Do your creation's scope expand.  
So Man, now far advanced, on pinions elevated,  
With thanks does Art transport on high,  
New worlds of beauty are created  
From nature richer made thereby. . . .

That man unshackled of his duty now takes heed,  
The fetters loves which him do lead,  
Not prey to iron scepter of contingency,  
*This* thanks you—your eternity, . . .

If on the paths of thought without obstruction  
Now roams th'investigator, fortune bold,  
And, drunken with the paeans' loud eruption,  
He reaches rashly for the crown to hold;  
If now it is his rash conception  
To noble guide dispatch with hireling's bread,  
While by Art's dreamed-for throne's erection  
The first slave office to permit instead:—  
Forgive him— . . .

When he up to the hilltop with you sallies

And to his eye, in evening's shining part,  
Is suddenly revealed—the lovely valleys.

Joy, thinking, creativity, love, are growing in ever-more-perfect creations, and follow each other. The scope of creation expands, and with it, man's capacity for beauty increases. Art enriches all areas of human knowledge, and is, in turn, enriched through the new creative discoveries in science and cognition. But, when the scientist tries to grasp the crown, Schiller intervenes, and says: Science does not replace art from a certain moment on. There is no division between the natural and the social sciences. The truth is in the unity of art and science. The laws of the universe are efficient in all areas, and it was only because of lack of development, that scientists thought differently. Schiller then appeals to the artists, that it is in their hands, whether the dignity of man rises or falls. Will, read this passage about the artists, and then the last strophe:

The dignity of Man into your hands is given,  
Its keeper be!  
It sinks with you! With you it will be risen!  
The sacred magic of poetry  
A world-plan wise is serving  
To th'ocean, steer it e'er unswerving,  
Of lofty harmony! . . .

You free sons of the freest mother,  
Swing upward with a constant face,  
And strive then after no crown other,  
To highest Beauty's radiant place.  
The sisters who from here departed  
In the mother's lap you soon will see;  
What souls of beauty have imparted  
Must excellent and perfect be.  
Uplift yourselves on wings emboldened  
Above your epoch's course be drawn;  
See in your mirror now engoldened  
The coming century's fair dawn.  
On thousand twisting pathways chasing,  
So rich in multiplicity,  
Come forward, then, with arms embracing  
Around the throne of unity.  
As into gentle beams of seven  
Divides the lovely shimmer white,  
As also rainbow beams of seven  
Dissolve into white beams of light—  
So, play in thousandfolded clar'ty,  
Enchanted 'round the heady sight,  
So flow back in *one* band of ver'ty,  
Into *one* single stream of light!



Now, this is a poetic expression, that truth, beauty, science, reason, are all one and the same. The good thing is, that Schiller wrote an extensive correspondence about how he created this poem, which gives an insight into the poet's own thinking, when he wrote to his friend Christian Gottfried Körner, who was one of his sponsors, and who invited him, in 1785, to Dresden. This was the period of Schiller's life that was actually the most harmonious, and without problems. He wrote the "Ode to Joy," the *Philosophical Letters*, "The Artists," and he was very, very happy.

## You Can Educate Your Emotions

In this period, Schiller was struggling to define a Classical aesthetical theory, a notion of beauty based on reason. On Dec. 25, 1788, he wrote to Körner: "All beauty eventually resolves in general truth. I'm convinced, if any work of art has no other demand on it, than beauty, it automatically fulfills all other demands, in a mediated way. If, however, one tries to find a compromise between beauty and morality, or something else, one can ruin both of them." I think this is a very important principle, because all art must be beautiful! If it's not beautiful, it's not art! It shouldn't be called by this name.

This is obviously expressed best, in the last strophe of "The Artists." Then he wrote to Körner: "The main idea is the disguise of truth and morality in beauty. It is an allegory. I open the poem with twelve lines on a presentation of man in his present perfection. From these, I develop how was his cradle. How art has prepared the scientific and moral culture, which are not the goal, but only the second level. Even so, the scientists and thinkers prematurely put the crown on their heads, and give the artist a place below them. The perfection of man dissolves again in beauty, only when science becomes art."

And Körner answered him, enthusiastically, when he saw the whole poem: "You can ask, now, all poets of Germany to write something likewise. In terms of richness of ideas, this is without parallel." Then Schiller wrote back to Körner: "A poet orders the passions, the actions, and the fates, which man in real life can not always follow and maintain an overview of, according to artistic rules. Man learns through art, to project these artistic relations to the situation in reality. His sense of harmony, in this way, is trained by art, so that he no longer is content with incomplete fragments." This is the same idea Schiller has, in fact, in the *Aesthetical Education of Man*, and also in "On Grace and Dignity," where he says: "The great task of man, is to become a beautiful



"Educate your emotions to the level of reason." Homage to Schiller after the premiere of his "Virgin of Orleans," Leipzig, 1801.

soul; a person for whom freedom and necessity, passion and reason, are the same. You have to educate your emotions to the level of reason."

Now, this is something which I think is very important, because it is generally accepted, that people should educate their minds, that they should study things, and know things; but, very little understood, is the idea that you can educate your *emotions* in the same way. That you can train them, make them more sensitive, more elaborated. And this, especially, was Schiller's controversy with Kant, who had published his various *Critiques* in the early 1790's—the *Critique of Pure Reason*, *Critique of Judgment*, and so forth—in which Kant said, that art, in which you can not see the plan of the artist, which is just an accidental arabesque somebody throws on the wall, would be more artistic, than a piece where you can see the great design of the artist.

In the moral area, Kant said that the guide for moral behavior is the "categorical imperative": That no one should behave in a way, that he does not wish others to behave toward him. Schiller said, this is terrible. Because,

if you have a man for whom reason and emotion are in conflict—and, according to Kant, if you want to be moral, you have to tell your emotions to shut up, and basically suppress them, and “do your duty,” since you don’t want this behavior to be done to you, the way you do it to others—Schiller said: This is awful, this guy Kant must have had a terrible childhood, for him to come up with such ideas. He’s writing only for the slaves, and not for us, the beautiful souls. Because, it should be possible to develop your emotions, in the same way, so that you can trust them implicitly.

What you heard yesterday in the beautiful recitation, the Good Samaritan from *Kallias*—the fifth person, who blindly follows his instincts, because he has educated his

emotions in such a way, that he can blindly trust them—that is a beautiful soul.

## Beauty and Truth

That beauty and truth, indeed, are absolutely crucial, not only has Lyn mentioned many times, but the other leading thinker of our time, the Pope, has written, in a message last year, to Rimini, the following:

In our world, often, the thinking, that truth is outside the world of art, exists. Beauty would only concern the feeling, and would just be a sweet fruit, in front of eternal laws, which govern the world. But, is it really so? Nature, things, human beings, can truly astound us through their beauty. How can

## The Mission of the Schiller Institute

The last time you had millions of people in the streets in Europe, was actually in the early 1980’s, when the Russian SS-20 and the American Pershing II missiles had reduced the warning time of a potential world war to six minutes. One missile by accident, and you would have had World War III. Helmut Schmidt, the German Chancellor, warned: “We are on the verge of World War III.” This was when the Europeans had a first taste of what the Utopian military faction in the United States is. I know that the Schmidt government was totally terrified about Brzezinski during the period of the Carter Administration.

This was when Lyn reacted to the war danger, with his beautiful proposal of Mutually Assured Survival, as an alternative to the Mutually Assured Destruction doctrine of NATO. This conception became, on March 23, 1983, official U.S. policy for a short period of time.

This was the period when the idea to have an effort like the Schiller Institute, was born. I was travelling in Germany, and there was a growing anti-Americanism in Germany. And, when I travelled in the United States, there was a growing anti-German, anti-European tendency, in the United States.

I had the idea that that was potentially very dangerous. And that, therefore, you needed an institute to put foreign policy on a completely different level: That the relationship between Germany and the United States should not be, that German history is reduced to twelve years of Nazi nightmare; but that you talk to Germany as the country from which Nicolaus of Cusa, Leibniz, Schiller, and Beethoven came. And, that when you talk to the United States, you’re not talking about

the country which committed atrocities in Vietnam, Korea, Hiroshima, and Panama, but you are talking to an America of the American Revolution, which, actually, the best of European traditions went into.

Everyone should read the recent issue of *Fidelio* [Spring 2003], where this connection, of the best influences of European civilization, “Old Europe,” which made the United States, are documented. But, if you talk about Lincoln and Franklin D. Roosevelt, Kennedy and Martin Luther King, the same idea obviously goes for other nations: When you want to have positive foreign relations, you don’t pick and say, “This is your worst moment.” Instead, you think, what was the period in which your nation contributed something to universal history.

So, it immediately became clear that the Schiller Institute was intended not only to improve German-American relations, but European-American relations—and also, especially, relations with the entire developing sector.

I was looking for founding principles for the new Institute. And I read all possible international documents, and I came to the conclusion that the American Declaration of Independence was actually the most beautiful document, which anyone could give himself as a principle. And by changing only five, six words—where it says, “the American colony,” I say, “every country”; where it says, “the British occupying colonial power,” I say, “the international oligarchical institutions”—I made it applicable to the entire world. So, that which is the American Constitution and American Declaration of Independence, can actually be the basis for the entire world.

—HZZL

one not, for example, see something in the sunset, in the mountains, in the infinity of the oceans, in the features of a face, which attracts us, and invites us to deepen the knowledge of the reality surrounding us? Such reflections led Greek thinkers to the idea that philosophy was born out of the astonishment, never separated from the grace of beauty.

Even that which escapes the sensuous world, possesses an inner beauty, which touches the mind and fills us with admiration. Just think about the powerful mental attraction of the act of justice, of a gesture of forgiveness, or the sacrifice for a joyful and generously-lived high ideal.

In beauty, truth reveals itself. She attracts us, with the unmistakable winsomeness which comes from high values. In this way, emotions and reason could radically be united in their demands to man. Beauty possesses its own pedagogical power, which leads us to the cognition of truth.

And Cardinal Ratzinger wrote to the same meeting: “Already Plato and Augustine emphasized that beauty has nothing to do with superficial aestheticism, but that beauty is knowledge, a higher form of knowledge, because she confronts man with the full greatness of truth. In this way, she opens the eyes of the soul.”

Now, I find this a very beautiful idea, that the “eyes of the soul” must be opened. One example, where this can be seen, is in the music of Bach, which can only have been born out of the power of truth, which becomes reality in the inspiration of the composer.

Now, therefore, truth, beauty, reason, love, and the good, are not possible, one without the other. And this is why this discussion is so important today. Because, if you don’t change people, and make them beautiful, and I mean, not superficial beauty of the “Revlon Cover Girl” variety, but I mean the inner beauty of the soul—if you don’t make people more beautiful in the face of this gigantic world crisis, the world will not make it! Because there is a reason, why we have come to this point: The state is never better than its citizens.

Now we are in a countdown to war, in a global crisis, the systemic collapse is on. There is tremendous hope and potential, because the alliance of Germany, France, Russia, and China, is deeper than just against the war. As a matter of fact, Putin right now, is trying re-create the ideas of Count Witte—the idea of a triangle between Russia, Germany, and France. There’s another triangle—Russia, China, India. In the United States, you have Lyn’s campaign, and all of these are elements of a world solution. But, we need a cultural Renaissance.

## Take Mankind’s Problems into Your Heart

You heard yesterday, in the “Four Serious Songs” of Brahms, the formulation, “what is happening under the sun.” I want you to really study this Schiller, and the edu-

cation of your emotions. Because, if you don’t take the misery in this world—“what is happening under the sun”—into your heart, who else will? And who should? We were in India, we were in Calcutta, and I can tell you, I couldn’t breathe. Because three million people are living in the streets, in conditions—poverty—

I thought I knew what poverty was! I saw it in Africa, I saw it in Latin America. But, in Calcutta, poverty is when people are living on the street, with one little meal per day, a little room on the sidewalk, of about the size of a towel; in the dust, in the human excrement and feces; cooking in-between, having no space. Having 100 people in a room that big. Being full of dust, living in the cold, living in the 120-degree heat in the summer: three million people! It should not be!

I mean, there is a degree of poverty in this world, which *no one* should accept. And, I think it is *only* the question of educating your emotions, that you take every problem “under the sun” into your heart, and you do not allow this to continue.

Now, what we have to do, is combine the beautiful idea of science, of scientific progress, with poetical ideas, with the idea of a cultural Renaissance. When Krafft Ehrlicke, who was a scientist—he was the crucial person to develop the Saturn missile, with which the Apollo project in the Kennedy period was made. So, he was a ground-breaking scientist. He died of cancer. And, in the last months of his life, I spoke with him many times, and on the telephone as well. And he said, that while he was totally, totally for science—absolutely believing that infinite progress is possible—he had come to the conclusion, that it was not a problem of science *per se* that man has problems, but it was that science was not combined with humanist education, with the development of the mind as Schiller, Humboldt, and these people have portrayed. This is why he worked together with the Schiller Institute in the last phase of his life. This is what Schiller meant, “the scientist must not take the crown too early, but science and poetry must be together.”

Now, Schiller, in my view, is, for the United States right now—to heal the soul of the American people—the most important thinker and poet you can possibly study.

Yesterday, the discussion was: Is the Youth Movement only a trick to arm-twist the stupid Baby Boomers, and to get their asses kicked? Obviously, it is not. The Youth Movement is important, to end, once and for all, the unworthy condition of mankind, where *not* every human being is developing his fullest potential. I would like that the Youth Movement adopt the idea of beauty. And, if you say, “Okay, we will create a new Renaissance, where each of us has no higher ideal than to become a beautiful soul”—well then, we have it!

*‘And now abideth faith, hope, charity, these three;  
but the greatest of these is charity.’*

# Johannes Brahms’ ‘Four Serious Songs’ — An Introduction

by  
Anno Hellenbroich

‘See what violent words these are: ‘for that which befalleth man, befalleth beasts,’ and then in the fourth song, ‘though I give my body to be burned!’” This was Johannes Brahms’ comment, on the occasion of his first performance of his “Four Serious Songs” (“Vier ernste Gesänge”) (Op. 121), for his Rhineland friends, at the Hager Hof estate in Bad Honnuf, in May 1896, as quoted by Gustav Ophüls in his *Memories of Johannes Brahms*. It was Pentecost, only a few days after the death of Clara Schumann, who had died on the twentieth of May.

“It was more an intensified recitation of Biblical text in tones, which he gave us in his hoarse voice; and what we heard was entirely different than an art song. Since then, no singer, not even Meschaert himself, has been able to awaken the same mighty impression in me, which the improvised rendition of these songs by their creator made



*Johannes Brahms*

on me at that time. It was actually no different than if the prophet himself had spoken to us.” Ophüls mentioned Brahms’ shaking while performing the third song: “The third song, ‘O death, how bitter thou art,’ plainly gripped him so strongly during its delivery, that during the quiet close, ‘O death, acceptable is thy sentence,’ great tears rolled down his cheeks, and he virtually breathed these last words of the text, with a voice nearly choked with

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*This article was originally published in Ibykus magazine, the German-language sister-publication of Fidelio, in issue No. 81, 2002.*

tears. I shall just never forget the moving impression of this song.”

The “Four Serious Songs” were the last songs composed by Brahms, then 63 years of age. He died less than a year later, on April 3, 1897. This song-cycle for bass voice and piano, which uses texts from the Old Testament, and the famous words of St. Paul to the Corinthians, “Though I speak with the tongues of men and of angels and have not charity [love, *agapē*], I am become as a sounding brass and a tinkling cymbal,” culminating in the exclamation, “But now abide faith, hope, and charity, these three, but the greatest of these is charity,” has the character of a musical last will and testament by Brahms. (Opus 122, his very last compositions, are eleven organ chorale preludes, which Brahms completed in 1896.)

## Musical Testament

In this work of art, Brahms has musically posed the central questions of human existence. If man dies just as beasts do, what about man’s spirit? What outlasts death? What is essential for the future, the generations yet to come, which distinguishes man from beasts? (“Who knoweth the spirit of man that goeth upward? . . . For who shall bring him to see what shall be after him?”—from Song 1). What about all the evil, all the injustice, which befalls man because of his own too great power? (Song 2). Death is bitter for men, who live without sorrows; can it “do well”? [“acceptable is thy sentence . . . ” in the King James Version]. Can it be a deliverance for him who can expect nothing better? (Song 3). “And though I bestow all my goods to the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing. But now abideth faith, hope, and charity, these three, but the greatest of these is charity” (Song 4) [SEE Box, pages 25–26].

Brahms did not call his work

## Bible Text (King James Version)

### Song 1.

*Ecclesiastes 3: 19-22*

19. For that which befalleth the sons of men befalleth beasts; even one thing befalleth them: as the one dieth, so dieth the other;  
yea, they have all one breath;

so that a man hath no preeminence above a beast: for all is vanity.

20. All go unto one place; all are of the dust, and all turn to dust again.

21. Who knoweth the spirit of man that goeth upward,  
and the spirit of the beast that goeth downward to the earth?

22. Wherefore I perceive that there is nothing better, than that a man should rejoice in his own works; for that is his portion;

for who shall bring him to see what shall be after him?

### Song 2.

*Ecclesiastes 4: 1-3*

1. So I returned, and considered all the oppressions that are done under the sun:

and behold the tears of such as were oppressed, and they had no comforter; and on the side of their oppressors there was power; but they had no comforter.

2. Wherefore I praised the dead which are already dead more than the living which are yet alive.

3. Yes, better is he than both they, which hath not yet been,  
who hath not seen the evil work that is done under the sun.

*Italicized text repeated by Brahms.*

**Boldface text diverges from the German Bible text.**

## Brahms Text

### 1. Gesang

**Andante**

A Denn es gehet dem Menschen wie dem Vieh, wie dies stirbt, so stirbt er auch, *wie dies stirbt, so stirbt er auch;*  
und haben alle einerlei Odem, *und haben alle einerlei Odem,*  
und der Mensch hat nichts mehr denn das Vieh; denn es ist alles eitel, *denn es ist alles eitel.*

**Allegro**

B Es fährt alles an einem Ort; es ist alles von Staub gemacht, und wird wieder zu Staub.  
C Wer weiß, ob der Geist des Menschen aufwärts fahre, *aufwärts fahre, aufwärts fahre,* und der Odem des Viehes unterwärts unter die Erde, *unterwärts, unter die Erde fahre?*

**Andante**

A' Darum sahe ich, daß nichts Bessers ist, denn daß **der** Mensch fröhlich (!) sei in seiner Arbeit, denn das ist sein Teil.

**Allegro**

B' Denn wer will ihn dahin bringen, daß er sehe, was nach ihm geschehen *was nach ihm geschehen wird?*

### 2. Gesang

**Andante**

I Ich wandte mich, und sahe an alle, die Unrecht leiden unter der Sonne, *die Unrecht leiden unter der Sonne;* und siehe, *siehe,* da waren Tränen.  
II *Tränen* derer, die Unrecht litten, und hatten keinen Tröster und die ihnen Unrecht täten, waren zu mächtig, daß sie keinen Tröster, *keinen Tröster* haben konnten.  
III Da lobte ich die Toten, die schon gestorben waren, mehr, denn die Lebendigen, die noch das Leben hatten; Unter der noch nicht ist, ist besser **als** alle beide,  
IV und des Bösen nicht inne wird, das unter der Sonne geschieht.

**Bible Text**  
(King James Version)

**Song 3.**

*Ecclesiasticus 41: 1-2*

1. O death, how bitter is the remembrance of thee to a man that liveth at rest in his possessions, unto the man that hath nothing to vex him, and that hath prosperity in all things: yea, unto him that is yet able to receive meat!

2. O death, acceptable is thy sentence unto the needy, and unto him whose strength faileth, that is now in the last age, and is vexed with all things, and to him that despaireth, and hath lost patience!

**Song 4.**

*1 Corinthians 13: 1-3, 12-13*

1. Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.

2. And though I have the gift of prophecy, and understand all mysteries, and all knowledge; and though I have all faith, so that I could remove mountains, and have not charity, I am nothing.

3. And though I bestow all my goods to feed the poor, and though I give my body to be burned, and have not charity, it profiteth me nothing. . . .

12. For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as I am known.

13. And now abideth faith, hope, charity, these three; but the greatest of these is charity.

*Italicized text repeated by Brahms.*

**Boldface text diverges from the German Bible text.**

**Brahms Text**

**3. Gesang**

**Grave**

A O Tod, o Tod, wie bitter, *wie bitter* bist du, wenn an dich gedenket ein Mensch, *gedenket ein Mensch*, der gute Tage und genug hat und ohne Sorge lebet, und dem es wohl geht in allen Dingen, und noch wohl essen mag!

*O Tod, o Tod, wie bitter, wie bitter bist du.*

B O Tod, wie wohl tust du dem Dürftigen, der da schwach und alt ist, der in allen Sorgen steckt, und nichts Bessers zu hoffen, noch zu **erwarten** hat!

*O Tod, o Tod, wie wohl tust du, wie sohl, wie wohl tust du.*

**4. Gesang**

A **Andante con moto et anima**

a Wenn ich mit Menschen- und mit Engeln reden

b und hätte der Liebe nicht, so wäre ich ein tönendes Erz, oder eine klingende Schelle.

a' Und wenn ich weissagen könnte, und wüßte alle Geheimnisse und alle Erkenntnis, und hätte allen Glauben, also, daß ich Berge versetzte

b' und hätte der Liebe nicht, so wäre ich nichts, *so wäre, wäre ich nichts.*

a'' Und wenn ich alle meine Habe den Armen gäbe, und ließe meinen Leib brennen,

b'' und hätte der Liebe nicht so wäre mirs nichts nütze, *so wäre mirs nichts nütze.*

B **Adagio**

c' Wir sehen jetzt durch einen Spiegel in einem dunklen Worte, dann aber von Angesicht zu Angesicht. Jetzt erkenne ichs stückweise, dann aber werd ichs erkennen, gleichwie ich erkenne bin.

a''' Nun aber bleibet Glaube, Hoffnung, Liebe, diese drei,

c'' aber die Liebe ist die Größte unter ihnen, *die Liebe ist die ist die Größte unter ihnen.*

“Four Spiritual” or “Four Biblical” songs, but rather “Serious” songs. So he makes it clear in the title, that these solo songs with piano would permit to resound in an almost symphonic dimension, questions which confront all men, questions of mortality and eternity, from which none can escape. Actually, in their artistic affirmation, they are a challenge to the imprisonment of human activity within sense perception, comparable to the great Bach *Passions*, or Beethoven’s Ninth Symphony or *Missa Solemnis*.

Brahms composed them as a cycle, although composition of the fourth song, the “high song of love” of the New Testament, was completed somewhat earlier. Since his youth, Brahms had made a habit of writing out important text fragments from the Classics, poems, and aphorisms. Thus, he had collected more than five hundred quotations, from Sophocles, Shakespeare, Lessing, Jean Paul Richter, Schiller, Goethe, but also from Schumann and Beethoven, and others. “I invested all my money in books; books are my highest desire; since infancy I read as much as I could, without any guidance in distinguishing the worst from the best. As a child I devoured countless chivalric romance novels, until *The Robbers* fell into my hands, which I had no idea had been written by a great poet. I demanded more from this same Schiller, after which I did get more,” Brahms had said (from the account in the diary of Hedwig von Solomon, of his first meeting with the twenty-year-old Brahms). Likewise, Brahms gathered a notebook full of Bible quotations. The passages he selected for setting in his musical compositions closely correlate to these notebook entries. As the Apostle Paul wrote in 1 Corinthians 13, in the passages selected by Brahms as the text for Song 4, “For now we see through

a glass, darkly; but then face to face . . . but the greatest of these is charity.” This selection of verses over-arches all the previous songs, showing, as it were, Brahms’ intention to achieve a large, self-developing unity of the four songs.

In this way, Brahms was able to compose the continuity into each song, through a musical tracing out of the ordering principle of the paradoxical ideas, of these “unrhythmical” verses, engendering the effect of a “strophe.”

Thus, Brahms’ musical approach is able to unfold the full effect, through the repetition—therefore through the transformation—of Biblical texts, or through the insertion of a refrain, so that the single song works more intensively “strophically,” but also retains an “individual profile.” This is especially clear in Song 3: “O death, O death [repeated], how bitter, how bitter [repeated] thou art”; then, between the second and third verses, this part is repeated as a refrain [SEE Figure 1].

Brahms was able to carry forth the ideas through motivic variation, and in this way, to form a song and a cycle with almost invisible ligaments. In this way, the “second strophe” of the third song (O death), “how well thou dost” (*wie wohl tust du*) is the inversion of the motif of the first strophe:



FIGURE 1.



FIGURE 2.



The displacement of accents, changes in timing, and so forth, often produce a self-reflexive element in the development of the song, which unlocks the poetic effect, first in the development, and then in the broadening of the whole.

So, for example, in the first song: “Denn es gehet dem Menschen wie den Vieh (on the stressed beat), wie *dies* (stressed) stirbt, so *stirbt* (stressed) er *auch* (stressed), etc.” (Or, in the English-language equivalent, in the words of the King James Version: “that which befalleth the sons of *men* befalleth *beasts*, . . . as the *one* dieth, so *dieth* the other [*also*].”) [SEE Figure 2]

Also, Brahms succeeds in creating an obvious deepening of the thought, by separating by three beats the two appearances of the word “stirbt” (“dies”), and letting the second appearance sink into the first register of the bass voice (G-natural).

The motif of the singer’s part is something carried forward from the first two measures of the piano part. Brahms lets the dominant tone A (in D-minor), like an anchor, play virtually throughout, as a bass ostinato. One is reminded of the choral entrance in Bach’s *St. John Passion*, in which Bach—in the greater dimension of passion—prepares the musical tension for the mighty choral entrance “Herr unser Herrschen” (“Lord our Ruler”) through the close, step-wise movement of the violins and violas over the ostinato bass.

Brahms develops various polyphonic usages, such as augmentation and canonic dialogue—while preserving all the individuality of each song—in order to make audible the organic unity of the whole [SEE Figure 3].

Here it becomes clear, how Brahms deliberately seizes and develops aspects of the Bachian or Mozartian musical language, in order to motivically interlace the thought “. . . es fährt alles an einen Ort . . . es ist alles von Staub gemacht, und wird wieder Staub” (“all go to one place

FIGURE 3. From the *Allegro* of Song 1: Compare the eighth-note passages of the upper voice of the piano part in measures 26 and 27 (▲) to the quarter-note passage for the bass in measures 36-39 (▲), and the upper piano voice in measures 30 and 31 (●) to the bass voice in measures 32-35 (●).

The image shows a musical score for Figure 3, consisting of four systems of staves. The first system (measures 26-27) shows a piano part with an eighth-note passage in the upper voice, marked with a triangle (▲) and circles. The second system (measures 28-29) shows a piano part with a quarter-note passage in the bass, marked with a triangle (▲) and circles. The third system (measures 30-31) shows a piano part with an eighth-note passage in the upper voice, marked with a circle (●) and circles. The fourth system (measures 32-35) shows a vocal part with a quarter-note passage in the bass, marked with a circle (●) and circles. The lyrics are: "Es fährt al - les an ei - nen Ort; es ist al - les von Staub ge - macht."

FIGURE 4.

The image shows a musical score for Figure 4, consisting of two systems of staves. The first system (measures 36-39) shows a piano part with a quarter-note passage in the bass, marked with a triangle (▲) and circles. The second system (measures 40-43) shows a piano part with a quarter-note passage in the bass, marked with a triangle (▲) and circles. The lyrics are: "und der noch nicht ist, ist bes-ser als al - le bei - de,"

. . . all are of the dust, and turn to dust again”) with the closing thought “denn wer will ihn dahin bringen, daß er sehe, was nach ihm geschehen wird?” (“for who shall bring him [man] to see, what shall be after him?”).



FIGURE 5.

The image shows a musical score for a vocal and piano piece. The vocal line is in bass clef with a 9/4 time signature. The lyrics are "was nach ihm ge- sche- - - - hen wird?". The piano accompaniment is also in bass clef. There are two systems of music. The first system has a vocal line with notes and rests, and a piano line with a complex rhythmic pattern of sixteenth notes. Annotations include "Dorian' Bb" and "Bb". Dynamics include "f". The second system continues the vocal line with a long rest, and the piano line with a different rhythmic pattern. Dynamics include "p" and "f".

For, augmentation of the theme and diminution of the note values were Bach's means to lawfully represent polyphonic thoughts *via* an increasingly close spacing of different thematic entrances, as the musical work proceeds. (Bach's *Musical Offering* is exemplary of this.) Brahms generates the musical intensity of the closing question of Song 1, "was nach ihm geschehen wird?" ("what shall be after him?") through the rhythmic change from the 3/4 meter of the reprise-like *allegro* part, to the 9/4 meter of the closing, proceeding along with the long note values, the equivalent of a long, sustained cry.

In his recollections of Brahms, Ophüls also recalls the following observation by Brahms: "You simply wouldn't believe, how difficult it is to compose this unrhythmic Bible text."

In teaching, as his student Gustav Jenner reports, Brahms advised the following for the process of composition: "Brahms demanded of a composer, first of all, that he know the text exactly. By that, of course, he was also to understand that by all means, the structure and meter of the poem be clear. Then he recommended to me, that I carry the poem I intended to set, around in my head for a long time, and that before composing it, I recite it

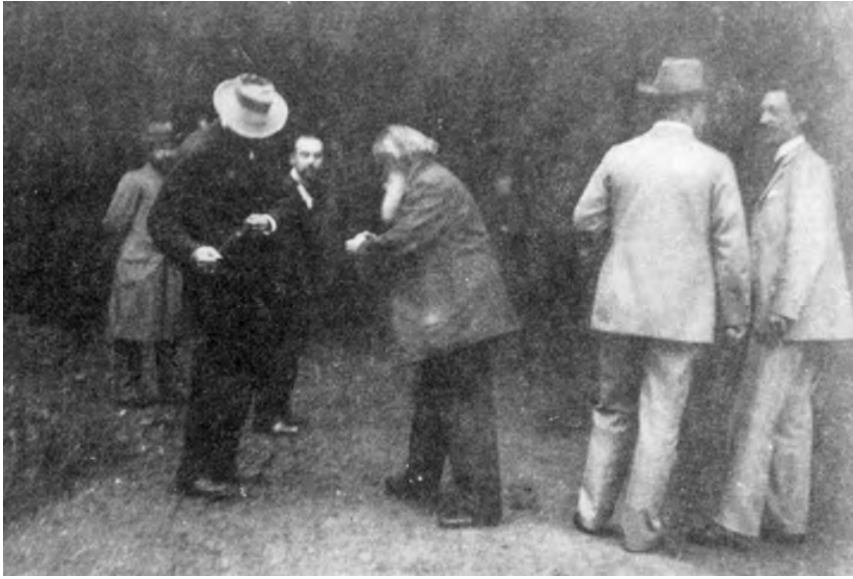
aloud more frequently, thereby to pay exact attention to what the recitation entails in particular, especially taking note of the pauses, to retain this later for the work."

Song 2 contains a dramatic example of a setting of a "pause." Just after the words, "Da lobte ich die Toten, die schon gestorben waren, mehr als die Lebendigen, die noch das Leben hatten; und der noch nicht ist" ("Therefore I praised the dead which are already dead more than the living which are yet alive, . . . and they which have not yet been"), Brahms places a complete measure of rest for both voice and piano, and only then, after this

sustained stillness of the "not-yet-been" ("Noch-nicht-ist"), concludes the verse: "ist besser als alle beide und das Bösen nicht inne wird, das unter die Sonne geschieht" ("better is he than both they, which have not yet been, who have not seen the evil work that is done under the sun") [SEE Figure 4].

Throughout his life, Brahms intensively studied his musical forebears. For example, on Nov. 20, 1893, Brahms sent an astounding tabulation to Billroth, a friend of many years, following up a discussion about the predominance of major or minor in the pre-Bach period. Since Billroth asserted that the minor would predominate in all periods, just as in the oldest folk songs, Brahms drew up a list, which he called "statistical contributions pertaining to major and minor." He "classified," in this way, Bach's cantatas, 65 in major and 55 in minor, and in the same fashion the works of Beethoven, Haydn, and Mozart, as well as Clementi. Brahms laid out a similar "collection of interesting passages of the old masters," a technical study of passages from compositions of thirty-two composers, in which he gives an account of their uses of especially the intervals of the fifth and the octave.

In the "Four Serious Songs," Brahms composed with



*Brahms (center) on a walk with his friends Rudolf von der Leyen (second from right) and Gustav Ophüls (far right), at the Hager Hof, Pentecost, 1896. On this Feast of Pentecost, Brahms performed his “Four Serious Songs” for the first time.*

a method of modal transformations which broke through the earlier uses of modality that had arisen in earlier stages of musical development, beginning with the “church modes” around the Sixteenth century, then through the establishment of a clear polarity between major and minor, which Beethoven then went beyond, in his late works (around Op. 132), using modes in a new way, to produce new expressive possibilities. An example is the closing phrase of the first of the “Serious Songs”: “Denn wer will ihn [here a change from 3/4 to 9/4] dahin bringen, daß er sehe, was nach ihm geschehen wird, was nach ihm geschehen wird?” (“For who shall bring him to see, what shall be after him?”) One hears a gradual changing over (through a piano trill) into the Dorian mode (measure 94, B-natural), then to D-minor, where the B-natural (which doesn’t “belong”) lets the thoughts of the last verse of Song 1 ring out with an archaic effect, with the help of the trill between the D and A, an open fifth, the central tones of this song [SEE Figure 5].

Certainly in the entire musical literature of the Nineteenth century, there is no other comparable work for solo voice and piano using text from both the Old and New Testaments. Only Dvořák, the Czech composer much promoted by Brahms, published ten “Biblical Songs” (Op. 99) for low voice in 1894. In fact, Brahms’ work towers as a testament for our times. Through his condensation of the language of Bach, Mozart, and Beethoven, in his collation of millennia-old verses,

Brahms left behind a musical work, which the composers of the future, who intend to create something new and essential, must study in the most serious way.

## Brahms: ‘They Are Seriously Disturbing’

On May 7, 1896, Brahms’ biographer, Max Kalbeck, and the writer Wilhelm Raabe, were present at the celebration of Brahms’ sixty-third birthday. In the course of the conversation, Brahms said, “I gave this to myself as a gift today. Yes, to myself! If you read the text, you shall grasp why.” He took a bundle with the “Four Serious Songs” out of his standing-desk and said, “I wouldn’t think publication of these would be allowed.” Yet, the day after his birthday, Brahms wrote a letter to

Simrock, in which he announced the songs. He wanted to give his publisher “a little joy—as I did for myself today, in that I wrote a few little songs for myself. I’m thinking about publishing them—and about dedicating them to Max Klinger! So you see, that actually they’re not just for fun—in fact, the opposite. They are seriously disturbing, and therefore so God-less that the police could prohibit them—if they weren’t all taken from the Bible.”

In his recollections of the 1896 Feast of Pentecost, Gustav Ophüls cites similar statements by Brahms, after Brahms had performed the songs a second time for this small circle, repeating the first three. He addressed the question to Ophüls, who was the assistant judge of Duesseldorf, “whether in some way the public circulation of these songs, already sitting at Simrock’s ready for publication, could be prohibited on religious grounds. Today [1920–AH], I no longer recall exactly what I said in reply, but I do remember that I strongly expressed the conviction that such an extreme juridical measure would be a disgrace and a dishonor to art. Today, twenty-three years later, when the ‘Four Serious Songs,’ this monumental capstone of Brahms’ life’s work, have become the common possession of the whole world, the doubt lurking in Brahms’ question seems scarcely comprehensible to us.”

In letters and conversations, Brahms generally did not refer to his work as “little songs,” but rather as “Alpine folk songs” or as “merry songs”—obviously an idiosyn-

cratic and ironic characterization, with the intent of counterposing the paradox in these songs to the reigning pessimism of the day—the pessimism of a Schopenhauer, or Nietzsche, or likewise of Wagner.

How sensitive Brahms could be, shows in a letter to the daughter of Clara Schumann he wrote on July 7, 1896, two months after the death of her mother: “When a volume of ‘serious songs’ reaches you, don’t misunderstand my intent. When

you get it, apart from the dear old custom of writing your name in it right away, look at the songs completely in earnest. I wrote them in the first week of May; similar words often occupy me. I didn’t intend to have to wait for worse news about your mother—but often, something speaks and incites, almost unconscious to us, deep inside men, which sometimes might well resound as poem or music. You won’t be able to play through these songs, while the words are still gripping you. But I implore you to regard them, really, as your own sacrifice for the death and memory of your beloved mother, and to put them away.”

### For Performance, ‘As Beautiful in the Hearing As in the Imagining’

After receiving a copy of the “Four Serious Songs,” violinist Joseph Joachim, Brahms’ friend of many years,

*Violinist Joseph Joachim wrote to his friend Brahms: “How beautifully love shines through in the 3/4 section, and how the reentry of the 4/4 touches the heart! Were it possible, that just once, it could be as beautiful in the hearing as in the imagining.”*



*Clara Schumann in her later years. Shortly after her death, Brahms wrote to her daughter: “You won’t be able to play through these songs, while the words are still gripping you. But I implore you to regard them, really, as your own sacrifice for the death and memory of your beloved mother.”*

sent Brahms a letter of thanks, in which he wrote, “I thank you from my heart for your ‘serious’ songs. Profound as they all are, I was especially moved by the last, with its tender ardor, built from all the artistic periods, which anyone who studies it correctly would notice at once. How beautifully love shines through in the 3/4 section, and how the reentry of the 4/4 touches the heart! Were it possible, that just once, it could be as beautiful in the hearing as in the imagining” (Aug. 28, 1896, to Brahms).

“Were it possible, that just once, it could be as beautiful in the hearing as in the imagining.” One wishes that this sentence would be taken to heart by more artists, in the interpretation of Classical works. For a work of the greatness of the “Four Serious Songs” is wrecked, in performance, if the singer and pianist present the piece according to the prevailing trend of “sensuous effects.” Any straining for sensuous effect, or any attempt to perform them while avoiding the emotion of

love, *agapē*, the question of the transience and immortality of man, which the artist resolved, as his own existential question, will wreck the profound ideas of the work.

Besides other important historical and contemporary recordings of the “Four Serious Songs,” sung by bass, baritone, or alto voices, there is an early recording of Dietrich Fischer-Dieskau that is especially rewarding for study, as this recording was made following an intensive, if brief, period of collaboration between Fischer-Dieskau, then at





Baritone Dietrich Fischer-Dieskau (left) with conductor Wilhelm Furtwängler. Their work on the “Four Serious Songs” was the beginning of Fischer-Dieskau’s great singing career.

the beginning of his career, and the great conductor and musician Wilhelm Furtwängler. Furtwängler always strove to bring forth that which sounds “between the notes,” in long musical phrases.

Mrs. Elisabeth Furtwängler recently gave an account, in an interview with *Fidelio*’s sister-publication *Ibykus*, of the meeting between Furtwängler and the young Fischer-Dieskau: “It was in the context of the Salzburg Festival, I believe in 1949. The ’cellist Mainardi, a great friend of ours, told Wilhelm that, without fail, he should listen to a certain young singer: ‘It is definitely worth your while; his wife is in my ’cello course.’ To which Wilhelm replied, ‘If you see him, please tell him he should come by to see me.’ That meant of course, that it was arranged for that evening; it was at a Countess’s in Salzburg. Now, there were only a few in the audience, eight including myself, in addition to the hostess, and naturally Fischer-Dieskau and Wilhelm.

“Right at the beginning, my husband asked

Fischer-Dieskau, in a rather skeptical tone, ‘What have you brought along?’ ‘Brahms’ “Four Serious Songs.” ‘Ahhh! Well! Yes! So that’s what we’ll do.’ They began at once, and as was immediately clear, it was exquisite! They suited one another very well, and I thought Wilhelm was the more fortunate.

“At the conclusion, everyone naturally wanted to hear what Furtwängler would say now about the young singer. But Wilhelm wanted to talk to him completely personally, so he took Fischer-Dieskau with him behind one of the heavy curtains, which this castle had, and spoke quietly with him. That’s how immediately positive he was about him, that he wanted just to communicate alone and completely personally.”

This was the beginning of Fischer-Dieskau’s great singing career. He and Furtwängler worked together in increasingly frequent joint performances, such as the legendary *St. Matthew Passion* performance of 1954—also the year of Furtwängler’s death—in which Fischer-Dieskau sang the role of Christ.

The 1950’s recording of the “Four Serious Songs” is especially remarkable for the effort made to adequately bring to a recording, the great tension spanning the soloist’s opening words, “O death, how bitter art thou,” with the distant, soaring concept closing the four songs, “Now abideth faith, hope, charity, these three; but the greatest of these is charity.”

—translated from the German by Alan Ogden

FIGURE 6.



Typesetting of musical examples by John Sigerson

*Jews celebrate completion of the writing of a Torah scroll, synagogue in Dubrovna, Belorussia, early Twentieth century, in the Pale of Jewish Settlement. Dubrovna, a textile center, produced most of the prayer shawls for the Russian Empire.*



YIVO Institute for Jewish Research Archives

# I.L. Peretz, Father of the Yiddish Renaissance



*Isaac Leibush Peretz*

by Paul Kreingold

*'It is not enough to speak Yiddish—  
you must have something to say.'*

## Introduction

The year 2002 marked the 150th birthday of I.L. Peretz, the Father of the Yiddish Renaissance. Playwright, poet, composer, essayist, and political organizer, Peretz, by the time of his death in 1915, was the most published Yiddish writer in history, and the most beloved.<sup>1</sup>

Under his intellectual leadership, Yiddish was transformed, in less than a century, from a “kitchen jargon,” to one of the great languages of the world, spoken by over 11,000,000 people; a language which was capable of transmitting the ideas of the *Haskalah*, the Jewish Enlightenment, to the Jews of Poland,

Russia, and the United States. The *Haskalah* was initiated a hundred years earlier by the great German-Jewish philosopher Moses Mendelssohn, who demonstrated that a Jew could free himself from the parochialism of ghetto life, become recognized as the most profound thinker in the “outside” world, and still remain true to the faith of his fathers. In a 1999 speech, Helga Zepp LaRouche describes Mendelssohn as follows:

Moses Mendelssohn is a good example of a world-historical individual. By breaking out of the containment of the Jewish ghetto, taking the best of humanist culture from Plato to Leibniz to Bach to everybody else, he is a model of what every oppressed minority can do today. Take everything mankind has produced so far, add your own creative contribution, and be part of the creation of a new Renaissance.<sup>2</sup>

I.L. Peretz and his collaborators did exactly that in the late Nineteenth century, and, as a result, a Yiddish Renaissance flowered.

But, why is this worth looking at today? With the destruction of, especially, Polish Jewry, the assimilation of American Jews, and the creation of modern Hebrew, Yiddish is now, if not dead, then certainly dying. Why then spend time studying its origins? This is not difficult to answer. Firstly, the Jews of Eastern Europe were the last national group in Europe to undergo a Renaissance; a Renaissance with Warsaw at its center and literature as its primary creation. Yiddish literature: the stories, poems, and plays of Mendele Moykher-Sforim (Mendele Mocher Seforim), I.L. Peretz, Sholem Aleichem, and others, is uniquely the literature of the Jewish Pale, but like all world-class literature, it speaks universally to all of humanity.

And there is more. When I was growing up in New York City, there was an old picture hanging on the wall of my bedroom. Taken outdoors in 1906, carefully posed, its background is a thick pine forest and its subject is a Siberian farm family, a father with five children. In the foreground are two young men, half-lying, half-sitting. One of them is my grandfather, Adolph Rambam, and both of them are political prisoners, in exile in Siberia for



*Political prisoners, in exile for crimes against the Russian Empire, pose with a Siberian farm family (seated), 1906. The author’s grandfather is reclining on the right.*

Courtesy of Paul Kreingold

crimes against the Russian Empire. My grandfather’s life story: fighting Cossacks on the streets of Riga during the 1905 Russian Revolution; publishing an illegal newspaper; his arrest and sentence to eight years in Siberian exile, his harrowing escape and eventual emigration to America; these, not Cinderella, were the “fairy tales” on which we were raised.

This, too, is the Yiddish Renaissance. The creators of this “new” language, speaking, for the first time, for an oppressed and despised people, living under brutal political and economic conditions, were of course concerned with the well-being of their brothers, Jewish and Gentile. Yiddish became not only a literate language, but a political language of labor, unionism, and protest, and Yiddish-language organizations such as the Jewish Bund played an important role in the history of late-Nineteenth-century Russia and Poland.

From a literary standpoint, the writers of the Yiddish Renaissance should be judged against the greats of European literature. Their stories are not “cute” and should never be read aloud with pseudo-Yiddish accents; that is, to do them justice, the musical *Fiddler on the Roof* is an insufficient model. These writers saw themselves in a brotherhood with Cervantes, Heine, Poe, and Pushkin.<sup>3</sup> Many of them would have become great *Polish* writers, if growing anti-Semitism had not frozen them out of civil society.

The general theme of their writing is the need for uni-

versal progress. The oppressed minority, of which they were the eloquent spokesmen, could never be free, unless mankind as a whole were free. In this idea, they reflected the cataclysmic social changes brought on by the freeing of the Russian serfs in 1861, the American slaves in 1863, the Polish Rebellion the same year, and the freeing of the Polish serfs the following year.

I.L. Peretz was born, lived, and died in this period, from 1852 through 1915, and can be understood only within its context. When Peretz died, on April 3, 1915, he had been the dominant figure in the Yiddish literary life in Warsaw for 25 years, and over 100,000 people attended his funeral. But, Polish newspapers reported nothing of this event, as Poland was in the throes of a boycott of Jewish businesses. It was not always so in Poland. In fact, only 52 years earlier, during the 1863 Polish Uprising against the Russian Empire, Jews and Poles fought side by side against a common enemy. In fact, the history of Jewish immigration to Poland was, until the end of the Eighteenth century, basically a success story.

## A Surprising Early History of Poland

The first Jews, in significant numbers, began to arrive in Poland in the Twelfth century, and by the Thirteenth century, Poland was criticized by the Papal Legate for allowing Jews to dress like everyone else.<sup>4</sup> When the Black Death devastated Europe in the Fourteenth century, Poland, because of its lack of population density, was spared. Of the thousands who escaped Western Europe, many were skilled artisans, and others were Jews who brought with them banking and business skills. The result of this immigration was a period of great growth for Poland, as thousands of acres were brought under cultivation to provide food for Europe. While in the rest of Europe Jews were blamed for the plague, and some of the most horrific atrocities were committed against Jewish communities, in the Kingdom of Poland, Jews were allowed “their own fiscal, legal, and even political organization,” in an environment of tolerance established during the reign of Casimir III (the Great) (1309-1370).<sup>5</sup>

The Jewish communities in Poland continued to grow, especially as other countries expelled their Jewish populations, such as Spain in 1492, and Portugal in 1496. By 1772, four-fifths of the world’s Jews were living in Poland. But, it was not only Jews who had immigrated; in fact, only 54 percent of Poland’s population was Catholic in 1794.<sup>6</sup> Read, and enjoy, one author’s description of Eighteenth century Poland-Lithuania:

[T]here flourished a profusion of peoples, a riot of religions, a luxuriance of languages. Polish noblemen and Slavonic peasants mingled with German burghers and with Jewish

or Armenian merchants. . . . The Roman Catholic majority was surrounded by a colorful array of sects and faiths—by Calvinists, Lutherans, Arians, Unitarians; Orthodox, Uniates and Old Believers; by orthodox Jews, Karaim, Chassidim and Frankists; by Armenian monophysites and by Tartar Muslims. The official languages of Polish and Latin in the kingdom were matched by Ruski and Polish in the Grand Duchy. Vernacular speech was conducted in anything from the four main regional dialects of Polish, plus Kashub and *goralski* (the highland brogue), to Ruthenian in its northern (Byelorussian) or southern (Ukrainian) forms; Lithuanian, Latvian and (to 1600) Prussian; *plattdeutsch* in the northern cities, Yiddish, Tartar, or Armenian. . . . The liturgical languages in use included Church Latin, Old Church Slavonic, High (Lutheran) German, Hebrew, and Arabic. Documents were written in a variety of alphabets including the Roman, Cyrillic, Hebrew, and Arabic. Even the calendar showed marked variations. In a city like Wilno, for example, when the Poles celebrated the Constitution of 3 May A.D. 1792, the Orthodox were still on 22 April, the Jews were in the month of Iyyar after Passover in the year 5552 AM, and the Tartars were in the eighth month of the year Hegira 1205.<sup>7</sup>

Now, one should not get overly sentimental about old Poland. No American who cherishes our Constitution and history, would actually want to live in pre-partition Poland. After all, this was a feudal nation, with the majority of the population tied to the land and very poor, ruled over, quite ruthlessly, by a noble class called *szlachta*. Nevertheless, it is important to understand that Poland offered to Jews and others a safe haven, where they could live in relative security, and that haven was offered for over 500 years.

## The Partition of Poland

Between 1772 and 1795, Poland was absorbed into the Russian Empire as a result of the First, Second, and Third Partitions of 1773, 1793, and 1795. This, of course, was the period of the American Revolution, and, as one would expect, the fight for a North American republic was watched closely in Warsaw, Krakow, and Lubin. On May 3, 1791 the Polish parliament, or Sejm, approved Europe’s first written constitution. Other policies were initiated to improve the lot of labor, peasants, and the Jews, and create a national bank and paper currency. Russia quickly sponsored a counter-revolution, and a Russian army of 97,000, led by a few Polish Quislings, quickly defeated the small Polish army of 37,000, but not before Tadeusz Kosciuszko, who had designed the West Point defenses for General George Washington, led the Polish army to one of its few victories.

Soon, Russia and Prussia grabbed more Polish territo-

## What Was the Yiddish Renaissance?

Beginning in the Eighteenth century, followers of the great German-Jewish philosopher Moses Mendelssohn undertook to spread his ideas to the majority of Europe's Jews, who lived in Eastern Europe and Russia, and who spoke the Germanic language Yiddish. Known as the *Haskalah* movement, its adherents, the *maskilim*, set out to elevate the Jewish population from the self-imposed backwardness of Hasidic religious fundamentalism. In order to carry out this mission, the impoverishment of the Yiddish language as a conveyor of profound ideas had to be overcome, and a number of Jewish authors undertook the task of creating true literature in Yiddish, as a means of popular education. This was known as the Yiddish Renaissance. The three greatest of these authors were Mendele Moykher-Sforim (1836-1917), I.L. Peretz (1852-1915), and Sholem Aleichem (1859-1916). Their success in this mission, led to a proliferation of Yiddish-language publications, schools, and political movements throughout Russia and Poland.

The deteriorating situation for Jews in the Russian Empire and Eastern Europe at the end of the Nineteenth century, especially the anti-Semitic pogroms in which thousands of Jews were slaughtered, caused mass emigration to America. It is from this safe haven that the Yiddish Renaissance continued to wield influence—despite the Nazi Holocaust which decimated European Jewry—through the contribution of its descendants to American society, most notably in the struggles for unionization and Civil Rights. —PK

ry, turning the remaining area into such an economic disaster that by 1793 the six largest banks in Poland had declared bankruptcy. In 1794, the Poles launched an insurrection. A Polish cobbler drove the Russians out of Warsaw in 24 hours, killing 4,000 Russian soldiers. A Jewish Regiment of the Polish National Guard was formed, marking, according to one author, the “first Jewish military formation since Biblical times.”<sup>8</sup> Kosciuszko, leading a force of 4,000 regulars and 2,000 peasants armed with scythes, defeated a Russian army.

Eager to stamp out the contagion of Republicanism, and always greedy for more loot, Prussia and Austria joined Russia to crush the insurrection. When its political

leader, Kosciuszko, was wounded and captured on October 10, 1794, the Russians went for the *coup de grâce*. As a harbinger of future policy, the Russians attacked Praga, a Jewish suburb of Warsaw, and massacred the population. Well-warned by this atrocity of the consequences of further resistance, Warsaw capitulated, and the insurrection was over.

Now the dark years began. The cream of Polish leadership, those not dead or captured, went into exile, and ten thousand Polish officers were sent into hard labor. In 1797, a protocol was signed by the victorious powers, “binding themselves to excise the name of Poland from all future documents, to remove any reference to it from diplomatic business, and to strive by every means for its oblivion.”<sup>9</sup>

### Russian Policy

For the next hundred years, the period we are considering in this article, the fate of Poland's Jews, and indeed the fate of all Poland's people, rested on the internal battle in the Russian Empire between two factions. On one hand, the “modernizers” attempted various reforms, both economic and social, modelled on American System methods. Arrayed against the “modernizers” was the “Third Rome” grouping. As one author writes, “Every period of actual progress in the Russian Empire was accomplished in opposition to the ‘Third Rome’ cultural outlook of the Russian autocracy and church.” This outlook “promulgated a mass of racist doctrines glorifying the ignorance and submissiveness of the Russian peasantry which, according to this cult ideology, was joined in mystical union with the ‘sacred soil’ of Holy Mother Russia through the intervention of God's agent on Earth, their Caesar (or Czar in Russian).”<sup>10</sup>

The result was a see-saw policy of progress and reaction. For example, under Czar Alexander I (1801-1825), the double taxation of Jews was ended and they were permitted to own farmland and establish factories. By the end of his reign, the double taxation was reinstated and the factories and farmland were taken away; in fact, Jews were forced to live in one area of the Empire alone, stretching from Baltic Poland to the Black Sea, dubbed the Pale of Settlement [SEE Map, page 43].

Under Czar Nicholas I (1826-1855), a punitive 25-year military draft was established for Jews. Jews were expelled from all major Russian cities and forced into the Pale, while Jews living in the Pale were forced out of the villages and into the towns. Later, with the ascent of the new Czar, Alexander II, the draft was abolished, and major cities were re-opened to Jewish settlement.

It should be kept in mind that the attacks on the Jews



during this period were not merely attacks on property or civil rights. Their generally miserable economic conditions were worsened 100-fold by pogroms, government- and church-supported attacks by thugs on Jewish communities. One of the results of this misery was the mass emigration of Jews from the Russian Empire and Eastern Europe to the United States late in the Nineteenth century [SEE Map, page 49].

It should not be overlooked that the other powers which had swallowed Poland, Prussia and Austria, were also guilty of the worst kind of economic oppression of the Jews under their control. For example, in Austrian-controlled Galicia:

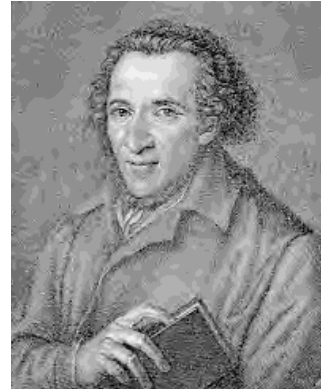
Still more invidious was the introduction in 1797 of the candle tax, which was trebled in the course of two decades. Every married Jewish women was required to pay the candle tax of ten kreutzers on two candles to the tax lessee before the Sabbath began, whether or not she had any money to buy candles! The homes of those who could not pay promptly were raided by the tax collector on Friday night, and he was empowered to confiscate the household goods, including even the bedding. According to . . .

reliable testimony . . . , one would often meet impoverished people on the street on Fridays begging for a few kreutzers in order to pay the candle tax.<sup>11</sup>

### The *Haskalah* and the *Maskilim*: Enlightenment and the Enlighteners

Another important part of this story, which you must know to understand the Yiddish Renaissance, is the *Haskalah*, the Jewish Enlightenment. Spreading out of Eighteenth-century Germany, from the mind of Moses Mendelssohn, Jews in Eastern Europe began to reject the

*Not only did the philosophical and political works of Moses Mendelssohn—known as the “Berlin Socrates”—lay the basis, with his collaborator Gotthold Lessing, for the Weimar Classic of Schiller, Goethe, and the Humboldts, but they inspired the “Haskalah” (Enlightenment) movement that brought the fruits of European culture to the Jews of Eastern Europe, out of which the Yiddish Renaissance was born.*



The Granger Collection



*Yiddish Renaissance authors. Top row, left to right: Mendele Mocher Sforim, I.L. Peretz, Sholem Aleichem: the “grandfather,” “father,” and “son” of the Yiddish Renaissance. Bottom row, left: Mendele Mocher Sforim surrounded by Y.H. Ravnitzky, S. Anskij, C.N. Bialik, and S.S. Frug. Right: Sholem Asch.*

mysticism and fundamentalism of the Hasidic rabbis then dominant, especially in the rural Jewish communities of the Pale. As one author writes:

Science was regarded by the Hasidim to be such a great threat to faith that even medicine was rejected by some of the rebbes. When the terrible cholera epidemic of 1831 broke out, Hersh of Zydaczow deemed it necessary to write a letter enjoining his Hasidim . . . against being treated by a physician. His remedy for cholera was to “recite all Psalms every week, pledge to charity after completing each of the five books of the Psalms, recite the Ketoret (the biblical portions concerning burning of incense in the Tabernacle)

before 'May it be Thy will,' and examine the mezuzahs to insure that they are ritually fit."<sup>12</sup>

The opposite tradition, where reason, science, and religion do not conflict, stretches way back in Judaism, to Maimonides in the Fourteenth century, to Philo of Alexandria in the First century, and to Rabbi Hillel in the First century B.C.

The organizers of the *Haskalah* were the *maskilim*, the Enlighteners. As with Moses Mendelssohn, the *maskil* did not *reject* Judaism, but *embraced* it for its tradition of social order based on law and justice. As opposed to the Hasidic rabbis, the *maskilim* were willing to live in a world inhabited by many religions, by many peoples, who believed differently, and were willing to help build that world.

The conflict between parochial tradition and a wider view is one of the major themes of Nineteenth-century Jewish literature. For example, in Mendele Moykher-Sforim's *Don Quixote*-like novel *The Nag*, the Jewish mother pleads with her *maskil* son, Israel:

"Well, my son, you seem to be drawn to your fairy tales, to burning the midnight oil over your books. . . . Oh those books of yours! All they yield is new cares and woes. Israel, I am only a plain woman and fail to understand why you should be concerned so much over that world of which you speak so often and to which you are so strongly drawn. Stay near your mother where, thank God, you are well taken care of. And for whom, if not for you, my son, have I struggled and worked my fingers to the bone all of my life?"<sup>13</sup>

Great literature also came out of the *Haskalah* written in Hebrew, the holy tongue, but even to the *maskilim*, Yiddish, the language of the people, was merely "jargon." Thus, the Jewish Enlightenment freed Jewish intellectuals in Eastern Europe from their urban ghettos and rural *shtetls* (villages), but the majority of the Jewish population still waited for the *Haskalah* to be transmitted in a language they could understand.

## Peretz's Childhood and Youth

Isaac (Yitzhok) Leibush Peretz was born in Eastern Poland, in the city of Zamość, which was founded in 1580 by Jan Zamoyski, a Polish general, educator and art lover. The Polish connection to Italy was strong in the Sixteenth century, and it stretched beyond the shared religion. Zamoyski wanted to build a Renaissance city, so he imported an Italian architect from Padua, Bernardo Mirando. (Zamoyski himself, after attending the Sorbonne and the College de France, had been formerly the rector of the University of Padua). The 20-year city-building project was both an architectural and a com-

mercial success. This new city, whose great buildings included a Catholic church, Franciscan church, Armenian church, Orthodox church, synagogue, university, library, arsenal, public bath, town hall, a palace and three market squares, became a great trading city, whose lively beginnings were fertilized by many cultures and peoples, Poles, Germans, Italians, Greeks, and others.<sup>14</sup>

Although the official town history praises the town as a center of "peaceful coexistence" between the various groups, over the years local Jews suffered those indignities, blood libels,<sup>15</sup> starvation, forced conversions, and public hangings, which were quite "normal" in Europe over the last millennium. In addition, because of its location, Zamość was constantly changing hands, as marching armies through siege and slaughter captured the city, despite its moat and high walls.<sup>16</sup> During Peretz's lifetime, the city was ruled at various times by Poland, Austria, and Russia. By 1856, some 60 percent of its population of 4,000 was Jewish.<sup>17</sup>

Nevertheless, Zamość was a special place, and Peretz in his biography makes that point very strongly: "The Jewish Enlightenment came to Poland, and outside of Warsaw, Zamość was the most natural place for it to take root." But, says Peretz, the Jews of Zamość were not assimilationists, for with whom could they assimilate?

The Polish middle class, as he describes it, was backward and ignorant. The peasants "were quiet submissive folk, just released from serfdom. . . . The younger ones, still unsure what to do with their freedom, submitted to their elders, who slapped them when they failed to fall on their knees before the landowner, cap in hand and face to the ground." Then there were the officers of the occupying Russian Army. Although they were educated and approachable, Peretz says, "We were flaming Polish patriots," who could never form any alliance with them, especially, "Not, God forbid, in any alliance against the Poles! How long had it been since we prayed for the success of the second Polish uprising?"<sup>18</sup> (This is a reference to the 1863 Polish rebellion against Russia.)

Amongst the Jews, there were many accomplished figures. Moses Mendelssohn's rabbi and first teacher, Israel Samoszcz, was from Zamość. There was Dr. Shloyme Ettinger, a playwright, who wrote a Yiddish adaptation of Schiller's narrative poem "The Song of the Bell"; Jacob Eichenbaum, who wrote Hebrew poetry and translated mathematical works into Hebrew; Alexander Zederbaum, who founded the first Hebrew weekly in Russia in 1860, and its Yiddish supplement two years later.<sup>19</sup>

One of the richest men in Zamość, highly assimilated and an "Enlightener," was Abraham Luxemburg. Behind his large house was a walled garden in which, according to Peretz, Abraham's "hunchbacked" daugh-

ter, respected for her education, but “afraid to show herself on the street,” hid from the world and read her books. This young lady, of course, was the revolutionary socialist Rosa Luxemburg.<sup>20</sup>

Peretz came from a long line of scholars and men of the world. His great-grandfather wrote Talmudic tracts, and it is reported that his great-grandmother studied the Talmud “like a man.”<sup>21</sup> His grandfathers were merchants in Danzig and Leipzig, and his father a businessman, the owner of a whisky distillery.

The character of Peretz’s parents is lovingly revealed in his memoirs. Of his father, Peretz writes:

[T]he word went out that the government would be drafting men into the army. He was a liberal, and something of an anarchist, and when people got frightened, his advice was not to be frightened and not to comply. People should just refuse to go.

They said, “We’ll be whipped.”

He said, “They can’t whip the whole world.”

“They will take us away in chains.”

“There aren’t chains enough!”

“They’ll put us in prison.”

“Only if they make the whole world a prison.”<sup>22</sup>

And, of his mother:

The guest took hold of our large double-eared copper rinsing cup in one hand, emptied it over the other hand, and then, switching hands, filled the cup again to the brim and repeated the process. This he did three times, each time with a full cup.<sup>24</sup> Our water carrier was Ayzikl, a tiny, frail man who supported his wife and eight children. He was paid by the week, not by the pail-full, refilling the barrel whenever it ran low. My mother, who was standing beside me, spoke softly to herself, but I could hear her words distinctly: “Pious at Ayzikl’s expense.”<sup>24</sup>

*I.L. Peretz was born in Zamość, a city in eastern Poland near the border of present-day Ukraine.*



*In 1580, an Italian architect was brought in to construct Zamość as a Renaissance city by its founder, Jan Zamoyski, the former rector of the University of Padua. Above: City Hall. Right: Merchants’ apartments.*



Peretz writes: “My father’s, ‘They can’t put the whole world in jail,’ and my mother’s, ‘Pious at Ayzikl’s expense,’ were the two precepts that, once implanted in my youthful soul, took deep root there and later bore fruit in everything I wrote.”<sup>25</sup>

Early on, the Jews of Zamość made sure that Hasidic rabbis were kept out of the city. “If Zamość got word that a rebbe was on his way, the police were asked to set a guard at every gate, and the community provided a Jew to stand by him on watch. When the wagon appeared, it was challenged: ‘Kudie?’ Where to? ‘Nazad!’ Go back to where you came from!” It was not uncommon for secret converts to Hasidism, once discovered, to be beaten and then driven out of town!

Peretz jokes, “So you see, Her Royal Highness, the Jewish Enlightenment, didn’t have a stitch of work to do Zamość. It was mostly a romantic sentiment. . . . And in compliance with Haskalah directives, people began to shorten their coats to modern style.”<sup>26</sup>

Peretz grew up in this environment, but nevertheless received the standard Jewish education, studying, and memorizing, huge sections of the Talmud and commentaries. He was quickly recognized as a prodigy, studying

the Hebrew Bible at age three and the Talmud at age six. By the age of 13 he was allowed to read, unsupervised, in the study house, where he discovered Maimonides' rational approach to Jewish law. In fact, *The Guide to the Perplexed* is reported to be the first book he read from cover to cover.<sup>27</sup> His reputation for brilliance led a local musician, who had tried, and failed, to open a bookstore, to give him the key to his library.

This library was a dark place, seldom used, with books scattered on tables, floors and shelves. Peretz decided to read every book, seriatim, starting at the door and working his way to the other end of the room. Reportedly, he read French novels, British moral philosophy, German poetry, Polish reformers, and the Napoleonic Code of Law, teaching himself German and Russian along the way. Very quickly he began to doubt all of the parochial beliefs which were instilled in him as an Orthodox Jewish youth. He says: "To whom could I talk to about all this? To whom could I pour out my lament for the ruins in my mind and the corpses in my heart? To the people around me? I lacked the very language to speak to them. I couldn't express these things in Yiddish, because I had no words for these ideas in Yiddish. I couldn't even talk about them to myself when I tried."<sup>28</sup>

Perhaps as a result of his frustration with Yiddish, but certainly as a reflection of his Polish nationalism, his first published poems were written in Polish at the age of 22, in 1874. Even later on, when he became editor of a Yiddish magazine, he always included reviews of Polish literature.

## Young Manhood

The failure of Peretz's first marriage demonstrates the conflicts Jewish society experienced because of changes brought on by the *Haskalah*. Ironically, given who was involved, it was an arranged marriage, which Peretz uneasily accepted because the bride was said to be beautiful and educated. She was all that, and more; the daughter of a famous Warsaw *maskil*, well-known for his writing in Hebrew and Polish on mathematics, geometry, and science. Furthermore, she spoke perfect Polish, and was in touch with some of the leading Polish writers of the day. In sum, the new bride considered her groom a country bumpkin! In addition, as the daughter of a Jewish writer who had grown up under the "honorable poverty" this occupation guaranteed, she was not so happy that her new husband was considering the same path. But, with all her sophistication, this young lady, in the Orthodox fashion, kept her shaven head covered with a wig. It is reported that

Peretz, in a fit of anger, once tore off the wig and threw it into the fire.<sup>29</sup>

Despite the bad marriage, Peretz attempted to write. His composed Yiddish songs which became popular with teen-agers all over Zamość; wrote poems in Hebrew and, secretly, in Polish (secretly, because he thought they were not very good). In 1873, he travelled to Warsaw to visit his father-in-law and discovered, for the first time, the poverty of his wife's family. "Before he leaves Warsaw, he spends a few unforgettable days in Krashinsky's Garden, the 'Garden of Eden' of the *Haskalah* . . . , at the 'Haskalah bench.' In those days, luminaries of the enlightenment's older *maskilim*, writers, would gather at this bench in this Garden in the Jewish quarter and talk, argue, discuss."<sup>30</sup> (One wonders whether this site can still be found in Warsaw, and whether a historic plaque has been installed.)

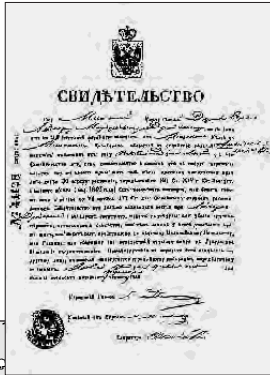
When he returned home, he decided to become a Polish writer and, for the next year, spoke and wrote only in Polish. Then he committed himself to writing Hebrew poetry, some of which was published. After five years of marriage, he divorced his wife and, in 1878, at the age of twenty-six, set up what would be a very successful law practice in Zamość. Soon after, he remarried.

During the approximately ten years that Peretz practiced law, he continued to write: Hebrew poems for Russian periodicals, Yiddish translations of portions of the Bible, songs protesting both anti-Semitism as well as Orthodox traditions. "One of the more popular ones, in typical *maskilish* fashion, ridicules the Zamość Jewish communal institutions, such as the study house and the poorhouse, and complains about the continually rising tax on kosher meat."<sup>31</sup> He set up a night school for workers, teaching reading, arithmetic, and Jewish history. Soon, the local Hasidim complained to the authorities that the school was "socialistic," and it was shut down. The same thing happened to a school he set up for the poor children of Zamość.

Then, in 1887, the Czarist government, without any explanation, and without the right of appeal, deprived him of the right to practice law. Peretz travelled to Warsaw, and then to St. Petersburg for a personal audience with the Justice Minister of the Russian Empire. After emotionally pleading his case, the minister off-handedly replied, "So, there will be one less talented Jewish lawyer in Russia."<sup>32</sup>

Without any means of support, Peretz fell back on his writing. Soon, news arrived in Zamość that a young writer from Kiev, Sholem Aleichem, was publishing a collection of Yiddish writings called *Di Yidishe Folks-Biblyote*. Having just inherited a fortune from his father-in-law, this wealthy young man (who would soon lose

Jews in the Russian Empire were restricted to the Pale of Settlement, which stretched from Poland to the Black Sea; a written pass was required for exit (right). Most inhabitants lived in poverty-stricken "shtetl" (villages) (far right).



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The Pale of Jewish Settlement



Cobblers and apprentices in their workshop, c. 1900.

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everything in stock market speculation) was paying top dollar for each contribution. In the initial communication between these two men, who would later be called the "father" and "grandson" of the Yiddish Renaissance, we can see how distant the "father," Peretz, was from Yiddish-language circles. He wrote two letters to Sholem Aleichem before admitting that he thought he was writing to Mendele Moykher-Sforim, who would later be known as the "grandfather" of the Yiddish Renaissance!<sup>33</sup>

For his collection, Sholem Aleichem selected Peretz's poem *Monish*, about a young Jew's seduction by the Christian world, which leads to his destruction. In this poem, Peretz clearly states the problematic nature of the Yiddish language; its inability to discuss anything which

transcends every day life. Ironically, as should be clear from the extract translated below, this lament of Yiddish banality is in itself a major step towards developing the power of the language:

Differently my song would ring  
If for gentiles I would sing,  
Not in Yiddish, in "Jargon"  
That has no proper sound or tone.

It has no words for sex appeal,  
And such things as lovers feel.  
Yiddish has but quips and flashes,  
Words that fall on us like lashes,

Words that stab like poisoned spears,  
And laughter that is full of fears,

## What Is Yiddish?

Yiddish, the language spoken by Eastern European Jews (it literally means Jewish), is a Germanic language, with significant French vocabulary and syntax. It originated in the 13th century, with the expulsion of the Jews from France and their emigration to the German-speaking Rhineland. The language also contains Hebrew loan words for both liturgical and “family” usage, as well as Russian and Polish, the result of emigration to the east in subsequent centuries. There is an extensive medieval Yiddish literature, including chivalric romances, dating back to the early period; in 1534, a Hebrew-Yiddish dictionary of the Bible was published in Poland.

Although Yiddish uses the Hebrew alphabet and, like Hebrew, is written from right to left, it is a completely distinct language from Hebrew. (Hebrew, like its close relative Arabic, is a member of the Semitic language group.)

Yiddish was spoken by 11 million people worldwide, largely in Europe, at the time of the Holocaust. Jewish immigrants to the United States in the late-19th and early-20th centuries created a vibrant, Yiddish-based culture, which has all but disappeared as a result of assimilation. The contributions from the Yiddish idiom to American English represent a treasure-trove of hundreds of Yiddish words and expressions, in everyday usage.

Here are a few examples:

**nosh**—to eat a little something, a snack. “Do you want dinner?” “No, I’ll just *nosh*.”

**shlep**—to carry or drag. “I *shlep* that chair with me whenever I move.”

**meshugenah**—a crazy person. “My brother-in-law is such a *meshugenah*!”

**shtik**—a routine, or obsession. “That comedian has a funny *shtik*.”

**kibitz**—to meddle or make unwelcome comments. “Did you come to *kibitz*, or to play bridge?”

**shnorrer**—a beggar. A *shnorrer* knocks at the door and says, “Lady, I haven’t eaten in three days!” “So,” says the housewife, “you should force yourself!”

**schlemiel**—a fool or unlucky person. “A *schlemiel* falls on his back, and breaks his nose!” Less well known is the *schlemazel*, the perennial recipient of others’ bad luck. For example, there might have been a *schlemazel* standing in just the right place, so that when the *schlemiel* fell, it was the *schlemazel*’s nose that was broken. —PK

And there is a touch of gall,  
Of bitterness about it all.

It is drenched with tears and blood,  
That comes pouring like a flood  
From the wounds that never cease,  
Of our Jewish agonies.

In Yiddish I have never heard  
A single warm and glowing word.<sup>34</sup>

A passionate man throughout his life, Peretz often spoke of the difficulty of wooing in Yiddish. That he solved this problem is demonstrated not only by his later work, but by the reports of his many amorous liaisons. It is interesting to note that Yiddish speakers hearing *literary* Yiddish spoken for first time, are reported to have exclaimed about their own language, “Why, it is as beautiful as French!”

With the publication of *Monish*, Peretz, now famous, moved back to Warsaw, where he lived a bohemian intellectual’s life, with many creative friends, all of whom continued to converse and write in Polish.

In 1890, he was employed by a wealthy, converted Jew, Jan Bloch, who was sponsoring a survey of Jewish life in Poland. Bloch was a financier who, among other things, had contracts to build railroads in Russia. Although a convert, Bloch was disturbed by the growing number of anti-Semites in Poland who claimed, among other slanders, that Jews were parasites. Bloch hoped to prove that Jews were productively employed and were an asset to Polish life. Peretz’s job was to visit Jewish towns near Zamość, helping the locals fill out questionnaires about their everyday existence. The survey was conducted in Yiddish, of course, and Peretz became immersed in not only the language, but the folkways of rural Jewish life. He soon published a book of his adventures called, *Pictures of a Provincial Journey through the Tomaszow Region in 1890*.

He was once again unemployed, and in 1891 his friends got him a job with Community Council of Warsaw, where he worked for the rest of his life. Although the pay was low, his working hours were 9 a.m. to 3 p.m., which allowed time for writing. With his wife and son, he rented a three-room apartment at No.1 Ceglana Street in Warsaw. For the next 25 years, this tiny apartment became the center of the Yiddish Renaissance, as visiting writers from all over the Pale were offered hospitality and encouragement or criticism of their work.

The Yiddish writer Sholem Asch, in his “My First Meeting with Peretz,” describes the dynamic which Peretz created among young Jewish intellectuals in Poland:

It is a curious fact that Mendelssohn's translation of the Bible into German, printed in Hebrew characters, opened the way to German classics for many a yeshivah bocher [boy who studies the Talmud-PK] whose mental horizon had been bounded by talmudic and rabbinic lore—opened the way to Schiller, Körner, and Goethe, as well as Shakespeare in German translation. But these were, in the final analysis only extraneous books. The lacunae left by loss of religious faith and belief in the Messiah still remained. There was no substance to cling to, there was no purpose to aim at. Hebrew, Polish grammar, the elements of arithmetic, German—these subjects were only means to an end. But what practical end was to be envisaged? Our hearts remained empty and gnawed by a vague longing. Yet we were young and craved for something to live by.<sup>35</sup>

Asch continues that, just at this time, a young man arrived in his town with some of Peretz's stories printed in Yiddish, "jargon," "the kind servant girls and journey-men borrowed from book hawkers at three kopeks a week":

We read them and were powerfully affected by them. They taught me three things . . . [T]hat there was no need of waiting until I could write grammatical German or Hebrew, but that I could say things now in the simple idiom that I and all others around me spoke. Secondly, I learned that the story need not deal with barons or princes, as in Schiller . . . Why not a present-day story about people I knew and saw daily? Thirdly, and most important, I found that there was always an idea behind the story that Peretz wrote. He demanded, for example, some great act of justice for his heroes . . .

From then on I longed for No. 1 Ceglana, Peretz's address.<sup>36</sup>


Let us take a look, then, at some of these stories, which created the Yiddish Renaissance.

**באנטשע שוואג**

דאס איז דער העלפ, דאס באנטשע שוואג טוט גאר קיין אפט  
 דרום מיט געשאפט לויט קיין סתם וועט באנטשע אז געוויינט, ווי  
 און ער האט געליבט, און ווען ער איז געשטויבט צו האט אונט  
 דאס הערץ געשלאגן, מי די טאגט זענען אים אומגעבאנען, מי דער  
 מרטיין האט זי אומגעקומען אונטער א שווערע לעסט... וועט  
 ווייטער אפערן אז ער גאר און העכער געשעצט.

א פערט אז טיפטיק זאל פארן, וועלט מען די מער אנטווער  
 טייטש עס העלפן צומאנען געוויינט, ווערטישער פגעשען העלפן פון  
 פאר גאר געקלען אז די גלגלע בעקעטן באטראכט פארן דאס שרע, ווי  
 די פאלל זיך געווען...

גאר דאס פערט אז טיפטיק העלפן אז די און גוט געשען, עס  
 קל ווען און פארן ווי געווען — ווייטע מיליאן  
 באנטשע האט פארן געליבט זיך און פארן געשטויבט ווי א פאנער  
 אז ער וועט — דורך אונזער העלפן  
 און באנטשע ברויט האט פארן קיין זיך גוט געוואקסט, עס  
 האבן די גרויסע מיט געקלוגען צו ברייטע האט ער קיין  
 קלינגעדיקע דורשט מיט געשען... געלעבט האט ער ווי א גרוי קליין  
 ענדל זאמט ביים ברעט פון ים. ווייטע מיליאן זענען געבליבן און, מי



**צוויי ברוידער**

ווייטע יענער ליבט ים און געשאפטן טאמל  
 ווייטע ווערען ליבטן א דענול אין טאמל.  
 געשאפטן זיך שוואג און צוועי זון שוואגל,  
 און פאנער, און צוויי — פון ליבט און פון העלפן  
 א קעגנשטרעך א קלינגעדיק, גאר הענדליק העלפן;  
 די זון — די באפריט עס פאנערענלעך ביים גאר!  
 לבנת און שווערן  
 אפדראגלען זיך מען  
 און טאמל ביים ילבער זי שוואגן!

דאס האט דער וועלט די ליבט באוואוסן  
 עס האבן אין העלפן זיך ברויער געוואוינט,  
 עס האלטן זיך הענדליק צושטען געווען,  
 שווערן זיך די שווערע, גאר שוואגען זיך גאר!  
 וועט און דאס טאמל, ביים קלינגען דאס ברויט,  
 גאר פארן און שוואגלען — די ווייטע און די ביים  
 עס האט זיך געליבט.

## Three Short Stories

### 1. ‘Bontshe Shvayg’<sup>37</sup>

There are many words in Yiddish for the unfortunates of world, the losers, those for whom success is always beyond reach; *shmo*, *shnuk*, *shlump*, *schlemiel*, and *schlemazel* are a sampling. Leo Rosten in his *Hooray for Yiddish!* masterfully explains the different shades of meaning in words such as these, for example, “A schlemiel is always spilling hot soup—down the neck of a schlemazel.”<sup>38</sup> As you can see from Rosten’s definition, these words, though derisive and often dismissive, also have a hint of humor or even affection, as in: “My brother-in-law, such a schmo!” But in his 1894 story “Bontshe Shvayg” (“Bontshe the Silent”), Peretz creates a character so pathetic that even Yiddish had no adequate description. Bontsche

was born in silence. He lived in silence. He died in silence. And he was buried in a silence greater yet . . . when he died, the wind blew away the wooden sign marking his grave. The gravedigger’s wife found it some distance away and used it to boil potatoes.

Bontshe lived as he died, nameless, suffering, hated, even beaten by his own children! But through all this suffering Bontshe remained silent. “Not once in his whole life . . . did he complain to God or to man. Not once did he feel a drop of anger or cast an accusing glance at heaven.” And it is for this silence, this acceptance of fate, that Bontshe is offered by the “heavenly tribunal” not only a place in Heaven, but anything he desires: “All heaven belongs to you. Ask for anything you wish; you can choose what you like.” And what does Bontshe choose? “Well then,” smiled Bontshe, “what I’d like most of all is a warm roll with fresh butter every morning.”

Those familiar with this story always remember Bontshe’s request for a “warm roll and fresh butter,” but not the reaction of Heaven to this request. Depending on the translation, Peretz reports that the Holy Tribunal and the angels were “ashamed,” “abashed,” and “stunned” that a man had been reduced to so little. And, in a final irony, the angelic prosecutor, who had refused to present evidence against Bontshe, twists the knife, with a bitter laugh.

Ruth Wisse, in her book *I.L. Peretz and the Making of Modern Jewish Culture*, writes “When the story of Bontshe was dramatized in the Broadway production ‘The World of Sholem Aleichem,’ a halo of light was cast on him as he made this request.”<sup>39</sup> This suggestion of sainthood would not have occurred to Peretz’s contemporaries, who understood that this story was a direct attack on the passivity of Jews in the face of oppression.

It is interesting to reflect on Lyndon LaRouche’s recent discussion of the *underling*, drawn from Cassius’s famous speech in Shakespeare’s *Julius Caesar*, “The fault, dear Brutus, is not in our stars, / But in ourselves, that we are underlings.” LaRouche writes,

The fight for freedom, now as before, is essentially a fight within the individual. It is a fight to uplift him, or her, from the habit of thinking like an underling. If you give them freedom for a moment or two, but do not remove the habit of being an underling from them, they will shuck off newly gained freedom, as it were this January’s torn Christmas wrappings.<sup>40</sup>

So, poor, pathetic Bontshe Shvayg, offered anything by the tribunal, is unable to even conceive a desire for his own humanity, the greatest treasure that *can* be granted.

This was exactly the understanding Peretz’s readers took from this story. Soon after it was published, “Bontshe Shvayg” became a major recruitment tool for the Bund, the Jewish socialist organization for which Peretz had great sympathy. It placed the responsibility for Jewish oppression on young Jews themselves, who acceded to that oppression. The story was read at clandestine Bund

meetings in the same way that *We Shall Overcome* was sung at Civil Rights meetings in the 1960’s. To the young Jews of Poland, the story almost shouted out, “Fight now for your humanity or you will be reduced to something so low it will shock the heavens!”

## 2. ‘The Three Gifts’<sup>41</sup>

This story is, along with Bontshe Shvayg, the best-loved of Peretz’s stories, and is so poignant that I hesitate to summarize it, knowing that I will do it an injustice. Once read, it will never leave your thoughts.

A Jew dies—“after all, you can’t live forever,” is buried, the prayers are said, and his soul arrives at “the celestial court” to be judged. To the amazement of the presiding angels, when the poor soul’s good and bad deeds are compared, they are found to be of equal weight! As his good deeds are not greater than the evil he has done on earth, he cannot be allowed into heaven; on the other hand, he cannot be sentenced to hell; he must remain a “vagabond,” wandering the universe, homeless.

An angel takes pity on our poor soul and tells him that, times being what they are, even the angels can be bribed. That if the soul finds three rare and beautiful gifts for the angels, the gates of heaven will be opened. And so our soul wanders the earth searching for gifts, rare and beautiful, but encountering only mediocrity and wretchedness.

Despairing of ever changing his fate, he spies a rich Jew being robbed by bandits, who threaten to kill him if he mutters a word while they take his gold and jewels. The old Jew remains silent, thinking to himself, “The Lord giveth, the Lord taketh away, blessed be the name of the Lord! You’re not born with it, and you can’t take it with you.” He remains silent until the thieves reach into a secret hiding place and take out a small bag. He attempts to scream “Don’t touch that!” and is summarily murdered. The bandits greedily open the sack expecting to find the most valuable booty of all. “But they were bitterly mistaken. The blood was shed in vain. There was no silver, no gold, no jewelry in the bag. . . . Just a little soil. From the earth of Palestine, for his grave.”

This was the first gift our poor soul gave the angels.

The second gift is a mere pin, but such a pin. Our poor soul removed it from the battered body of a beautiful young Jewess who was horribly executed for walking past a church on Sunday. When given a last wish, she asks only for a pin, with which she pins her dress to her flesh, so that her modesty will be preserved as her body is torn to pieces.

The last gift is a skullcap, taken from the body of an old Jew who is forced to walk the gauntlet for crimes nobody remembers. Barely surviving the beating, he real-





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*A water carrier: "Pious at Ayzikl's expense."*

*Shtetl Life. This porter, waiting with his rope for work, could well be the protagonist of "Bontshe Shvayg."*



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*A village "melamed" (teacher). The traditional one-class schoolroom instructed boys in the Bible and Talmud.*

izes his skullcap has fallen off half way through. Without hesitation, he goes back through the gauntlet, retrieves it, and dies bloody and battered from the beating.

What is the intrinsic value of these three gifts? A bag of dirt, a bloody pin, and a torn skullcap are less than worthless, yet valuable enough to buy a ticket to heaven. From the narrowest standpoint, our poor soul is the Jewish people who, forced to roam the earth will find peace only if they maintain their relationship to their history, their individual dignity in the face of oppression, and to God.

But, isn't this a universal message? Is it only the Jewish people for whom this formula will succeed? Or is this not the key to humanity's successful future? The "Three Gifts," in particular, demonstrates what I emphasized in the Introduction: that the writers of the Yiddish Renaissance in general, and Peretz in particular, are powerful, world-class writers with a universal message. All three characters are faced with a horrific death, yet none grovel before their tormentors, and none of them are victims.

The rich Jew's bag of dirt is not some "blood and soil" relationship to Palestine, but an understanding that there is an historic basis for his life, that others have lived so he may live. The young Jewess preserves her modesty not for herself, as she will soon be ripped to pieces, but to demonstrate that she remains human whilst surrounded by once-human beasts. And the old man, who dies for his skullcap, is refusing to relinquish his relationship to the

Creator, a relationship which is, after all, the source of the past, present, and the future.

"The Three Gifts" is a brilliant work in the Jewish idiom which ennobles an audience from any background.

### 3. 'In the Mail Coach'<sup>42</sup>

This is what I call a "train" story. Those who have read Sholem Aleichem are familiar with this genre. The author writes in the first person about individuals he meets on his journey. Through conversation, the author exposes, often humorously, the character flaws or ideologies of his acquaintances, usually to make a larger point, but often for the sheer fun of it.

By the way, this is also one of the important currents in Jewish humor. For example, the old joke:

A Jew and a Russian are sitting across from each other on a train. The Russian asks the Jew, "Why is it that you Jews are so smart?" The Jew replies, "Because we eat a magic food." The Russian asks, "Do you have any with you? Can I buy some of this magic food from you?" The Jew says, "Yes, for ten kopeks I will sell you some." The Russian gives the Jew ten kopeks and the Jew hands over a potato. The Russian takes a bite and says, "This is only a potato! I could buy one just like it in the market for one kopek!" The Jew replies, "See, you're getting smarter already!"

But Peretz's train story is deadly serious and quite

ambitious. In thirteen pages he exposes the oppression of women by traditional Jewish society, *and* the effects of the growth of Polish anti-Semitism on the men and women of the Polish nation, both Jew and Gentile.

As I mentioned earlier, before the Yiddish Renaissance, the Yiddish language was a “kitchen” language, sufficient to discuss the banalities of home life and little more. In traditional Jewish life, the family model was the man spending his day in the study house (*besmedresh* or *beysmedresh*), while the women worked to support the family. As in most traditional societies, women were discouraged from any intellectual achievements. In this story, a young husband, met on the mail coach, tells Peretz of his wife’s recent depression, and in the process a great deal about himself:

I was always in the *beysmedresh*, studying the Torah. I figured my wife was frightened to be alone all the time. But still that did not account for her crying. No, she’s not frightened, she says. She is bored. . . . Bored? I don’t even know what that means—I saw that she wandered about like a sleepwalker. Sometimes when I talked to her, she didn’t hear me, sometimes she looked at the wall, lost in thought, just staring and staring, sometimes she moved her lips but not a sound came out. What is to be bored? Something for women only no doubt. These women are an unknown tribe. A man is not bored, a man has no time to be bored. A man is either hungry or full, he is involved in business affairs, or he is in the study house, or he sleeps. If he has an extra minute, he smokes a pipe—but bored?

So I said to her, “Do something!” She wants to “read” she told me. “Reading” was also a strange concept to me, even though there are already Jews among us, especially those who had learned to write in the profane tongue who “read” books and newspapers instead of studying the sacred texts. . . . Read what? Polish, German, even the Yiddish translation of the Bible, so long as it is something to read.

But there are no books in the town so, the young husband gives in to his wife’s pleading. If I can’t read books, I want to study the holy books like you do.

I make it clear to her that Talmud is not a storybook, that it is not meant for women, that the Gemara<sup>43</sup> even teaches that women are not permitted to study the Talmud, which is holy. But nothing helped. If the people of Koneskivola had known, they would have stoned me. And they would have been right! I won’t go into all the details—I’ll be brief. She begged me, she cried, she swooned, she carried on for so long that I finally gave in.

The young husband finds that his wife falls asleep as soon as he begins translating the holy books. Luckily, he is able to purchase a crate of “storybooks,” and the situa-

tion is reversed. Now, his wife reads a story to him each evening, and he falls asleep.

Soon his young acquaintance arrives at his destination. Left alone, Peretz muses about what he has just heard:

Two separate worlds, a man’s world and a woman’s world. . . . When he reads, she falls asleep; when she reads, he falls asleep. It is not enough that we have different sects . . . —but we are also divided into males and females, so that in each and every narrow, damp, squalid Jewish home there are two distinct worlds.

When he reads, she falls asleep; when she reads, he falls asleep. At the least, I think, we ought to unite the two worlds. It is the debt of every Yiddish writer—but Yiddish writers have too many debts of their own. If only we had some supplement to our income!

As he ruminates, another passenger enters the coach; an old acquaintance and childhood friend:

It’s unbelievable, I think. It really is Janek Polniewski, the town administrator’s son; it really is my old friend who wanted to embrace the whole world and kiss each part, except for the disgusting warts that needed to be excised! But who can tell these days? Perhaps he has become an anti-Semite; perhaps we Jews are today’s warts that have to be excised from Europe’s beautiful nose. Perhaps he will survey me with a pair of cold eyes, even hug and kiss me, but say I am different from the other Jews.

But I was mistaken. Polniewski recognized me and fell on my neck, and before I even had time to raise the question, he asked me what I thought of the vile anti-Semitism.

As they catch up on their lost years, Polniewski tells the sad story of a young, beautiful, married, but lonely, Jewish neighbor he befriended. Peretz begins to imagine the end of this story. His friend a seducer who would “arouse an unhappy, repressed Jewish woman’s heart to the peals of sweet, romantic music, to a new, wild, unknown or long-forgotten emotion, to kiss, and then adieu! Close the door, and leave her to a life of gall and wormwood . . . .”

But Peretz stops himself, realizing that his suspicions are unfounded. “We are so glutted with poison, with bitterness and hatred, that when we are offered bread and salt we are sure that it is contaminated.” The poison of anti-Semitism works two ways. It not only poisons the minds of the Poles, but of the Jews as well. In an atmosphere such as this, “when the hand trembles with compassion, the eyes fill with tears of pity, and the lips speak words of comfort, we find it hard to believe! We too have been infected, the epidemic is upon us too.”

“In the Mail Coach” ends with an ironic and bitter-sweet twist which unites the two strands of this story. I

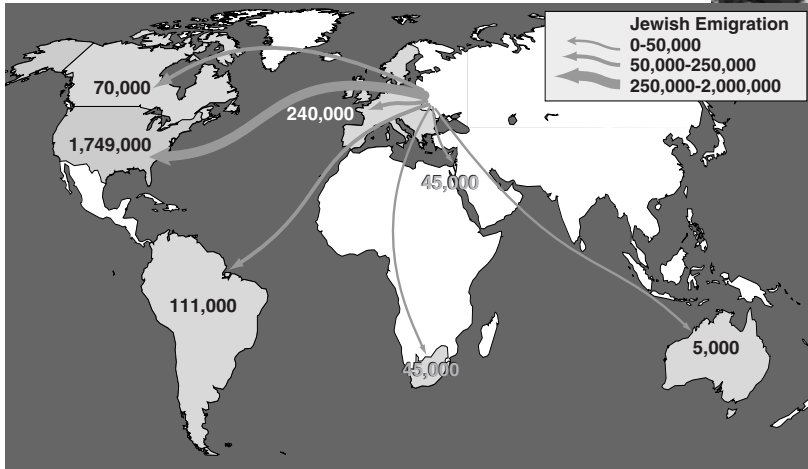


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### Jewish Emigration from Russia, 1880-1928.



*The rising wave of anti-Semitic pogroms in the Russian Empire, beginning in the 1880's, spurred mass emigration, and creation of organizations like the Jewish Socialist Bund. Above, left: Three Bund members killed in a pogrom, Odessa. Above: Mass demonstration of the Bund, Belorussia, 1905. During 1905-1906, more than 600 outbreaks of violence, and over 3,100 Jewish deaths, were recorded. Almost 80 percent of Jewish emigration was to the United States.*

will not ruin the ending for you, in the hope that you will soon read this story yourself.

### Essays and Social Writings

To the world around him, the educated Jew seemed a conundrum. Cultured, conversant in many European tongues, familiar with the literature and music of Europe, why then maintain an identification with the teeming ghetto or the impoverished shtetl? Even the great Moses Mendelssohn was challenged, in his time, why he did not convert to Christianity!

But to thinkers like Peretz, it was not difficult to imagine a Poland where every religious and language group flourished, yet a nation was built. Addressing the world-federalists of his day, Peretz wrote, "We too hope for a common humanity, but we shall never attain it your way. We shall never get to it by destroying languages, or by annihilating separate peoples, or by extir-

pating differing civilizations."<sup>44</sup>

Peretz loved his people, the Jews. He loved them as a patriot loves his nation above all other nations, but not to the detriment of other nations. He thought his religion and cultural traditions beautiful, and worth preserving; a rare jewel of historic and intrinsic value, not just for the Jews but for the outside world as well. He was willing to enter into social and intellectual discourse with the thinkers of the world, but always he remembered his father's "They can't put the whole world in jail," and his mother's "Pious at Ayzikl's expense."

The fight therefore, was to progress as a people, to break out of the ghetto, to act in the world, but to preserve traditions and religion.

In his essay "Education," Peretz outlines his program:

Our program is education. We want to educate our people. We want to transform fools into sages, fanatics into enlightened human beings, idlers into useful, decent workers who live by labor and thereby benefit our entire community.

Our enemies speak of all Jews as parasites, criminals, rascals. Our detractors say that the Jewish brain is a rotten weed, the Jewish heart is made of flint, the Jewish skin is in a state of decay, and all our limbs are crooked and lame.

Our chauvinists, on the other hand, maintain that Israel is God's only beloved child, that his cradle is faith, his pillow is trust, his swaddling-clothes are parchments from Solomon's Temple.

We simply say: Jews are human beings just like all others. We have our good qualities and we also have our faults. We are not Gods and we are not devils, merely human beings. We hold that human beings need education, need to learn unceasingly, need to grow daily in wisdom, goodness and refinement.

Although we Jews are, by nature, like other peoples, nevertheless we do somehow behave differently, because our historic experience has made us different. We have had as our schoolmaster—the *Galuth* [the Diaspora; from the Hebrew *galut*, meaning exile, banishment—PK].<sup>45</sup>

Jews, wrote Peretz, must know at least three languages. "As Jews we must know Hebrew; but as educated people, as living active human beings, we must also know the language of the land. Hebrew is the tongue of our religion and nationality, but we also need the tongue of the state we dwell in, the tongue of our general education and of our daily affairs."

As for Yiddish, "The question is answered by the reality about us. The third language exists. Three million people speak it. If we want to educate these three million Jews, we cannot wait until they acquire a thorough knowledge of other tongues."<sup>46</sup>

Peretz did not regard Yiddish as sacrosanct, but rather as a tool which must be developed to serve a purpose. In the essay "What Is Missing in Our Literature?," Peretz excoriates the Yiddish writers who simply copied their contemporaries in Europe, creating a cold, sterile language. "The supreme form of will power for them [Yiddish writers—PK] must be their own distinctive character, original form. We must get out of the ghetto and see the world—but with Jewish eyes."<sup>47</sup>

## Politics

I.L. Peretz was a socialist. This meant in late-Nineteenth-century Poland that he was a member of the Jewish Socialist Bund. His interest in socialist politics began shortly after he arrived in Warsaw and continued during the 1890's. The Bund was an underground movement whose clandestine meetings were often broken up by Czarist police, its members sent to prison or exile.

It was illegal to publish a newspaper during this time without the approval of the censor. As the censor would not approve a Yiddish-language newspaper, Peretz and

friends proposed a flyer for the Jewish holidays which was approved. As there was a Jewish Holiday almost every month, Peretz was able to publish 17 issues between 1894 and 1896 of *Yontef Bletlekh* (Holiday Pages), but filled with political articles!

The newspaper became extremely popular and was distributed all over Poland. Soon police began to suspect Peretz as they found his newspaper, and his other works, in almost every worker's house they raided. As I mentioned earlier, his story "Bontshe Shvayg," was often read aloud at secret meetings, and was particularly effective in recruiting young workers. In 1895, his house was searched, but nothing "incriminating" was found.

Finally, in 1899, Peretz was arrested while attending a meeting which had been approved by the police because they were told it was an engagement party. The meeting was raided, and Peretz was sent to the Tenth Pavilion of the Warsaw Citadel, a prison for political prisoners.<sup>48</sup>

After his imprisonment, Peretz continued a rocky relationship with the "movement." He announced in his 1906 essay "Hope and Fear,"

My heart is with you.

My eye cannot have its fill of your flaming flag. My ear never tires of listening to your sonorous song.

My heart is with you. Sated should every man be and his home flooded with light. Free should every man be, free to fashion his life, free to chose his work.

When you clench your fists at those who would stifle the free word in your throat and still the burning protest on your lips—I rejoice: I pray to God to sharpen your teeth. Yea, when you march upon Sodom ready to rend and tear, my soul is with you. Sureness of our victory fills me with warmth and makes me drunk as old wine.

And Yet. . . .

And yet I have my fear of you.

His fear is that his socialist comrades will submerge the cultures of Europe, and particularly Jewish culture, in one great, gray bureaucracy.

With real joy I see you tear down the walls of Sodom. But my heart trembles lest you build on its ruins a new, worse Sodom—more cold, more gloomy!

True, there will be no homes without windows, but the souls will be shrouded in mist.

True all bodies will be well fed, but spirits will go hungry.

True, no wail of woe will be audible but the eagle—the human spirit—will stand with clipped wings at the same trough beside the cow and ox.<sup>49</sup>

No idle fear, as many of his comrades from this movement played major roles in the Russian Revolution, and were later liquidated by Stalin.



*Jewish theologian Rabbi Abraham Heschel (left) joins Dr. Martin Luther King, Jr., anti-Vietnam War demonstration, Arlington National Cemetery, 1960's.*



*Martyred Israeli Prime Minister Yitzhak Rabin, Palestinian Authority President Yassir Arafat, and President Clinton.*

Despite his trepidation, Peretz continued his relationship with the Bund. To give you a flavor of the times, let me quote to you, in full, a description of Peretz's 50th birthday party and 25th jubilee as a writer:

The guests were in an elevated mood when there was a ring at the door and two young, unknown personages let themselves in. They were poorly dressed workingmen. They spoke quietly with Peretz and asked him to go with them into another room. Peretz excused himself from the committee and went into another room with the two young people. A few minutes later he emerged with his face alight with enthusiasm; in his hand was an old book. The workers quietly left and then Peretz called out, "Do you know who that was? A delegation from the Bund. They sent me an official greeting with this gift." The Polish-speaking guests grew pale with fright and looked towards the door. In the word "Bund" they smelled Siberia and the gallows. Dineson [Peretz's associate-PK] calmed them down with a quiet act. The official greeting of the Bund he cautiously removed from Peretz's hand and burned in the lighted candle on the table. He gathered the ashes carefully on a piece of paper and threw them into an ash tray. The book, a copy of Peretz's Yiddish Library, Peretz hid deep among his most precious documents that he held dear his whole life.

The book, greasy, smeared, torn-up from use, came from

the Tenth Pavilion, where it has been secretly circulated from one political prisoner to the next. Many single letters were underlined with pencil which encoded messages from one prisoner to the next. After this event Peretz would write with deep sincerity, "I belong to no party, but I feel closest to the Bund." And years later he would say, "I found my Socialism in the Prophets of the Bible."<sup>50</sup>

## Conclusion

Yes, it is true that the Yiddish Renaissance was the flowering of a language, once mere jargon, resulting in great literature, but it is more than that.

Look back at what Sholem Asch wrote in "My First Meeting with Peretz." Young Jewish men and women throughout the Pale of Settlement and in Russia had absorbed the lessons of the *maskilim*, the Jewish Enlightenment. Eagerly they studied German and Polish, read Schiller and Shakespeare, and loved what they read. But, and this is the nub of the matter, they asked, "What about us? What do we contribute? We Jews, with our history, religion, folkways, our sense of humor, what do we contribute?" It was I.L. Peretz, along with a few others, who answered the question for them.

Of course, all of this discussion is colored by the fact that the culture which spawned these questioning youth

was destroyed; their institutions blasted and burned, and the next generation of poets and writers exterminated.

Yet, if one takes seriously the beautiful notion that each of the world's people is an invaluable gem on a single necklace; then it is a powerful memorial to these writers that, despite the obscuring veil of translation, their efforts still sparkle and glisten.

In the two great centers of Jewish life today, the U.S.A. and Israel, the Yiddish language is almost gone, a victim of American assimilation and modern Hebrew. Yet, if we look back on the best of America in the Twentieth century—the trade union movement, the New Deal, the Civil Rights movement, musical performance, and scientific progress—it is to I.L. Peretz's credit (and that of his collaborators) that the children and grandchildren of his contemporaries played so important and critical a role in all these areas. And this holds true for Israel as well. I.L. Peretz and his friends would have recognized in martyred Yitzhak Rabin a soulmate, and in Ariel Sharon an inveterate enemy. As Peretz wrote,

[B]ecause we are eternally unhappy guests forced to eat at the tables of other peoples, we aspire all the more toward one world, humanity is our holiest ideal, and sheer egoism compels us to the purest love of mankind as a whole. For, we rightly feel that as long as universal love does not tri-

umph over envy, hatred, discord, and war, we shall not prosper. Hence, our constant prayer is for peace on earth; our hearts are like a sponge, receptive to all the newest humanitarian ideas; and our sympathy goes out to all the unfortunate, all the exiled, all the oppressed.<sup>51</sup>

It is sad, but true, that on the 150th birthday of I.L. Peretz, his original Yiddish writings can be read only by an aging population which diminishes with each passing year. Nevertheless, efforts should be made to keep the Yiddish Renaissance alive, if only through translation, not only to preserve a great literature, but because, as Lyndon LaRouche wrote in his essay, "Music, Judaism, and Hitler,"

[T]he Yiddish Renaissance of Germany and Eastern Europe bequeathed to posterity great gifts to which posterity must turn fond attention whenever the name of "Jew" is spoken. With that, every Christian bearing the legacy of Augustine must concur. To deny the Jews hated by Adolf Hitler their claim to that honor, is to subject those who suffered to a virtual second Holocaust, a holocaust of deadly silence, a virtual denial that those millions of victims ever existed except as a mass of nameless dead.<sup>52</sup>

Happy Birthday, Yitzhok Leibush Peretz. Mazel Tov!

#### FOOTNOTES

See the *Bibliography* for full publication information.

1. In a 1965 bibliographical archive, there were 9,499 items on Peretz, 5,719 on Sholem Aleichem, and 3,401 on Mendele Mocher Sforim. *Three Great Classic Writers of Modern Yiddish Literature*, Vol. III, p. 9.
2. Helga Zepp LaRouche, "What it Takes To Be a World-Historical Leader Today," *Fidelio*, Summer 1999. This issue of *Fidelio* also includes "Philosophical Vignettes from the Political Life of Moses Mendelssohn," by David Shavin, and "Moses Mendelssohn and the Bach Tradition," by Steven P. Meyer.
3. For example, the following (non-Yiddish) writers had the greatest influence on Peretz: Heine, Goethe, Wyspianski, Gorky, Checkov, Mickiewicz, Bjornson, Maeterlinck and the Polish positivist current. *Three Great Classic Writers*, *op. cit.*, p. 9.
4. Adam Zamoyski, *The Polish Way*, p. 23.
5. *Ibid.*, p. 38.
6. Norman Davies, *The Heart of Europe*, p. 342.
7. *Ibid.*, pp. 316-317.
8. *The Polish Way*, p. 256.
9. *Ibid.*, p. 257.
10. Kenneth Kronberg, "The Russian Orthodox Church and the Rise of Nazi Anti-Semitism."
11. Ralph Mahler, *Hasidism and the Jewish Enlightenment*, pp. 4-5.
12. *Ibid.*, pp. 15-16.
13. Mendele Mocher Sefhorim, *The Nag*, p. 70.
14. *The Polish Way*, p. 115.
15. The "Blood Libel" was the accusation that Jews use the blood of Christian children to make the matzoh used in the Passover service.
16. Zamość web site: [www.ovpm.org/ovpm/sites/azamos.html](http://www.ovpm.org/ovpm/sites/azamos.html)
17. *Three Great Classic Writers*, *op. cit.*, p. 17.
18. *Ibid.*, "My Memoirs."
19. *Ibid.*
20. *Ibid.*
21. *Ibid.*, p. 19.
22. *The I.L. Peretz Reader*, p. 270.
23. Ritual washing of hands is performed by Orthodox Jews before each meal.
24. *Peretz Reader*, *op. cit.*, p. 295.
25. "My Memoirs," *op. cit.*
26. *Ibid.* Wearing a short coat, rather than the long one associated with Orthodoxy, was a sign of an enlightened Jew. The short coat was also called the "German Style," in reference to the followers of Mendelssohn.
27. *Ibid.*, p. 20.
28. *Ibid.*
29. *Ibid.*, p. 24.
30. *Ibid.*, p. 25.
31. *Ibid.*, p. 29.
32. *Ibid.*, p. 31.
33. *Ibid.*, p. 367.
34. *Ibid.*, p. 113. [This passage was omitted from the 1908 final version of the poem, "perhaps [because] Peretz no longer felt these constraints as sharply in later years" (*Peretz Reader*, ed. by Ruth R. Wisse). Or, perhaps, because Peretz judged the Yiddish Renaissance authors to have succeeded in expanding the ability of the language to express profound ideas.—Ed.]
35. *Ibid.*, p. 57.
36. *Ibid.*, p. 57. On p. 65, here's what an old *maskil* sounds like, trying

to convince his nephew to go to Warsaw to present his work to Peretz: "Uncle Yosel decided that as soon as he could leave some of his urgent business with the Lams, he would come to Warsaw and personally escort me to Peretz. He had to be in Warsaw anyway to purchase some books for his Hazomir library, and it would give him a chance to go to the opera. He longed desperately for good music. If I were not such a delicate mollycoddle, he said, I should spit on all the Hasidim and their traditions and go along to the opera. Only then would I realize that we live in a wonderful world with opportunities for a free and beautiful life. But no—he knew beforehand that I would not have the nerve, and who knows if I were not a lost soul altogether—unless some shikse [Gentile girl—PK] should come along and make a man of me. This is the essence of Uncle Yosel's letter, written in a maskilish, euphuistic Hebrew, cursing all bigots and reactionaries and telling me to prepare my best manuscripts to take to Peretz."

37. Excerpted from translation in *Peretz Reader*, *op. cit.*
38. Leo Rosten, *Hooray For Yiddish*, p. 287.
39. Ruth R. Wisse, *I.L. Peretz and the Making of Modern Jewish Culture*, pp. 47-51.
40. Lyndon H. LaRouche, Jr., "Freedom vs. 'Democracy': How 'Democracy' Became Diseased," *Fidelio*, Winter/Spring 2002 (Vol. XI, No. 1-2), p. 9.
41. Excerpted from translation in *Three Great Classic Writers*, *op. cit.*
42. Excerpt from translation in *Peretz Reader*, *op. cit.*
43. Gemara is commentary on the Mishna. Together, the Gemara and the Mishna make up the Talmud.

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44. "Education," in *Three Great Classic Writers, op. cit.* p. 348.
45. *Ibid*, pp. 345-346.
46. *Ibid*, p. 348.
47. "What Is Missing in Our Literature?," in *Three Great Classic Writers, op. cit.* p. 358.
48. When Peretz was arrested, the poet Hersh D. Nomberg composed a song called *S'loyfn, S'yogn Shvartse Volk'n*, to a well-known melody. The author had to remain anonymous for his own safety, but this song became a popular "folksong" in workshops and factories throughout Poland. In effect a "militant" lullaby, it is sung beautifully by Martha Schlamme on her recording *Raisins and Almonds*. Its translated text is as follows:
 

"Dark clouds race and rush, the wind whistles and blows. Your father sends greetings from Siberia to you, my child. It is the wind that brings a greeting from that cold land. There your father stands with a shovel in hand. And he digs deeper and deeper—shovelling out the earth. Don't worry—he's digging graves for all lies. He's neither the first nor the last to fall in the field. But don't worry, my child, a great hero bore you. And you'll grow up to be a hero. So sleep, sleep now. Gather your strength for the future, my only child." (*Pearls of Yiddish Song*, p. 78)

Martha Schlamme performs Peretz's favorite song, *Unzer Rebbenu*, on the same CD.
49. "Hope and Fear," in *Three Great Classic Writers, op. cit.* p. 352.
50. *Ibid*, p. 43.
51. "Education," *op. cit.*, p. 346.
52. Lyndon H. LaRouche, Jr., "Music, Judaism, and Hitler."

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# Optimism of LaRouche Youth Movement Dominates U.S. Schiller Conference

The emergence of the LaRouche Youth Movement as a powerful political force and “university on wheels,” dominated the Presidents’ Day Conference of the International Caucus of Labor Committees (I.C.L.C.), and Schiller Institute, held in Northern Virginia over the weekend of February 15-16. Despite a blizzard of near-historic proportions, almost 750 people attended the semi-annual meeting of the LaRouche political movement. About a third of them were youth, who remained after the conference proceedings ended, for two days of educational.

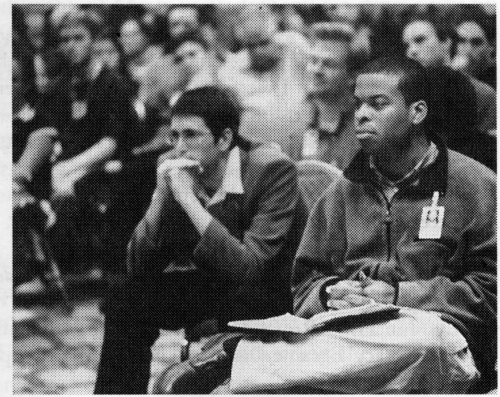
The conference, entitled “This Is *Our* Time,” began with a keynote by I.C.L.C. founder Lyndon LaRouche, the Democratic Presidential pre-candidate who called for the founding of the youth movement in September 2002. LaRouche focussed his remarks on the process by which a revolution in world public opinion had been made on the question of the alleged “inevitability” of the war against Iraq. LaRouche emphasized that he and his movement had played a crucial catalytic role in jamming up the war, providing the time for the current anti-war movement, and strong European resistance, to develop; and he elaborated on the way in which this tested leadership must now turn the American population away from tragedy, and onto the path of a real economic recovery, as LaRouche himself has laid out.

The leadership question came up in every session of the conference, which

*Conference keynote speakers Lyndon H. LaRouche, Jr. (top) and Helga Zepp LaRouche (above, right), with youth participants in conference plenary sessions and youth cadre school.*



EIRNS/Stuart Lewis



EIRNS/Stuart Lewis



EIRNS/Stuart Lewis



EIRNS/Stuart Lewis



EIRNS/Stuart Lewis

kept returning to the question of the sense of immortality, which a true leader must invoke against public opinion, if he or she is to inspire a political movement that will create a future for

mankind. This point was made in great depth, during a long evening tribute to Marianna Wertz, the late vice-president of the Schiller Institute, who passed

*Please turn to page 59*



# International Attendance Marks European Conference 'How To Reconstruct a Bankrupt World'

**T**his is the first international conference since the war started, which is clearly taking a stand against this unjust war," said Iraqi journalist Dr. Mustafa Ali of the *Al-Arab* newspaper, during a plenary discussion of the March 21-23 Schiller Institute conference held in Bad Schwalbach, Germany, a conference which drew nearly 600 people from 46 nations.

Keynoting the conference on the day after the U.S. strikes began, Lyndon LaRouche condemned the war as the beginning of a world war. "If you don't stop it, there is no 'after' Iraq war," LaRouche said. "Because, you will be going into another war, under an administration which is totally committed to a worldwide fascist imperialism. Therefore, we must stop it."

LaRouche then proceeded to challenge his audience to give up those pub-



EIRNS/Chris Lewis



EIRNS/Chris Lewis



EIRNS/Chris Lewis

*Conference participants from the Eurasian Strategic Triangle (left to right): Chandrajit Yadav, India; Dr. Bi Jiyao, China; Dr. Vladimir Myasnikov, Russia.*

lic opinions, and policy axioms, which permitted world leaders to start this war—and to mobilize for a worldwide economic recovery program which could lead to world peace. This program has been developed over years by the LaRouche movement, in the form of the Eurasian Land-Bridge and an FDR-

style New Bretton Woods.

As if to show how feasible LaRouche's call was, sitting next to him on the dais were representatives from the three nations of the Eurasian Strategic Triangle: Russia, China, and India. All three came to the microphone after LaRouche's speech to thank him and promise their support. Chandrajit Yadav from India, a Minister in Indira Gandhi's government; Dr. Bi Jiyao of the Chinese State Development Planning Commission; and Dr. Vladimir Myasnikov of the Far East Institute of the Russian Academy of Sciences, all spoke up vigorously, and joined participants from the other nations, at the event's conclusion, in signing the Conference Declaration, "This War Must Be Stopped" [SEE page 4, this issue].

## The Eurasian Land-Bridge

Helga Zepp LaRouche, founder of the Schiller Institute and a famous campaigner for the New Silk Road/Eurasian Land-Bridge, keynoted the next conference panel, which

was devoted to the concept of the Land-Bridge as the answer to today's strategic crisis. Zepp LaRouche elaborated on the parallels between the current plunge toward world war and the buildup to World War I, and



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*Above: Lyndon LaRouche at youth panel. Right: (left to right) Dr. Chin Hyung-in, South Korea; Dr. Markku Heiskanen, Finland; Ambassador Kim Sang-woo, South Korea.*



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EIRNS/Chris Lewis

called for a Eurasian Union based on policies such as the Marshall Plan, or FDR's New Deal.

Speakers from the Eurasian nations of Russia, China, India, South Korea, Finland, and Poland followed up her presentation.

### Development Perspectives

The discussion continued, into the next session of the conference, on the principles of the New Bretton Woods and a development perspective.

Speakers from Rwanda and Nigeria spoke from the African viewpoint, outlining the dramatic change required away from the I.M.F. system, in order to save Africa. The Italian economist Dr. Nino Galloni also spoke about Africa, and the water projects required there.

Hartmut Cramer of the Schiller Institute presented new research on the job creation plans developed by Dr. Wilhelm Lautenbach, showing that his program—which was rejected in the months leading up to Hitler's coming to power in 1933—was directly parallel to that of FDR's New Deal.

Speakers from Russia and Cyprus addressed the question of education in their speeches.

The highpoint of excitement on the question of culture came with the final panel, entitled "The Second American Revolution." This featured six young people from Germany, France, and the United States, who presented the method of thinking being used by the LaRouche Youth Movement in the United States, to build a new Renaissance, and to put Lyndon LaRouche into the Presidency. While the topics ranged from Jeanne d'Arc, to Gauss's Fundamental Theorem, to economics, the subject was clearly beyond the particulars: developing a youth movement unlike any other, which has the competence to create a future—and worldwide—continuous Renaissance.

The conference was followed by a youth cadre school, which drew about 60 young people, many of whom proceeded to go to the German capital, Berlin, for a political organizing "week of action."



Schiller Institute vice-chairman Amelia Boynton Robinson (left) address Leipzig peace rally.

## Leipzig Peace Rally Hears: 'LaRouche Is the Man'

A world-historic individual, 91-year-old American Civil Rights leader and vice-chairman of the Schiller Institute Amelia Boynton Robinson, spoke at a historic demonstration against the Iraq war in Leipzig, Germany on March 31. The Leipzig weekly "Monday demonstrations," which 13 years ago helped to bring down the Berlin Wall, have begun again, this time to bring down the imperial war policy; and Mrs. Robinson told the 50,000 demonstrators that U.S. Presidential pre-candidate Lyndon LaRouche was their leader to do it.

"Greetings from the other America!" were the opening words of Amelia Robinson's speech, which rang out in front of the Leipzig Opera House, recalling memories of the 1963 speech of Dr. Martin Luther King, and of Marian Anderson's 1939 concert at the Lincoln Memorial. Mrs. Robinson was introduced to the Leipzig peace demonstration by the well-known Father Christian Fuehrer, as a collaborator of Dr. King in the American Civil Rights movement, and as a representative of the "Other

America" today. She took the microphone before the crowd, and speaking slowly and with great dignity for 15 minutes, painted a picture of history.

She described the time when Dr. King came to Selma, Alabama, where she and her late husband, S.W. Boynton, had launched the struggle for voting rights. Instead of being welcomed, Dr. King was slandered as a communist and a rabble-rouser. It was Mrs. Robinson who shared her office with Dr. King, gave him a place to stay, and continued to fight alongside him, not only for the civil rights of the American people, but for a higher principle of justice for all the people of the world. She told the demonstrators that those were difficult times, and when in 1968 Dr. King was assassinated, the dream shattered.

### Tradition of FDR and Dr. King

"But today," she said, "a new leader in the tradition of Franklin Delano Roosevelt and Dr. King has arisen in America to pick up the broken pieces, and is continuing the dream of Martin Luther

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# 'New Bretton Woods' Introduced in Italian Senate

On May 13, Sen. Oskar Peterlini introduced a new motion into the Italian Senate proceedings demanding a commitment from the Italian government and Parliament to campaign for a New Bretton Woods conference. The motion, which has been co-signed by 28 other Senators so far, calls on the government to adopt the aim of creating "a new international monetary system," "define those measures necessary to eliminate the mechanisms which have led to the formation of the speculative bubble and to the systemic financial crash, and to put into action programs of reconstruction of the world economy based on large infrastructure projects of continental dimension and on investments in the real economy, to increase the effective productivity of the economic system."

Senator Peterlini's initiative once again puts Italy in the forefront of the fight against world economic disaster, just as it was last September, when the Italian Chamber of Deputies, on a bipartisan vote, passed a similar resolution for a New Bretton Woods. That passage occurred after a floor debate in which Lyndon LaRouche's leadership in forging an alternative to global economic collapse was explicitly cited. Despite previous initiatives for the New Bretton Woods in the Italian Senate, the issue has never come up for a floor debate, which Sen. Peterlini is determined to have this time around.

## Focus on LaRouche's Leadership

The degree to which there is a national focus on what to do about the hopelessly bankrupt I.M.F. system, and on LaRouche's leadership, was underscored by another recent development in Rome. On the early morning of May 21, Italy's first TV station, Raiuno, aired a 45-minute documentary entitled "Anatomy of a Collapse," which featured the economic analysis and reconstruction programs of LaRouche, as well as a critique of the Bush Administration war policy. Raiuno's coverage was based on an interview conducted in January 2003 with LaRouche, whom they identified as a world-renowned economist; a man on



Lyndon LaRouche (center) addresses Vincenza, Italy Chamber of Commerce think-tank ISIIES, May 5; Paolo Raimondi, president of the LaRouche movement in Italy, is at far right. LaRouche visited Italy in both April and May, for meetings in Rome, Vincenza, and Milan.

whom many try to stick colorful labels, but who is the author of the sharpest analysis so far, of the financial collapse.

## The Senate Resolution

Senator Peterlini's resolution is similar to one he introduced last year in the context of the explosion of the Argentinian economic and financial crisis. That motion was also introduced in the Chamber of Deputies (the lower house of Parliament) and debated in September 2002.

After the debate, the Chamber unanimously approved a modified version of the motion, which called on the Italian government to work for a *new international financial architecture*, in order to avoid the disastrous effects of the speculative bubble and major financial crises. In comparison to the original, the approved text did not include direct condemnation of the policies of the I.M.F., however.

The new motion, written in collaboration with Paolo Raimondi, president of the Movimento Internazionale per i Diritti Civili Solidarietà, the LaRouche movement in Italy, includes a lengthy introduction citing the consequences of the global financial crash and the related economic, social, and military effects it

could provoke. It also warns of the growing income gap and budget crises in the United States and Europe, and the threat of an imminent explosion of the real estate bubble. In addition, the motion singles out the policies of the I.M.F. and Alan Greenspan's U.S. Federal Reserve as responsible for prolonging and worsening the global economic and financial crisis.

In April 2003, Senators Peterlini and Patrizia Toia organized a meeting at the Senate with LaRouche, in which the U.S. Presidential candidate told a group of Senators and Deputies that the best way to combat the neo-imperial policies coming from the Bush Administration, is to work for a change in economic policy in Europe, in favor of the Eurasian Land-Bridge perspective. LaRouche said that such a shift, which would be premised on the New Bretton Woods reorganization called for in the Senate motion, would represent a strategic shift capable of reversing the current global economic breakdown crisis. Peterlini then announced that he intended to introduce a new motion, as more than a year had passed since the original one had been presented, and there had been many changes in the world situation. In

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## LaRouches in India

# Revive Drive For a Just, New Economic Order!

On May 26, a conference on the "World Situation after the Iraq War" in the Indian city of Bangalore, that nation's center of science and technology, provided the occasion for leading Democratic Presidential pre-candidate Lyndon LaRouche to relaunch a drive for a concert of nations to create a just, new world economic order.

The conference was attended by 240 delegates from all over India, as well as foreign guests and speakers from nations such as Egypt and China. It was sponsored by the Centre for Social Justice of India, and Helga Zepp LaRouche's Schiller Institute.

Inaugurating the proceedings was Shri K. Natwar Singh, who was the Secretary General of the Non-Aligned Movement when Prime Minister Indira Gandhi hosted that movement's summit in New Delhi in 1983. Singh, currently a Member of Parliament from the Congress Party, argued for starting a dialogue with the United States to end its "hyper-power" drive. He also relayed



Lyndon and Helga LaRouche share the podium with Shri K. Natwar Singh (center), Congress party M.P. and former Secretary General of the Non-Aligned Movement.

wishes for the success of the conference from Congress Party chairwoman Sonia Gandhi.

Lyndon LaRouche's address, and a

follow-up intervention he made on the second day of the conference, directly addressed the participants' concerns.

### Defeating the Coup

Mr. LaRouche made an extremely courageous and forthright statement on Vice President Dick Cheney's drive to follow in the path of Adolf Hitler in the United States, and the inevitable catastrophe which will ensue, if we do not rapidly stop and reverse this fascist drive from inside the United States. Without a successful counter-coup in the United States, to eliminate the neo-conservatives' control over President George W. Bush, the world is looking at "inevitable world nuclear warfare," LaRouche said.

But, the best way to avoid this, LaRouche said, was not a "peace movement," but a return to the great efforts of the Non-Aligned Nations, demonstrated in Colombo, Sri Lanka in 1976, to establish a new, just world economic order, based on technology transfer and dramatic infrastructure development. This would set the world on the path of true development. Now, this movement must be led by a community of nations

## Leipzig

*Continued from page 56*

King!" Tension built up throughout the crowd as Mrs. Robinson's words were translated into German. "This man is an economist, a scientist, and loves the people, and he is a candidate for the 2004 Presidential elections. This man is Lyndon H. LaRouche, Jr., and he is leading the fight against the Iraq war inside the U.S. today!"

The crowd answered Mrs. Robinson's passionate conclusion with loud and

hopeful applause, and with great curiosity about LaRouche. She had been brought to the famous Augustus Square in front of Leipzig's St. Nikolai Church to speak, through the intervention of the international LaRouche Youth Movement; and one of its organizers, Abdul Ali of Philadelphia, came up to join her on the stage, where together they inspired the demonstrators to sing the Civil Rights spirituals, "Oh Freedom" and "This Little Light of Mine," Mrs. Robinson's personal favorite.

## Italian Senate

*Continued from page 57*

addition, the Senate, unlike the Chamber of Deputies, had not held a discussion and vote on the initiative.

At present, among the co-signers of the resolution, are important figures such as Senator-for-Life Giulio Andreot-

ti, former Prime Minister of Italy and the primary leader of the Christian Democratic Party for the entire postwar period; Patrizia Toia, Vice President of the Senate Human Rights Committee and former government Minister; and Cesare Salvi, Vice President of the Senate and former Labor Minister.

in Eurasia, especially China, India, and Russia.

Chandrajit Yadav, chairman and chief organizer of this event, began and concluded the conference with the happy announcement that Bangalore, the beautiful “garden city” of India, and its center of science and high technology, will now also be known as the “city of peace and harmony.”

Helga Zepp LaRouche addressed the conference on May 27, on the theme of the dialogue of cultures and religions. Her study and discussion of the great culture of India, and its millennia of dialogue with the cultures of Europe and China, especially impressed the younger conference participants.

### Ongoing Strategic Discussion

The Bangalore conference is the direct continuation of the strategic discussions held at the Schiller Institute Bad Schwabach conference this March—on stopping the drive of the Cheney-Rumsfeld “war party” in Washington, which could set off nuclear world war; on the urgent need for cooperative development of Eurasia to save the world economy; and on the rapid growth of a political movement among youth [SEE the “Bangalore Declaration,” issued at the conclusion of the conference, page 5 of this issue].

In India, young people are facing the same “no future” crisis as they face in the Americas and Europe, and there were many interventions from the lively contingent of about 50 young people in Bangalore, in the same spirit as the LaRouche Youth Movement panel at the U.S. Presidents’ Day Conference in the Washington, D.C. area, and the Bad Schwabach Conference in Germany. A leading youth organization participating was the Nehru Bal Sangh, with the Centre for Social Justice, dedicated to the ideals of India’s great first Prime Minister, Jawaharlal Nehru. These youth movements should join hands to generate an international youth forum for peace. The final day of the conference, May 27, was the anniversary of the death of Nehru, and the delegates honored his memory with two minutes’ silence.

### Prominent Participants

Four leading Ministers of the state of Karnataka addressed the conference and contributed to its great success, and the state Governor, Shri T.N. Chaturvedi, was Chief Guest.

The conference was attended by delegates from the state of Karnataka and all over India: from states as far as West Bengal, Bihar, and Uttar Pradesh, as well as Hyderabad and Madhya Pradesh. Among the delegates were several leaders of the fight for Indian freedom, one 88 years old. National M.P.’s, leaders of women’s groups, youth, professors from New Delhi and Bangalore, all attended. There was very good media attendance.

Foreign guests and speakers included Nouri A.R. Hussain, Secretary General of the Afro-Asian Peoples’ Solidarity Organization, based in Cairo; high-level representation of the embassy of China, and the chargé d’affaires of the embassy of Cuba. The head of the Chinese People’s Association for Peace and Disarmament in Beijing, which was unable to send a delegation due to the measures being taken to control the SARS epidemic, sent a message of greeting to the conference. Air Commodore Jasjit Singh, a noted writer on security issues, also spoke. The Chief Minister of Karnataka sent a message of support and congratulations.

### Press Tells the Truth

On May 24, LaRouche gave a very well-attended press conference in Bangalore, and his views were honestly reported in excellent and broad press coverage in the Karnatak-, Hindi-, and English-language press and television, not only in south India, but as far away as Calcutta. Some headlines focussed on the U.S. economic crisis. Excellent television and newspaper interviews were also published during his visit to India.

One of the best reflections of the impact of the Bangalore conference itself was a report on one national television station on May 26, which noted that just at the time when the visit of Indian Prime Minister Vajpayee to China is being planned, an event of so much importance for these two great nations of Asia, the conference on world peace was being held in Bangalore!

## U.S. Conference

*Continued from page 54*

away January 15. And the sense of scientific optimism and mission which is embodied in the LaRouche Youth Movement, was conveyed beautifully in the final session of the conference, which was conducted by the youth themselves.

### Overcoming the U.S. Tragedy

LaRouche’s keynote took up the situation after January 28, when he gave his State of the Union address, and reviewed the tremendous progress shown in the phase shift which was reflected in the February 14 United Nations Security Council meeting, and the massive demonstrations against the war the next day. The world has shifted from pessimism to determination that the war *will* be stopped, he said. This was his point of view starting months before, and, he argued, “It’s time to examine the basis for our near-victory, to adduce that principle of victory, and to consciously apply it now, to make our victory total.”

### The Sense of Immortality

That quality of leadership to which LaRouche referred, was elaborated for the specific case of Marianna Wertz, in the celebration of her life which was held during the second conference panel. The lengthy event included musical presentations, appreciations by Amelia Boynton Robinson, Marianna’s husband Will Wertz, Helga Zepp LaRouche, and Lyndon LaRouche, and drama and poetry. Moderating was Anton Chaitkin, Marianna’s brother, and a founding member of the LaRouche political movement.

Marianna was well described by Zepp LaRouche as having been the “soul” of the American Schiller Institute, and the evening’s artistic offerings in many cases featured her work in translating Schiller’s poetry, as well as stressing the fact that she expressed the kind of love for mankind which Schiller identifies as the characteristic of a “beautiful soul.” The evening was capped off with the sublime presentation of Johannes Brahms’ “Four Serious

Songs,” sung by bass-baritone Andre Solomon-Glover.

### Fight for Universal Principle

Zepp LaRouche, founder of the international Schiller Institute, opened the second day of the conference with a keynote presentation that went from a review of the revolution occurring globally against the “American Empire” faction, to an elaboration of the universal principles put forward by the German poet of freedom, Friedrich Schiller, and the Schiller Institute, in order to put humanity back on course.

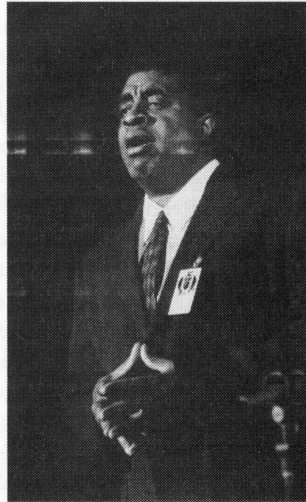
Assisted by Will Wertz, Zepp LaRouche focussed on the fundamental conceptions of Schiller concerning the role of man in the image of God in the universe, and linked his ideas to those of the American Revolution’s championing of the “inalienable rights” of man. This included a reading of the Declaration of Independence, alongside Schiller’s “Rütli Oath” from the play *Wilhelm Tell*. The fact that the youth had presented this scene from the play the night before, reinforced its impact for the audience.

Zepp LaRouche concluded with a challenge to the audience, and the youth in particular, to “heal the soul of America” by using Schiller’s ideas and method.

### An Effective Youth Movement

Following an afternoon session of open dialogue with LaRouche, the conference

*Celebrating the “beautiful and sublime life” of Schiller  
Institute vice-president  
Marianna Wertz.*



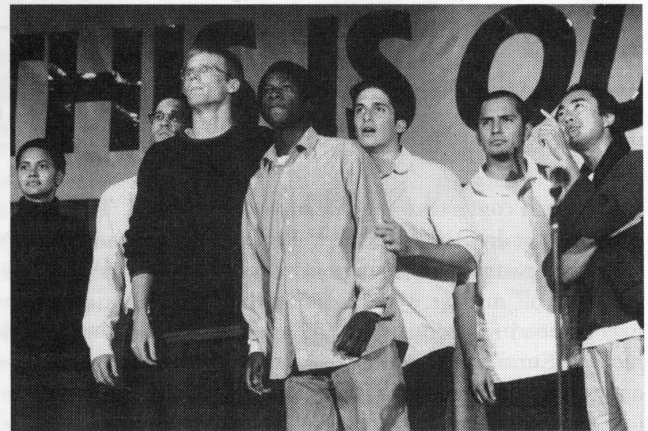
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*Above: Husband Will Wertz narrates, as Marianna’s picture is projected at rear. Left: Bass-baritone Andre Solomon-Glover performs Brahms’ “Four Serious Songs.”*

concluded with what, to many, was its highlight: the youth panel. The panel discussion was entitled “Shattering Axioms, Fighting for our Future.” Working essentially on their own, eight of the youth from the East and West Coast groupings put together short, largely pedagogical, presentations on conceptions in art and physical science which are crucial to conveying the Classical method. Under the



EIRNS/Stuart Lewis

*West Coast LYM organizers perform the Rütli Oath scene from Schiller’s drama “Wilhelm Tell.”*

leadership of Cody Jones, the panel included: Jennifer Chaine, speaking on Rembrandt’s two paintings of Lucretia; Alex Getachew, on Percy Bysshe Shelley; Anna Shavin, on the musical comma; Jennifer Kreingold, on the musical comma; Jason Ross, on measurement; Sky Shields, on mapping; Rianna St. Classis, on mapping; and Brian McAndrews, on the organizing process.

*Helga Zepp LaRouche’s keynote presentation on fundamental conceptions of Friedrich Schiller appears on page 15 of this issue. The full Conference youth panel will be featured in the upcoming issue of Fidelio.*

*Combined Schiller Institute Chorus/Youth Chorus performs “Va Pensiero” from Verdi’s opera “Nabucco,” conducted by Alan Ogden.*



EIRNS/Stuart Lewis

# ‘In working with these young people, I can become part of this Renaissance’

Robert Beltran,  
Actor and Director

*It is a given among literate people, that Hollywood abounds in pretentious narcissists, who practice their crass materialism in a fantasy world made possible financially by an ignorant, fawning public, whose appetite for the details of the sexual peccadilloes of these “stars” is seemingly endless.*

*There are exceptions to this rule, however; Robert Beltran is one.*

*Beltran is a successful actor and director, who has appeared in more than 25 films, including Oliver Stone’s “Nixon,” and “Scenes from the Class Struggle in Beverly Hills” and the title role in “Eating Raoul.” He is perhaps best known for his work in television, most notably for the role of Chakoty in “Star Trek: Voyager,” which he played for seven years. He will soon be appearing in a new film, “Luminarias,” and in “Broken Sky,” a PBS made-for-TV movie.*

*As reported in the following interview, Beltran’s first love has always been the theater. He founded and serves as co-artistic director of the East L.A. Classic Theater Group, and belongs to the Classic Theater Lab, with which he co-produced a 1997 production of William Shakespeare’s “Hamlet,” to excellent reviews. Beltran directed this production, and played the title role.*

*Robert Beltran began his active association with the Schiller Institute and the LaRouche Youth Movement (LYM) follow-*

**Artists definitely have to see their place in the context of history. For beneficial change to occur, some must dedicate themselves to a higher goal, to do their part to reach people, with the most powerful ideas.**

*ing his participation in a panel at the Schiller Institute’s Labor Day Conference in 2001, during which he recited passages from Shakespeare’s history plays to illustrate the development of the concept of the nation-state. He subsequently began directing a weekly drama workshop with members of the LYM in Los Angeles, in collaboration with Harley Schlanger and Leni Rubinstein. These workshops have used performances of scenes from Schiller’s “Wilhelm Tell” and Shakespeare’s “Julius Caesar” to develop the skills required to communicate profound ideas through Classical drama.*

*Harley Schlanger conducted this interview for Fidelio on March 18, 2003.*

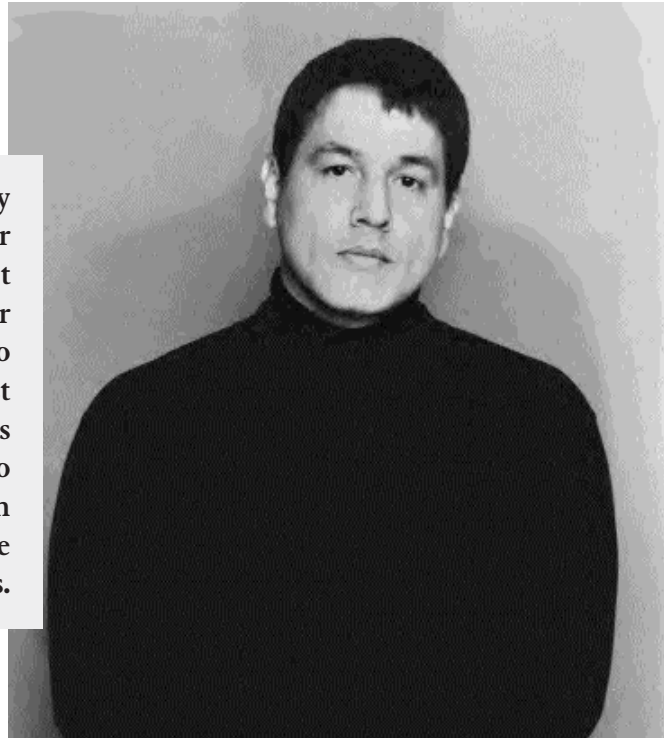
**Fidelio:** Robert, what was your intent when you first agreed to work on drama with members of the LaRouche Youth Movement?

**Robert Beltran:** The intention I had was, to somehow get more actively

involved in the LaRouche organization, and because I have a certain amount of experience as an actor and a director in the theater, I felt that this would be the best way for me to contribute, because of that experience.

**Fidelio:** At our recent Presidents’ Day National Conference, the young members presented the famous Rütli Oath scene from Friedrich Schiller’s *Wilhelm Tell*, which you worked on with them over the recent months. How would you describe their progress?

**Beltran:** They are making great progress. I think the performance at the Conference was not quite as effective as some of the previous performances, such as the one at the cadre school in San Pedro [August 2002–HS], and at the Schiller birthday celebration [November 2002–HS]. We are terribly hampered by the lack of time—once a week for two hours makes it difficult to truly master Shakespeare and Schiller. With all of their activities, in the organizing, the classes, etc., they have very little time on their own to investigate the dramas, and do the homework that I ask them to do.



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It has only been recently that I've insisted that they memorize scenes, even if it's only a short section of a scene.

**Fidelio:** What are the benefits gained from memorizing scenes?

**Beltran:** When you memorize, and know what you are saying, and what the scene is about, then you are freed to really start to work. As long as you are still on the page, you haven't thought through enough to digest the thoughts of the author fully, to be able to get off the page, and look the other actor in the eye, and really listen acutely, which is one of the things that they are beginning to learn is crucial, the importance of an active, truthful listening process that is necessary in drama.

**Fidelio:** What effect does serious work in great drama have on people who are not professionals?

**Beltran:** This is one of the reasons I wanted to work with the LaRouche youth organizers, to test this out, because my only previous experience has been with other actors. The actors I know who have done a lot of work with Shakespeare, seem to me to be more facile actors, and, I think, more perceptive, because I think working with Shakespeare forces you to be. You cannot do a play, like *Hamlet* or *Macbeth*, or any of his great plays, without having to think deeply about the play—Shakespeare forces you to, because these are such complex plays.

So, if you are going to work on Shakespeare, you have to really think about what it means: you are forced to think deeply about what the play is about, what the dramatist is saying in writing the play. If you have the experience of doing these plays over and over and over, you become accustomed to thinking deeply in this way, and that can only help you as a human being.

You also discover, very quickly, from this kind of work, that there is an obvious, huge divide between a great playwright like Shakespeare or Schiller, and

virtually every other dramatist.

**Fidelio:** You've become an outspoken critic of popular culture in the United States. Since you've participated in some of it, you know it from the inside. You've also directed and acted in performances of Shakespeare. What are your thoughts on the problem of modern popular culture?

**Beltran:** (*Laughs*) Well, the awful thing about being a serious actor in the U.S.—and probably all over the world—is, that

**When I was working on *Hamlet*, before I met the LaRouche organization, I had come to the realization that we had to present the court as a decadent society, a society in which the people, as Lyn has stressed, were just 'going along to get along.'**



Courtesy of Robert Beltran

*Robert Beltran as Hamlet, in a 1997 production he directed.*

to make a living, you have to perform in these mediocre, formulaic television dramas and films. They seldom offer a challenge to a serious actor, intellectually or in any other way, and they offer nothing of value to the viewer.

It does have the effect, however, of duping people into thinking they are seeing something great. I know this first hand, having been in *Star Trek* for seven

years. I don't know how many people have gone on and on, in discussion with me, rapturously, about the *Star Trek* "ideology and philosophy," Gene Roddenberry's "vision." Had I not studied Shakespeare, and other great playwrights, I might have been sucked into believing I was doing some great humanitarian work on *Star Trek*! The truth is, that anyone who really believes that about *Star Trek*, has a serious education problem, a problem with their perception of drama, literature, and art.

When I go to a *Star Trek* convention, it is interesting to see that, if I say something negative, and ask the participants, "What is this ideology, really?"—if we really have a discussion about it, in private conversation, they will often say afterwards, "You're right, some of these fans are crazy, they need to get a life, they are brainwashed by this." They always pass it off as a problem which affects others!

But, it's not just *Star Trek*. It's the whole dumbing-down of culture.

**Fidelio:** You mentioned that you see this as a problem of education. Do you see this problem reflected, in the writers, and other actors, the lack of a Classical education, which would, for example, connect drama with the study of history?

**One of the reasons I was so attracted to the LaRouche movement, is that Lyn makes no bones about how important Classical drama is to society.**

**Beltran:** I think so, I think that is apparent. The last three years on *Star Trek*, I was not very popular with our writers, because I got sick and tired of the stuff they were giving us to perform. I was complaining about it. My feeling was that they seemed to have little depth. With *Star Trek*, you had, at best, a



chance to do a one-hour morality play every week. It was not great art.

**Fidelio:** So, you don't think that three hundred years from now, people will look back at *Star Trek* as great drama?

**Beltran:** No, if we ever get to the point of re-introducing a truly positive education, one which emphasizes Classical culture, then *Star Trek*, and virtually everything in our present culture, will be looked at as an aberration.

**Fidelio:** You have attempted to bring Classical drama to young people in Los Angeles, setting up projects, for example, at an Hispanic cultural center. What do you think it will take to restore the Classical tradition in theater and drama in the United States?

**Beltran:** That was one of the reasons why I started working with the people in the LaRouche Youth Movement. I wanted to have an experiment. I've always believed that correct exposure to great literature—Shakespeare, especially—is key. The reason I say “correct” exposure is because, when we first started working on Shakespeare, and Schiller, I felt that the organizers' perceptions of the plays were rather shallow, and lacking in depth. They were not digging deep, for example, in Schiller, to see what he was asking us to investigate.

As we started working on the scenes, I would point out things they were missing in their performance. Then, they would start seeing a whole new world open up to them, as to the possibilities of drama. Then, they would begin to see the importance of it.

One of the reasons I was so attracted to the LaRouche movement, and Lyndon LaRouche himself, is that Lyn makes no bones about how important Classical drama is to society. For me, as a serious actor, it is great to hear one of the great men of this century, and the last century, speak so eloquently about this.

So, once the organizers saw just how important this project is, and saw the great beauty, and the great depth of these plays, their work started to get better and better.

**Fidelio:** You raised this question about an “experiment.” What you are dealing with, in most cases, with these youth, is very bright young people, who have had a terrible education. If they have read Shakespeare, they don't remember it. They certainly have no experience

**The awful thing about being a serious actor is, that to make a living, you have to perform in these mediocre, formulaic television dramas and films. It's not just *Star Trek*. It's the whole dumbing-down of culture.**

with Schiller. Yet, coming from this background, they now have developed a sense of purpose for their lives. I assume that is what you mean about this experiment, that you are demonstrating the relevance of Classical drama to a higher mission in life?

**Beltran:** Yes. First I had to see what they knew of Shakespeare and Schiller. I was surprised that, when we began work on it, that many of them had not read *Wilhelm Tell*—in fact, I hadn't, because my exposure to Schiller was really negligible. I only started reading his plays because I wanted to work with the youth. Now, I'm a huge fan of Schiller.

**Fidelio:** Since you have been studying the dramas, and the related writings of Schiller, what effect has this had on your identity as a creative artist?

**Beltran:** It has inspired me to seek more artistic truthfulness and depth as an artist. It has also taken my intellectual pursuit of Shakespeare to a higher level. I no longer think of the plays in the same way. It has had a profound effect on me, it has made me ask more of myself as an artist.

**Fidelio:** Schiller is profoundly personal.

**Beltran:** Yes, I think we are blessed to have Schiller's writings, that he wrote extensively about his plays, and his philosophy of life and drama. Too bad we don't have that from Shakespeare. And,

it's too bad that so many present-day playwrights *do* take the time to give us their thoughts!

I just worked with a well-known, very popular American playwright on a workshop—very bright, but what a shallow concept of drama, and its potential impact on society. I was really



Robert Beltran as First Officer Chakotay, in the television series “*Star Trek: Voyager*.”

disappointed with that experience.

**Fidelio:** Lyn has written extensively recently on the importance of tragedy as a means by which a population may gain insights into the flaws in its thinking, so that leading individuals may change the way they think, allowing them to act to prevent the unfolding destruction of the nation. To what extent has LaRouche's work on tragedy influenced your thinking on this?

**Beltran:** Well, specifically, when I was working on *Hamlet*, before I met the LaRouche organization, I had come to the realization that, in order to get to the full tragedy of the play, the state of the society within the play must be presented to the audience. I felt very strongly that we had to present the court as a decadent society, a society that had completely sold out to the new king, that was not interested in asking questions, in which the people, as Lyn has stressed, were just “going along to get along.”

So, when I began to read LaRouche's writings on tragedy, it just

confirmed what I had thought about *Hamlet*. Now it is very obvious to me in other plays.

**Fidelio:** You recently began working on *Julius Caesar* with the youth. You have been emphasizing that, to understand the interplay among the characters, you must understand, right from the beginning, that the mob, and the question of “*vox populi*,” are central features in the play.

**Beltran:** One of the first questions I

asked, after we had read the play, was, “Who is the antagonist in the play?” A couple of them said, very perceptively, “The people, the citizens.” I was hoping they would see that. Some might say Cassius, but I think the real antagonist is the “*vox populi*.”

**Fidelio:** What first inspired you to take up acting as a profession, being a product of California public education?

**Beltran:** Yes, East Bakersfield, California public education! I would have to say that I went to the theater with my sister and my mother once, when I was quite young, and we went to see the movie *Ben Hur*. I remember being moved, by seeing the audience crying at the end, when the mother and sister of Ben Hur are cured of leprosy. What a wonderful thing, I thought, to be



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We use our time as a ‘science laboratory,’ in analyzing a scene in a play, how you speak, how you gesture—it takes me back to school, to rethink how to most effectively convey the ideas in the scene.



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able to move people that way.

Then, several years later, when I saw the Franco Zeffereilli film of *Romeo and Juliet*, that really moved me. In high school, I read *Romeo and Juliet*, which I remembered from the movie, and I just devoured it, and I found I liked the play even more than the

movie. I next read *Merchant of Venice*, which I thought was an amazing play, then *Macbeth* and *Hamlet*. I just loved this beautiful language, and these amazing thoughts. Later, my appreciation deepened, but I always appreciated the beautiful language, and the dramatic profundity.

**Fidelio:** Lyn has been discussing recently the importance of developing the imagination, that it is through cognitive imagination that new ideas are developed. Do you have some thoughts about this? In our contemporary culture, everything is so explicit. In contrast, there is the opening Chorus of Shakespeare’s *Henry V*, where there is a direct appeal to the imagination of the audience.

**Beltran:** This goes back to exposing the modern audience to the Classical tradition. It becomes a great revelation to them that they can actually think! It’s true! I had the good fortune of being able to tour Shakespeare around California, when I was first starting as an

actor—that was one of my first professional jobs, performing scenes in high schools and colleges. I got to see, in workshops for students, that there was a transformation in their perception of Shakespeare.

At first, there was indifference. But, once they found that they can understand it, they can grasp it, they got excited. So I know that through exposure to Shakespeare,

along with some positive help to give them some tools to understand it, they can respond, and be moved by great drama.

**Fidelio:** So, you would advocate much greater emphasis on Classical drama in the curriculum to improve our education system?

**Beltran:** I think that’s absolutely needed. My experience, in working on this experiment with the young organizers here, validates it. I am seeing the transformation. I didn’t have much doubt

that I could be helpful. So, I'm convinced that, even at an early age, people can begin to appreciate, and benefit from, the depth and beauty of the works of Shakespeare and Schiller. You just have to have teachers who know something about it, and can effectively present it in a way which inspires students. Unfortunately, we seem to have too many teachers today who don't know how to do that, or have given up.



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**Fidelio:** And you, yourself: How has working with these young people affected you?

**Beltran:** It's the same thing that happens when you direct a play. You go back to school, in a way, because you are forced to put yourself in their shoes. We use our time as a "science laboratory," in analyzing a play, a scene in a play, how you speak, how you gesture—it takes me back to school, to rethink how to most effectively convey the ideas in the scene. The scene becomes illuminated to me, and I begin to see new possibilities in the scene.

Since I first started working on Schiller, my own perception of what is on the page has changed, and I have been forced to ask more of myself, to really get what Schiller offers in the play. It makes me a more rounded actor, and a more rounded human being.

**Fidelio:** Let me ask you about what Lyn criticizes as the "Laurence Olivier school" approach to acting, the "Look at me! Look at me!" school. I assume you find that, given our culture, and its obsession with self, that this is a problem for beginners in drama. How do you get people beyond that?

**Beltran:** (*Laughing*) A few of the youth had some drama class experience in college, even some private classes. There are so many here in Los Angeles, drama classes, there are literally store fronts on every corner in which some guru is extorting money from these poor souls.

One of the great things in working with the LaRouche Youth is that we have developed a similar vocabulary. I



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can say, "Look, this whole Olivier school of acting, and the method school of acting, is romantic crap. It's not about investigating a play. It's not about getting the ideas to the audience. It's about making the audience have sexual fantasies about you. That's not the purpose of drama. It never has been, and never should be."

So, when I see, in the scenes we are doing, someone approaching the scene in that way, I can ask them, "What does this have to do with this scene in the play?" The Olivier philosophy inundates acting now, all the drama schools are modelled on the Lee Strasberg school, which is all about, "How can I make this play a great experience for me?" That is, treating the play as psychotherapy for me! The audience is secondary. What is most important for actors today, is, "If I can do a play, will this help me get a film?"

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about getting the ideas to the audience. It's about making the audience have sexual fantasies about you. That's not the purpose of drama. It never has been, and never should be.'



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That's unfortunately what the acting profession has become. There are still other actors who think as I do, but most of them do not.

Once I can make the young people see that the choice they are making, in the way they play a scene, does not help the play, then they are forced to re-examine their character in the context of the whole play, so they can give the audience a truthful illumination of what the play is about, not how they may feel about the character at any particular moment. That's how you get rid of all the unnecessary false emotions at the

beginning. If you are concentrating on illuminating the play to the audience, the chaff can get swept away easily. And I think they are getting that.

You can often tell a method actor by the way they over-gesticulate. That was one of the problems I saw with the National Conference performance. It looked to me as though the “No Future” generation was trying to fly away from

all their problems, there was so much arm flapping!

**Fidelio:** We should leave the arm flapping to the “Chickenhawks!”

**Beltran:** Yes, exactly. We are working now on eliminating the redundant gesturing in a scene. And it is working well. When they cut it out, it allows their communication to become that much more powerful, because it is not

that it was through beauty, that people could be brought to truth. Do you see your work, both with the LaRouche Youth Movement, and more broadly, as part of the process of bringing beauty to what is an ugly, broken-down culture—as a way of transforming this culture?

**Beltran:** Exactly. I truly believe what Schiller has written about this, about the crucial role the artist, and art, play in improving society. LaRouche’s emphasis on this is very important—I take it to heart. In working with these young people, with this in mind, I can become a part of this Renaissance that I hope we can achieve in this country, and worldwide. This hope inspires me, and really offers me an opportunity, as an artist, to dedicate myself to a higher ideal.

I believe this is what Schiller meant in his famous quote about the “littleness” at the time of the French Revolution: that the common man must have the tools available, in the form of great ideas, if he is to rise to the occasion presented by a “great moment” of opportunity for change.

Artists definitely have to see their place in the context of history. There are some who are happy, as an “artist,” to make *Rambo, Part VII*, and collect the money. But for beneficial change to occur, *some* must dedicate themselves

to a higher goal, to do their part to reach people, with the most powerful ideas. I can do that by performing great drama, or in helping people achieve a competence, so that they can perform it. In doing this, I can help keep this great literature alive, by keeping it in the consciousness of society, in hopes it will inspire future generations to become “bigger” people.

*A workshop with Robert Beltran on Shakespeare’s “Julius Caesar,” done at an LYM Cadre School, can be heard on the website of the West Coast LaRouche Youth Movement, at theacademy2004.com, under the subhead, “Drama.”*



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diffused by unnecessary gesticulation.

**Fidelio:** In closing, I’d like to come back to the question of the role of art in culture, and, in particular, the role of the artist. This is a moment of great crisis, of political and social turbulence. Schiller, in writing of the lost opportunity of the French Revolution, wrote that a “great moment had found a little people.” He wrote



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## On Principles and Powers

Rembrandt van Rijn's masterpiece, *Aristotle Contemplating a Bust of Homer*, conveys a principle that leads directly into the deeper implications of Gauss's and Riemann's complex domain. In the painting, the eyes of both figures are fixed directly before them; yet, Aristotle's gaze is insufficient to guide him. To find his way, he reaches forward to touch the likeness of the poet, who, although blind in life, leads the blocked philosopher in a direction he would otherwise be incapable of finding [SEE illustration, and inside front cover, this issue].

Like the navigators of ancient maritime civilizations, Rembrandt's Homer knows that "straight ahead" is not necessarily where your eyes point. When following a course across some wide expanse, these discoverers would mark their passage by noting the motions of celestial bodies, the which were charted as changes of position on the inside of the sphere whose center was the eye of the observer. When the observer's position changed, so did the position of everything on the sphere; but the manifold of vision remained a sphere, and the eye of the observer remained at its center. A stationary observer would note certain changes in the position of celestial bodies over the course of a night, and from night to night. An observer moving on the Earth, noted these changes, plus the changes in these changes resulting from his own motion. These changes, and changes of changes, formed a map in the mind of the explorer—not a static map, but a map of the principles that caused the map to change. It is the map of principles in which all explorers, from those days to this, place their trust.

While a map, such as one of positions of celestial bodies on the inside of a sphere, can be represented directly to our senses, a map of principles can only be represented by the methods exemplified in Rembrandt's painting. Principles



Rembrandt van Rijn, "Aristotle Contemplating a Bust of Homer," 1653.

tle is not his eyes, but his map: a map which has been changed by a principle which, "on principle," Aristotle insists does not exist and could not be known if it did. Disoriented, he is left to grope in the only direction he knows—straight ahead. Fortunately for him, straight ahead stands the lifeless image of Homer, possessed

with the power to light his way.

### Curvature and Power

This method of discovery is already evident in the work of the Greek geometer Archytas, who taught that the physics of the universe could be discovered by investigating the paradoxes that arise in arithmetic, geometry, spheric (astronomy), and music. His collaborator Plato prescribed mastery of these four branches of one science, as essential to the development of political leadership.

The solution Archytas provided to the problem of doubling the cube exemplifies the principle. Doubling the line, square, and cube, presents us with the existence of magnitudes of successively higher powers, each of which is associated with a distinct principle.\*

do not appear as objects in the picture, but as ironies that evoke the formation of their corresponding *ideas* in the imagination of the viewer. The scientist in pursuit of unknown principles, must master the art of recognizing the ironies that appear, not only from known principles, but from those yet to be discovered; these latter emerging as paradoxes. In the case of physical principles investigated by mathematical images, these paradoxes present themselves as anomalies, as, for example, the emergence of  $\sqrt{-1}$ , within the domain of algebraic equations. The poetic scientist takes the existence of such anomalies as evidence of a principle yet to be discovered, and re-thinks how his map must change to include this new principle. C.F. Gauss measured this type of transformation as a change in *curvature*. This work was extended by Bernhard Riemann through his theory of complex functions, most notably in his major works on the hypergeometric and Abelian functions.

What has failed Rembrandt's Aristo-

\* For a full discussion, see Bruce Director, "The Fundamental Theorem of Algebra: Bringing the Invisible to the Surface," *Fidelio*, Summer/Fall 2002, (Vol. XI, No. 3-4).

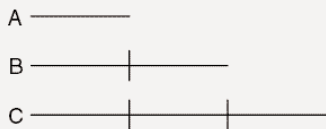


FIGURE 1. Lines A, B, and C are in arithmetic proportion.

The Pythagoreans called the power that doubles the line, “arithmetic,” and the power that doubles the square, “geometric,” which they associated with musical intervals as well as mathematical ones. In their most general form, the arithmetic is associated with the division of a line, whereas the geometric is associated with the division of a circle [SEE Figures 1 and 2]. From Gauss’s standpoint, the change in power from the arithmetic to geometric, is associated with a change in curvature from rectilinear to circular.

As Archytas’s predecessor Hippocrates of Chios knew, to double the cube requires placing two geometric means between two extremes. At first approximation, this can be accomplished within the domain of circular action by connecting two circles to each other [SEE Figure 3]. Thus, while the difference between the arithmetic and geometric clearly presents a change in curvature, the power associated with generating two geometric means, in first approximation, seems to require only another circle, and hence, no change in curvature.

Yet, when the specific physical problem of doubling the cube is posed—that is, to find two geometric means between two determined extremes—the existence of the higher power emerges in the map as a new type of curvature [SEE Figure 4]. As can be seen in the figure, to find two geometric means between OB and OA, we must find a position for point P along the circumference of the circle, such that line OB is one-half OA. This will occur somewhere along the pathway travelled by B, as P moves around the circle from O to A. But, as the dotted line which traces that path indicates, this curve is

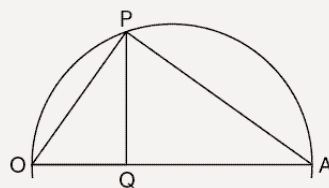


FIGURE 2. A right angle in a semicircle produces the geometric proportions  $OQ:OP::OP:OA$ .

not circular; in fact, it is non-uniform with respect to the circle. Thus, the existence of the yet-to-be-discovered principle, emerges through the presence of an anomalous change in curvature on our map.

This anomaly takes on an entirely different characteristic in Archytas’s construction using the torus, cylinder, and cone [SEE Figure 5]. When the torus and cylinder are generated by rotating one circle (OPA) orthogonally around another (OQD) with point O fixed, the motion of point P is now simultaneously on two different curves: the circle, and the dotted curve formed by the intersection of the torus and the cylinder. An observer facing the rotating circle, who was rotating at exactly the same speed as the circle, would only see point P move around the circumference of the circle, and would adequately conclude that one geometric mean between two extremes is a function of circular action alone. But, as indicated above, the emergence of the non-circular curvature of the path of point B, would indicate to such an observer, the existence of a new principle which causes the motion of P around the circle. Archytas’s construction takes that new principle into account, by determining the motion of P around the circle as a function of the motion of P along the curve formed by the intersection of the torus and cylinder. In other words, the circular rotation of P is only a shadow of a higher form of curvature. That latter curve expresses both the power to produce one geometric mean

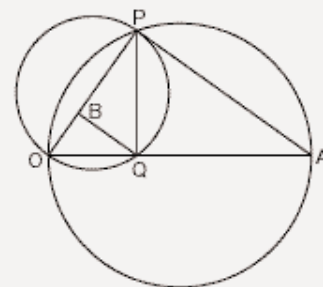


FIGURE 3. Two circles generate two geometric means between two extremes  $OB:OQ::OQ:OP::OP:OA$ .

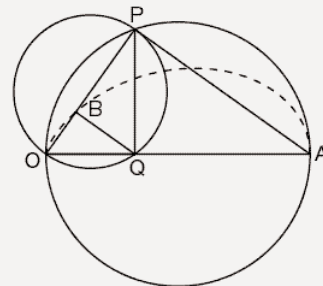


FIGURE 4. As P moves around the circumference of the semicircle from A to O, B moves on the non-uniform curve (dashed line).

between two extremes, and also, when combined with a cone, to produce two [SEE Figure 6].

Two other examples, presented summarily, will help illustrate the point. Kepler, like all astronomers before and since, observed the motions of the planets as circular arcs on the inside of a sphere. His discovery of the elliptical nature of these orbits occurred, not by suddenly seeing an ellipse, but by his recognition that the deviation of 8’ of arc between the circular image of the planet’s orbit on the celestial sphere, and the circular image of the Earth’s motion (as reflected in the motion of the fixed stars on that same celestial sphere), was evidence of a new

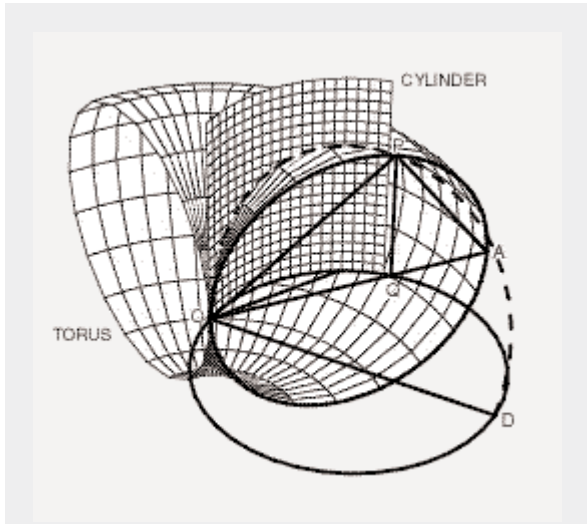


FIGURE 5. As circle  $OPA$  rotates around circle  $OQD$ , point  $P$  moves on both the circumference of circle  $OPA$  and curve  $OPD$  (dashed line) formed by the intersection of the torus and cylinder.

### Gaussian Curvature

In order to proceed further, it is important to distinguish between commonplace, sense-certainty notions of curvature, and the rigorous understanding of that idea associated with Gauss. The commonplace notion, associated with the doctrines of Galileo, Newton, Euler, *et al.*, is that curvature is a deviation from the straight. But, from the standpoint of the planet, for example, “straight,” is a unique elliptical path; or, from the standpoint of a link in a chain, “straight” is the catenary curve. It is only a self-deluded fool who

principle of planetary motion. The new principle manifested itself as a change in curvature within his map of principles. He measured that change in curvature by measuring equal areas instead of equal arcs, and measuring eccentricities by the proportions that correspond to musical harmonics.

Similarly, Leibniz and Bernoulli determined that the catenary was not the parabola that Galileo wrongly believed it to be, by showing that the slight deviation of the curvature of the physical hanging chain from the curvature of the parabola, was evidence that the chain was governed by a different principle than the one Galileo assumed. Galileo demanded, as if in a bi-polar rage, that the chain conform to a parabolic shape, because he was obsessed with his mathematical formula that the velocity of a falling body varies according to the square root of the distance fallen. Leibniz and Bernoulli demonstrated that, in truth, the chain was obeying a higher principle, the non-algebraic, transcendental principle associated with Leibniz’s discovery of natural logarithms—a principle which the enraged Galileo was incapable of conceiving.

thinks that “straight” can be determined by some arbitrary, abstract dictate. Rather, “straight” is a function of the set of principles that are determining the action. The addition of a new principle will change the direction of “straight.” That change in principle is measured as a change in curvature.

This is the standpoint from which Gauss developed his “General Investigations of Curved Surfaces.” He considered a curved surface to be a set of invariant principles which determined the nature of action on that surface. As long as that set of principles was not changed, the nature of the action did not change,

even if the surface was bent or stretched. The nature of the action could only be changed, by a change in the set of principles that defined the surface. Gauss measured such a change in principle as a change in curvature, which in turn, determined what is “straight” with respect to that set of principles.

Furthermore, Gauss showed, as Leibniz had done for curves, that this set of invariant principles was expressed in even the smallest elements of the surface. Consequently, the curvature of the surface could be determined from the smallest pieces of “straight” curves (geodesics), and their directions.

The method Gauss developed to measure curvature, had its roots in Kepler’s method of measuring the elliptical nature of the planetary orbits, which method was generalized by Leibniz in his development of the calculus. Confronting the difficulty of directly measuring the planet’s non-uniform, elliptical motion, Kepler mapped the constantly changing speed and direction of the planet onto a circular path, and was thus able to measure the planet’s

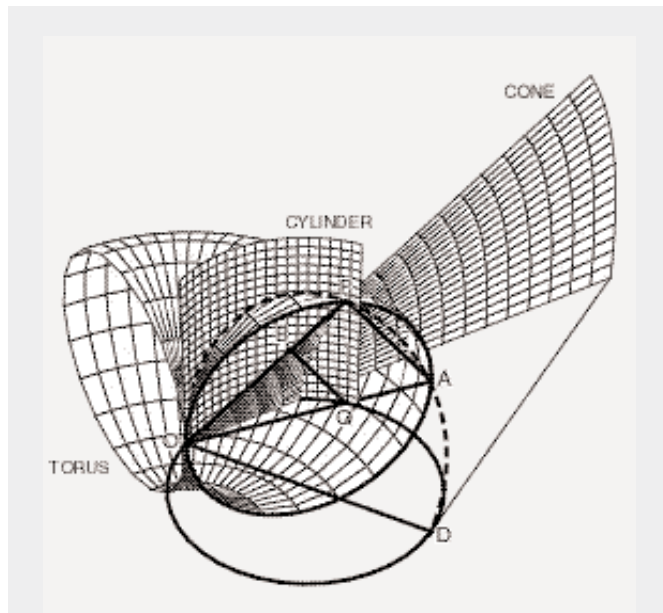


FIGURE 6. Two geometric means between two extremes can be found by intersecting curve  $OPD$  (dashed line) with a cone. Here  $OB:OQ::OQ:OP::OP:OA$ .

action according to the relationships among the three anomalies (eccentric, mean, and true) that appeared in the circular map.\*

To measure the curvature of a surface, Gauss extended Kepler's method from the mapping of a curve onto a circle, to the mapping of a surface onto a sphere, a method he likened to the ancient use of the celestial sphere in astronomy. In that case, the motion of a celestial body is mapped by the changing directions of lines from the

observer, to the body's image on the inside of the celestial sphere. Since whatever principle is governing the body's motion, is governing the changes in direction of those lines, measuring the map of those changes in direction is an indirect measurement of

\* See Jonathan Tennenbaum and Bruce Director, "How Gauss Determined the Orbit of Ceres," *Fidelio*, Summer 1998 (Vol. VII, No. 2), pp. 29-34.

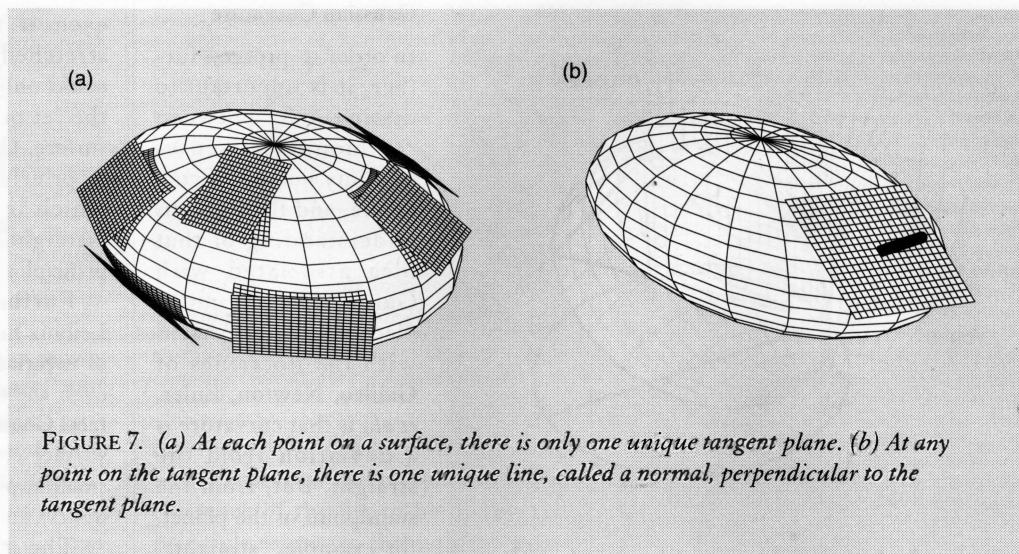


FIGURE 7. (a) At each point on a surface, there is only one unique tangent plane. (b) At any point on the tangent plane, there is one unique line, called a normal, perpendicular to the tangent plane.

the governing principle.

Gauss recognized that the invariant principles governing a surface could be expressed by the changing direction of the lines perpendicular to the surface at every point, called "normals." While at any point on a surface there are an infinite number of tangents, there is a unique tangent plane at each point, which contains all the tangents; this tangent plane in turn defines a unique normal perpendicular to it [SEE Figure 7]. Thus, the direction of the normal is

a function of the curvature of the surface. (This is a principle of physical geometry, as

exemplified by the determination of the physical horizon as that direction that is perpendicular to the pull of gravity.)

The sphere has the unique characteristic that all its normals are also radial lines. Using this property, Gauss was able to map every normal to a surface, to a corresponding radial line of a sphere that points in the same direction. As the normal moves around on a surface, its direction changes. If the radial line of the sphere is made to change its direction in the same way as the normal, then the curve it traces out on the surface of the sphere will reflect the principle governing the changes in direction of the normal on the surface.

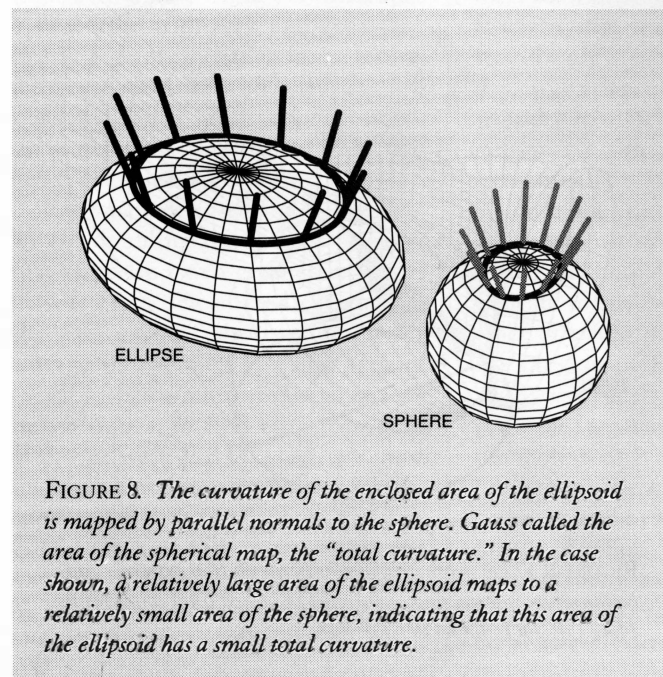


FIGURE 8. The curvature of the enclosed area of the ellipsoid is mapped by parallel normals to the sphere. Gauss called the area of the spherical map, the "total curvature." In the case shown, a relatively large area of the ellipsoid maps to a relatively small area of the sphere, indicating that this area of the ellipsoid has a small total curvature.

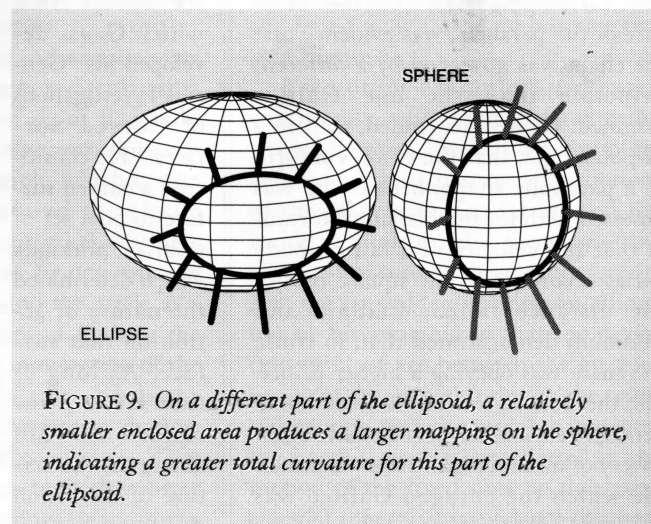


FIGURE 9. On a different part of the ellipsoid, a relatively smaller enclosed area produces a larger mapping on the sphere, indicating a greater total curvature for this part of the ellipsoid.



This is illustrated in Figures 8 and 9. In these examples, the part of the ellipsoid marked out by the closed curve, is mapped onto a sphere. As the solid black stick (normal) moves around the ellipsoid, its changing direction is determined by the changing curvature of the surface. These changes are mapped onto a sphere, by the motion of the tinted gray stick, which emanates from the center of the sphere and is always pointing in the same direction as the solid black stick. Gauss called the area marked out by the tinted gray stick on the sphere, the “total or integral curvature” of the surface. If the solid black stick were moving along a plane, its direction would not change, and the tinted gray stick would not move. Since this would obviously mark out no area, Gauss defined a plane as a surface of zero curvature. The greater the area marked out on the sphere, the greater the curvature of the surface being mapped.

This can be seen from the above two examples. In Figure 8, the solid black stick is moving around a large area of the ellipsoid, but because that region is less curved, its direction doesn't change very much, and the corresponding area on the sphere is small. While, in Figure 9, the area on the ellipsoid is small, but very curved, so the area marked out on the sphere is larger.

This total curvature does not change even if the surface is deformed by being bent or stretched. To understand this, try, for example, to determine the spherical map of part of a cone or a cylinder.

Using this method, Gauss was able to not only measure the “amount” of curvature, he was also able to distinguish different types of curvature that are determined by different sets of principles. For example, Figure 10 shows the mapping of a surface called a “monkey saddle.” (This type of surface should be familiar to those who have been inspired by previous Pedagogical Exercises to study Gauss's 1799 proof of the “Fundamental Theorem of Algebra.”) In this mapping, the curvature of the area denoted by the closed curve on the monkey saddle is mapped onto the sphere. As the solid black stick moves once

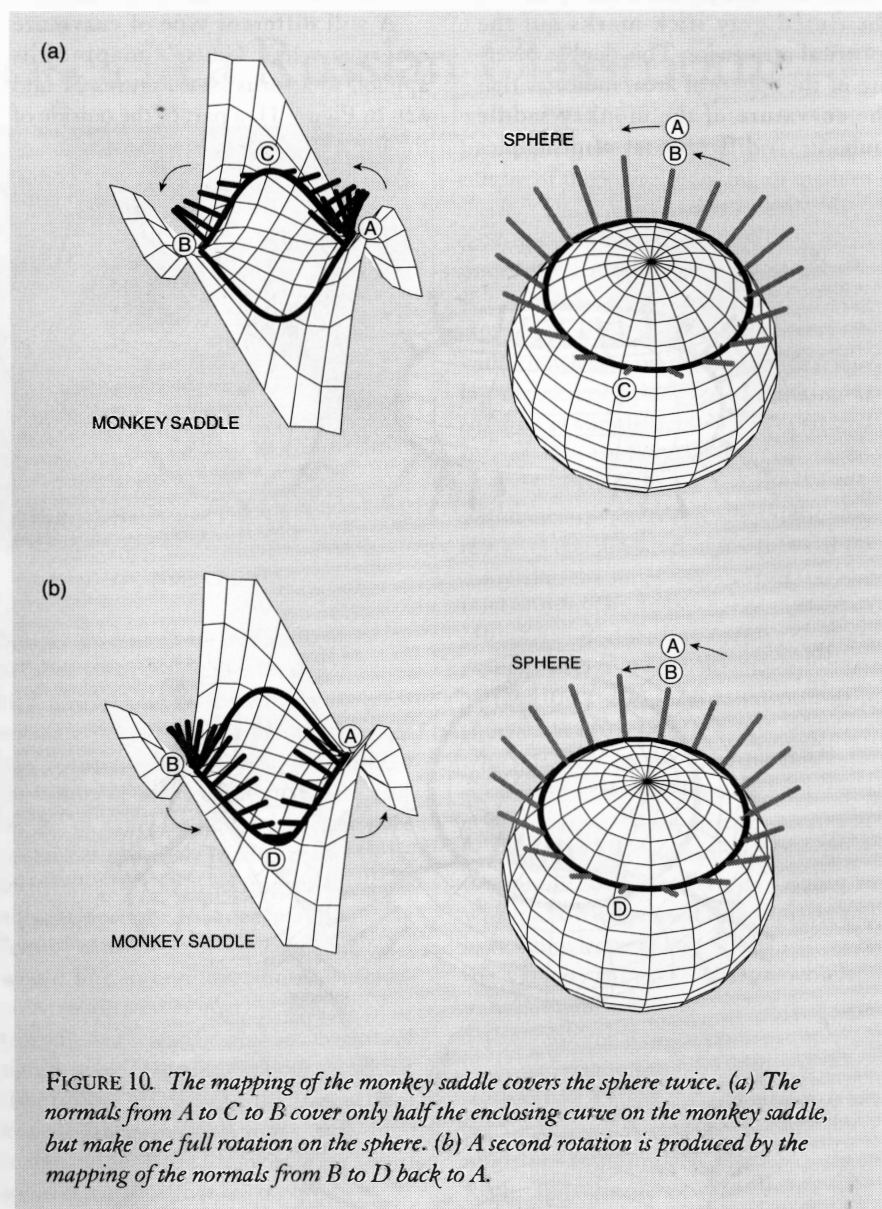


FIGURE 10. *The mapping of the monkey saddle covers the sphere twice. (a) The normals from A to C to B cover only half the enclosing curve on the monkey saddle, but make one full rotation on the sphere. (b) A second rotation is produced by the mapping of the normals from B to D back to A.*

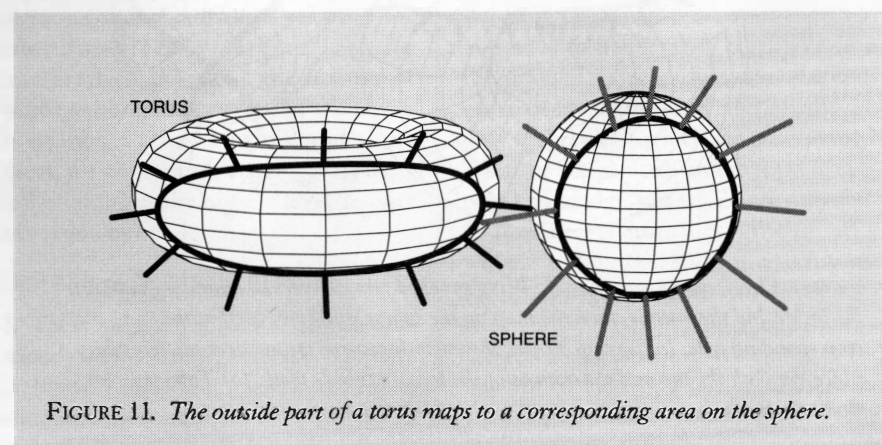


FIGURE 11. *The outside part of a torus maps to a corresponding area on the sphere.*

around the area on the monkey saddle, the tinted gray stick marks out the spherical area twice. This double covering of the spherical area, indicates that the curvature of the monkey saddle embodies a different set of principles

than the curvature of the ellipsoid.

A still different type of curvature emerges when Gauss's mapping is applied to a torus [SEE Figures 11 and 12]. In Figure 11, a part of the outside of the torus is mapped, producing a corre-

sponding area on the sphere, similar to what happened in the case of the ellipsoid. But, in Figure 12, the area of the torus is situated on both its inner and outer parts. The mapping of these directions produces a "figure-eight" type of curve on the sphere, which crosses itself at both the north and south poles. Each time the solid black stick crosses the circle that forms the boundary between the inner and outer parts of the torus, the tinted gray stick crosses one of the poles of the sphere, with two loops of the double figure-eight corresponding to the inner part of torus, and the center loop to the outer part. Thus, the area on the torus is bounded by a non-intersecting curve, while its map on the sphere is bounded by an intersecting one. The presence of this singularity on the spherical map indicates that the boundary between the inner and outer parts of the torus is a transition from one type of curvature to another. Consequently, the torus must be governed by a different set of principles than either the ellipsoid or the monkey saddle—a set of principles which includes a transition between two different types of curvature.

To summarize: For the ellipsoid, the Gaussian mapping produces a simple area whose size varies with the curvature of the surface. The mapping of the monkey saddle produces an area that is double-covered. The mapping of the torus produces two singularities, one on the top boundary between the inside and the outside of the torus, and the other at the bottom boundary. These mappings not only measure the "amount" of total curvature of the part of the surface mapped, but the appearance of anomalies and singularities in the mapping indicate the presence of *additional* principles of curvature as well.

Like the character Chorus in Shakespeare's *Henry V*, who, alone on an empty stage, summons the imagination of the audience to envision the real principles of history and statecraft that are to be depicted, these anomalies and singularities call the attention of the scientist to imagine the set of principles which produced them. That is where real history, and science, are made.

—Bruce Director

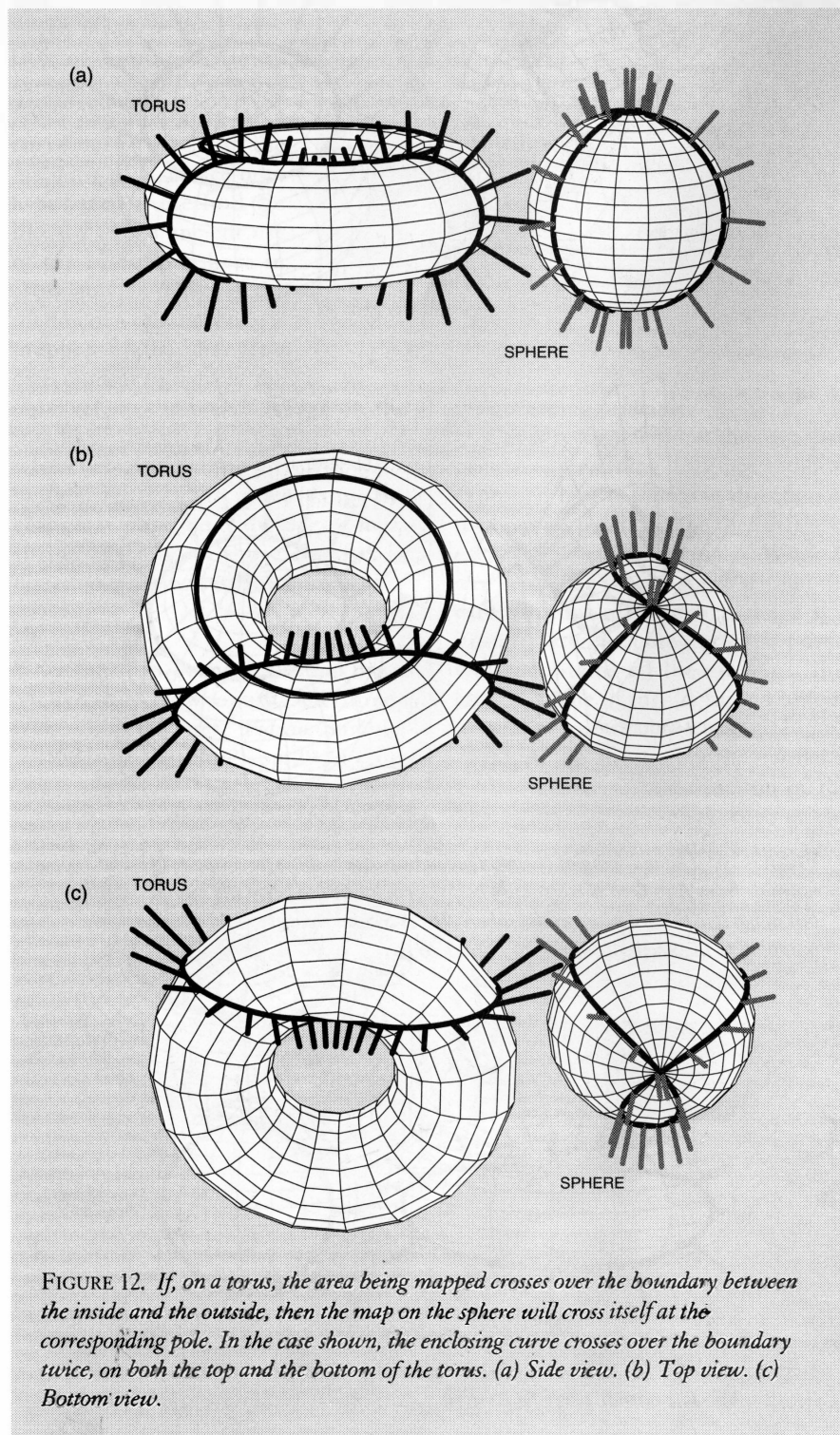


FIGURE 12. If, on a torus, the area being mapped crosses over the boundary between the inside and the outside, then the map on the sphere will cross itself at the corresponding pole. In the case shown, the enclosing curve crosses over the boundary twice, on both the top and the bottom of the torus. (a) Side view. (b) Top view. (c) Bottom view.

# Pedagogical Exercises in a Russian Classroom

1. The presentations already made at this conference suggest that we face an array of new political and socio-cultural problems and tasks. An important one among them is to keep theoretical thinking going in society, while under aggressive attack by the information culture, wherein information pushes knowledge aside. The information culture's offensive is more and more strongly evident in the schools, with each passing year. It has been our experience working in education, that with each year it is becoming not only more difficult, but downright impossible to instill an ability to engage in theoretical thinking, in a society where everything is subordinated to the opposite sort of goal, and where the cultural basis for theoretical knowledge is being destroyed. Classical models and forms of education are being replaced by mass-media culture, with all its post-modernist techniques for influencing the mind. Because of this, unfortunately, we not only need special professional training, but we must also make decisions on how to define ourselves in a field of endeavor where passions are running high. Each of us has to make a tough choice of worldview: either to fight for vital, personal knowledge in society, or to begin to live by the laws of the information and Internet culture; either we shape and cultivate theoretical thinking in ourselves and in society, or we acquiesce to a society without it.

2. As you know, the question of how to transmit to the younger generations the culture of theoretical thinking of the highest quality, along with models of it, has always been a major concern of the

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*Dr. Nina Gromyko is with the Regional Policy Center for Education, in Moscow, under the Russian Academy of Education. She made this presentation to the Schiller Institute conference in Bad Schwalbach, Germany, on March 23. It has been translated from the Russian, and subheads have been added.*



*Dr. Nina Gromyko*

Schiller Institute since its founding. Many Schiller Institute publications have carried articles on the rediscovery of great scientific discoveries, the identification of new “junctions” or “forks in the road” in the history of science. This makes it possible for us to re-examine truths that were taken for granted. It inspires us to be interested in them, jolting us to think about questions that were supposedly “closed” and “solved” once and for all. I would like to note the political importance of these writings, as well as their tremendous scientific and socio-cultural significance: These publications show that theoretical thinking and theoretical knowledge are possible today, that there is demand for them, despite all the brutal social destruction that has occurred.

But what I would like to emphasize, is the importance of these writings for education. Their authors identify immortal examples, in the history of world culture, of the work of the mind. If we turn to these models, and study them, we can create a culture of theoretical thinking at the highest level, in ourselves and our children.

### **Our Pedagogical Work in Russia**

3. There are few people today, who consciously adopt such a great task, but there are some. I myself represent a part of the education community in Moscow, which is working just as actively as the Schiller

Institute on the problem of preserving a culture of theoretical thinking in modern society. The scientific team I belong to—the Regional Policy Center for Education, under the Russian Academy of Education—has developed and tested during the past 15 years, an approach to working with knowledge, on the basis of developing theoretical principles of thinking in children of various ages. We have created special, non-traditional subjects—meta-subjects, which make it possible to work simultaneously on two levels: on the subject level (i.e., the level of the material for study) and the supra-subject level (i.e., the level of thinking itself—various concepts, schemes, models, as well as various thought techniques and capabilities).

One such non-traditional subject is the metasubject called Knowledge, which is built on the material of several subjects at once—biology, physics, literature, mathematics, history, etc. The main task of this metasubject is to teach the pupils the principles, according to which knowledge itself is organized and lives: knowledge as such, independent of the various subject forms in which it may be manifested. Knowledge is captured thinking, a captured thought.

If we wish to teach living knowledge, we need to show how and under what circumstances it was developed; what models of thinking it is based on, and so forth. This cannot be done, using textbook material alone, without reflecting the basis on which it was put together. We have to deliberately teach children the principles, techniques, and methods of theoretical thinking itself (and, not only theoretical), which we encounter as “cast” or “imprinted” in the form of specific knowledge, but which are not identical to those “imprints.” We identify various techniques, such as a technique for working with conceptual distinctions, a schematization technique, a modelling technique, a technique for concept-formation, a technique for constructing theoretical concepts, etc. In the classes at our experimental school, we

try to teach the pupils these techniques, thus shaping the relevant thinking and anthropological capabilities.

### The Principle of Paradox

4. One of the most important thought principles which we use in our pedagogical work with schoolchildren, is the principle of paradox. Working with paradoxes is extraordinarily productive from the standpoint of drawing the student into the process of the genesis of theoretical knowledge. Let me remind you, that members of the Schiller Institute constantly employ this principle in their scientific and theoretical studies. Often this is precisely how they make real discoveries.

What is the secret? A paradox, as a rule, is built upon the interaction of two, mutually exclusive principles: *A* and *not-A*. The paradoxicality is rooted in this collision: The same question can be viewed both from the standpoint of *A*, and from the standpoint of *not-A*. As long as you are within the framework of one of these logics, either *A* or *not-A*, no paradox arises. The paradox arises only when you put them together, and see that, although each of them appears to be internally true and consistent, when they are taken together at the same time, they destroy each other, losing their absolute truth. There can be only one way out of this heart-rending tension: the discovery of some third link, a level at which the two logics—*A*, and *not-A* that negates it—can be reconciled. This third level, *B*, can be viewed in our epistemological context as a new thought-foundation, to which fundamentally new knowledge will be hitched.

Zeno identified the epistemological creativity of paradox. Plato, in his dialogues on diverse questions, demonstrated the universal force of paradox: its methodological power and, at the same time, its formative force, which makes any interlocutor think; it is capable of setting any form of thinking and any mind, even the most inert, into motion.

In our pedagogical experiments, we employ paradox as a didactic, as well as a methodological, principle of work. We incorporate paradox into the content of the lessons, while simultaneously using it as a way of interacting with the chil-

dren, regarding the content being conveyed to them. As a result, we arm our pupils with paradox, as a basic methodological work tool, and enable them independently to reread history and rediscover fundamental discoveries.

5. Now I would like to give three examples from our educational program, to show how we use the principle of paradox in our work.

### The Theory of Electromagnetism

5.1. For the first example, I would like briefly to show how the principle of

**Each of us has to make a tough choice of worldview: either to fight for vital, personal knowledge in society, or to begin to live by the laws of the information and Internet culture.**

paradox may be used to introduce students to the genesis of the theory of electromagnetism.

As a rule, Russian schoolchildren learn about electromagnetism by studying and memorizing information from textbooks on the experiments and theoretical approaches of Coulomb, Oersted, Ampère, Faraday, and Maxwell. They usually don't get into the question of why one theoretical approach was replaced by the next. The majority of pupils remain in the dark about why Coulomb thought that electricity and magnetism were different phenomena, while Ampère concluded that both of them were current, and that the nature of magnetism was identical to the nature of electricity. How did Ampère get the idea of his famous experiment with the two conductors, which can attract and repel each other? How did he come up with a fundamental notion like "magnetic atom," and why did physicists have to reject it, later on? Why did thinking through Faraday's experiments, alongside the notion of "magnetic atom," lead to proposal of the notion of "electromagnetic field," which

transformed the previous idea? On what is the idea of the field based? What is its meaning? Couldn't we return to Ampère's original notions—"molecular current" and "magnetic atom"—and throw out the notion "electromagnetic field" as unnecessary?

Jonathan Tennenbaum has a very interesting discussion of the emergence of the theory of electromagnetism in his article, "Fresnels und Ampères wissenschaftliche Revolution," where he reconstructs the ideas in which the conceptual opposition of Coulomb and Ampère was grounded. We, in turn, introduce our students to this opposition (the way Dr. Tennenbaum himself did it, only without the help of a teacher), and make them take sides between Coulomb and Ampère, by formulating the following paradox: Does the nature of magnetism differ from that of electricity (as Coulomb believed), or are they identical (as Ampère thought)? Wrestling with this paradox, taking the side now of Coulomb, and now of Ampère, our students try to design experiments themselves, in order to validate each side. They themselves get into the generation of fundamental notions. They imitate, they reproduce each scientist's way of thinking, then reflect on the limitations of each. The result is that they master several important techniques and ways of theoretical thinking, namely, the technique of constructing notions, the technique of modelling, etc., which they can then apply not only in their physics class, but in other classes, because these techniques are universal. Another outcome is that the children themselves become interested in learning what will ultimately enable them to solve the paradox. In this process of discovery, they make very interesting attempts and propose interesting answers, which show us that the pathway of scientific development from milestone to milestone, as it is presented in the textbooks, has not been cut in stone, but might well have been taken in some other direction.

### Conceptions of Space and Time

5.2. The second example is our experience in working with seventh-graders on Lewis Carroll's *Alice in Wonderland*. Using a number of episodes from this

book, we introduce students to the conceptualization of such fundamental notions as space and time, which, of course, underlie the entire body of knowledge in the natural sciences. In high school, students are taught Euclidean geometry, which makes them begin to see the world through Euclidean space. (It is noteworthy that the regular seventh-grade geometry course does not include conceptualization of the notion of space, although the introduction to geometry takes place through and on the basis of that notion.)

Remember the basic characteristics of Euclidean space:

“It is infinite;  
it is limitless;  
it is homogeneous;  
it is isotropic;  
it is connected;  
it is well-defined;  
it is three-dimensional;  
it has a constant curvature, equal to zero.”<sup>1</sup>

One of our tasks was to show that the space of Euclidean geometry is not the only possible geometrical space. And, moreover, that an entirely different notion of space might be the basis for other theoretical realities (such as physical reality, for example). Carroll’s “Wonderland” came in handy, because it is constructed in non-Euclidean space.

(I described this part of our course work for the Knowledge metasubject in my article “Lessons in Knowledge with *Alice in Wonderland*,” for the forthcoming issue of *Ibykus*. Therefore I shall just touch on one aspect of it here.)

We selected the famous episode from *Alice in Wonderland*, about the polarized mushroom. The caterpillar offers Alice a bite of the mushroom, telling her that if she bites from one side, she’ll become very big, but by biting on the other side, she’ll shrink.

We propose the following thought experiment to our students. We ask them: “What if you put one of the cakes from another part of Wonderland on top of the mushroom? Will it grow? Shrink? Neither?” (It’s hard to find a

simple answer in the book, since cakes in various parts of Wonderland behave differently. In the preceding chapter, when Alice ate a cake in the Rabbit’s house, she shrank, but when she went down the hole at the beginning of the story, she grew.) “What will happen to a bottle of liquid, if we put it on top of the mushroom? Will it grow, or shrink?” (Again, there are various answers in the story: At the beginning of her journey, Alice shrank when she drank from a bottle, but when she drank from the same bottle in the Rabbit’s house, she

**If we wish to teach living knowledge, we need to show how and under what circumstances it was developed; what models of thinking it is based on; and so forth.**

grew.) “What will happen to the mushroom, if we put it on a glass table in the Rabbit’s burrow? Will it still expand things with one of its sides and shrink them with the other, or will it only expand things? Or, only shrink them? How will the mushroom behave in the White Rabbit’s house?” And so forth.

In order to answer these questions, the students are forced to experiment. They mentally move the cake or the bottle over the mushroom, or alongside the mushroom; they move the cake and the bottle from left to right and right to left, then they begin to move the mushroom itself around Wonderland, trying to discern a lawful pattern in the appearance of its enlarging or shrinking capabilities.

Our purpose in launching this group game was to get the students to move from the organization of the mushroom, the bottle filled with liquid, and the cake, to a discussion of the organization of the space itself, in which polarized mushrooms, bottles, or cakes are possible.

In the course of this thought experimentation, we planned to uncover the

various visions of the spatial organization of the world, existing in the class, and to have them collide with each other. For the students, it was to be a situation of conceptual self-definition, with respect to the various offered principles and models of the world’s spatial organization. The final result should be the birth of a notion, or notions, of space.

Two positions emerged in the class: those who thought that space was homogeneous and isotropic (nothing happened to the bottle or the cake when it came alongside the mushroom), and those who thought the opposite. A battle of worldviews began between the two groups in the class. The majority, which was the first group, was really determined by its own Euclidean concept of space. In combat with that group, the second, smaller section of the class was able, through its consistently opposing thought, to reveal to all of us another principle of the organization of space, which is not presented in geometry textbooks, but on which many scientific discoveries were based, and which continues to make scientific discoveries possible—the principle of the heterogeneity and anisotropy of space.

### Gravitation

5.3. Lastly, I would like to show you a third piece of our work. It is an attempt to introduce students to the field of questions having to do with gravitation, and to help them see that Newton’s approach to this question was by no means the only one.

The terrain of the thought battle here could be defined as follows: Gravitation is a property of bodies (Newton) vs. gravitation is a property of curved space (Einstein, LaRouche).

My textbook for the metasubject Knowledge includes a translation of a chapter from LaRouche’s book, *In Defense of Common Sense*, titled “How Newton Parodied Kepler’s Discovery.” In this chapter, LaRouche smashes the Newtonian approach to gravitation. After studying this critique, as well as Hegel’s critique of Newton in the *Science of Logic*, the students were supposed to decide what gravitation means for them. Does it exist? And who is right, Newton, or LaRouche?

1. Pavel Florensky, “The Absolute Nature of Space,” *Collected Works* (Moscow, 2000), p. 200.

The children, brought up on Newton's formulas, at first took his side, and tried for two months to refute Mr. LaRouche. But the more they tried to refute it, the more and more comprehensible and interesting the critique became. In the course of things, they had to solve a number of problems, to convince themselves that Newton's approach really was close to the truth and could be applied. But they didn't yet manage to solve several problems, which would refute Newton's approach.

The traces of this battle are presented in a letter, which our students wrote to Mr. LaRouche. Please allow me to read it to you:

"Dear Mr. LaRouche,

"We are students at Moscow school No. 1314. In the Knowledge metasubject, taught at our school, we learn how to deal with open, "undiscovered" problems, i.e., problems that have not been solved by mankind. A problem means a question that has no means for its solution and arises in a multipositional environment. One of the problems we have dealt with in the Knowledge metasubject is the question of gravitation, which is also an open question, because there are different positions (points of view) on this problem: your position, that of Newton, Kepler, Hegel, etc., and nobody knows for sure, which of the positions is true. It is very difficult to take a position that casts doubt on the truth of Newton's position, although such positions definitely exist, such as your position or Einstein's. That is why it is a matter of great importance for us to understand your position on gravitation, because of the prevalent delusion on this question (that Newton's position is the only one that exists and is, therefore, true); therefore, it is very difficult, and very important, to obtain real knowledge, rather than just information, about this question.

"During our work we often came to the conclusion that we share this common delusion.

"At the outset, we discovered that any position of our own on this question has been replaced by Newton's, and that we don't understand the phenomena of

gravitation, but merely believe Newton's explanation. At this stage, our delusion was eliminated, when we were asked to explain the phenomenon of weightlessness (in a spaceship or in a falling elevator), using the knowledge about universal gravitation obtained by Newton. We could not do this, so we had to conclude that this knowledge does not belong to us because we cannot use it. Next, while trying to reconstruct the position of Newton himself (not just what is presented as that in various encyclopedias), using your critique of him (given in the chapter 'How Newton Parodied Kepler' in our Knowledge metasubject textbook), we could not understand the foundation of your critique, because we thought that the work of a physicist always included the use of formulas. So our reconstruction of the physical way of thinking was wrong: We didn't take note of the difference between physical and mathematical ways of thinking. We tried to assert that Newton had thought and acted as a physicist, because he had used models (such as the parallelogram). The physicist who was working with us, however, criticized this understanding. We had to reconstruct the physical way of thinking and action, which is impossible without designing and carrying out experiments. At this stage, we are supposed to distinguish between a physical experiment and a test. A physical experiment is a mentally designed situation, in which one can determine the validity or invalidity of some physical model. The model is used to predict the phenomenon, which will occur in the experiment. If the prognosis coincides with reality, then the model is assumed to have been experimentally validated; if not, the experiment determines that it is problematic. A test is part of any physical experiment and includes actions and measurements, which are necessary for conducting the experiment.

"Thus, we tried to solve certain questions, in order to test the universality of the law of gravitation. We discovered that Newton's law works in cases of weightlessness, but in some cases it does not work, e.g., in the case of Mercury, the orbit of which changes with time, and this change cannot be explained by the gravitational attraction of other planets.

If we act in Newton's paradigm, we have to suppose that the orbit of the planet changes because its velocity changes. But if the velocity changes, that means that some force has acted. But it is unclear why this force does not act on any other planet, except for Mercury, from which it should be supposed that Newton's law of gravitation is not universal.

"But our doubts about Newton's position on gravitation do not make clear for us your own position on this subject. You oppose the correctness of the Newtonian relationship  $1/r^2$ . You write that Newton just gave a mathematical restatement of Kepler's laws. You oppose his way of work, but you don't write a word about the correctness of Kepler's laws. We suppose that means you agree with Kepler. Otherwise, your critique would be just a reproach against a clumsy mathematician, who had tried to do something for which he wasn't competent. We should be grateful for your assessment of the accuracy of our reconstruction of your position.

"The main question is: What is your own concept of gravitation? After reading the fragment of your article 'How Newton Parodied Kepler,' in the textbook *Metasubject: Knowledge*, this concept is still unclear for us. If it coincides with Newton's, and you are merely criticizing his method of work, then we are very disappointed in your work. We think that it is absolutely uninteresting from the standpoint of science, albeit entertaining from the standpoint of the history of science, and the history of human delusions."

I hope very much, that Mr. LaRouche will be able to reply to this letter, and that we shall continue to work with our schoolchildren on his approach to gravitation.

6. In conclusion, I would like again to emphasize that the cultivation of the value of theoretical thinking, under conditions where mass-media technologies are aggressively influencing our minds, is of utmost urgency. It is just as necessary to unite our efforts in this endeavor, as for the solution of other problems that remain to be solved.

—N.V. Gromyko

# Leonardo da Vinci: Master of Motion and Time

Toward the end of the Fifteenth century—the age of the Golden Renaissance—Leonardo da Vinci wrote about the marriage of science and art, which numbers painting amongst its offspring:

“If you scorn painting, which is the sole imitator of all the manifest works of nature, you will certainly be scorning a

**‘Leonardo da Vinci,  
Master Draftsman’**

**The Metropolitan Museum of Art,  
New York City**

**Jan. 22-March 30, 2003**

subtle invention, which, with philosophical and subtle speculation, considers all manner of forms: sea, land, trees, animals, grasses, flowers—all of which are enveloped in light and shade. Truly, this is science, the legitimate daughter of nature, because painting is born of that nature; but to be more correct, we should say, the granddaughter of nature, because all visible things have been brought forth by nature and it is among these that painting is born. Therefore, we may justly speak of its as the granddaughter of nature and as the kin of God.”

Leonardo spoke as the unparalleled genius in an age that excelled in producing geniuses. His contributions to universal civilization are today recognized throughout the world. Through them, he has become immortal, and it is our great fortune, nearly 600 years later, to be given the opportunity to get to know this extraordinary man through his work. The 120 drawings exhibited at the “Leonardo da Vinci, Master Draftsman” show at the Metropolitan Museum of Art in New York City, provide us the opportunity to look into one of the most creative minds in human history. And, hopefully, the hundreds of thousands of people, many of them young,



Musée du Louvre, Paris

Leonardo da Vinci, “Virgin and Child with a Bowl of Fruit.”

who visited this exhibit, will be reminded by Leonardo that man is made to accomplish great and beautiful things, so that they may act to turn the direction of history away from the path of destruction it has now taken, toward the creation of a new Renaissance.

## Half-Million Visitors

The number of Leonardo’s visitors was staggering: 8,000 a day, 50,000 a week—there were nearly a half-million, during the nine and one-half weeks it was open. They stood in long lines, and waited, often for more than an hour, to view the exhibition, proclaimed to be “the first comprehensive exhibition of Leonardo da Vinci’s drawings ever presented in America.” In fact, the only real criticism one could have of the exhibit, is that it was open for so short a time, and did not travel anywhere else in the United States, that relatively few Americans were able to see it.

The drawings span the period from

Leonardo’s earliest work as an apprentice in the workshop of Andrea del Verrocchio, the most celebrated in Florence at the time, to that of his late notebooks and sketches—those from the *Codex Leicester* are exhibited here—representing his remarkably broad scientific interests. The exhibition is flanked, at the beginning, by several extremely fine works by his teacher Verrocchio, and, at the finale, by works of some of his students and followers. The works were gathered from the world’s leading museums: in addition to the Met, the Louvre in Paris; the British Museum in London; Washington’s National Gallery of Art; the Musei Vaticani, Rome; and many more.

Most of the drawings are small: one, a tiny drawing of the “Virgin and Child Holding a Cat” (legend has it that a cat was born at the same moment as Jesus) is barely three inches square [SEE inside back cover, this issue]. Yet, it is in these drawings that the central purpose of Leonardo’s art comes into focus: his overriding passion is to portray *motion*. It was not enough merely to create a third dimension in his art, as the development of scientific perspective, including Leonardo’s own innovations in this, made possible. Leonardo was striving for something more: *the dimension of time*—a fourth dimension.

Building upon the discoveries of the greatest of the Greek Classical sculptors, who succeeded, in their marble figures, in expressing the moment of transformation between one idea, or motion, and the next, as well as the discoveries and achievements of the greatest of the Renaissance artists who preceded him, Leonardo’s astonishing breakthrough

was to portray motion and time, on a two-dimensional surface.

### In Verrocchio's Studio

Leonardo learned a great deal from his master Verrocchio. Several drawings by this artist, included in the exhibition, provide evidence of this; although it is likely that, by the late 1470's and early 1480's, when Verrocchio produced his "Head of a Young Woman in Three-Quarter View," the roles of student and teacher were in the process of being reversed, or, at least, there was by this time a sharing of ideas between the two. We see much of Leonardo in this exceptionally beautiful drawing: the *sfumato*, or smoky quality used to model forms within the atmosphere; the sense of thought caught in mid-motion, reinforced by the tilt of the head and move-



British Museum, London

Andrea del Verrocchio, "Young Woman's Head."

ment of the hair, curling in braids around the forehead, or moving, as if blown by a soft breeze; and the delicate handling of light and shadow to mold the features, hair, and face.

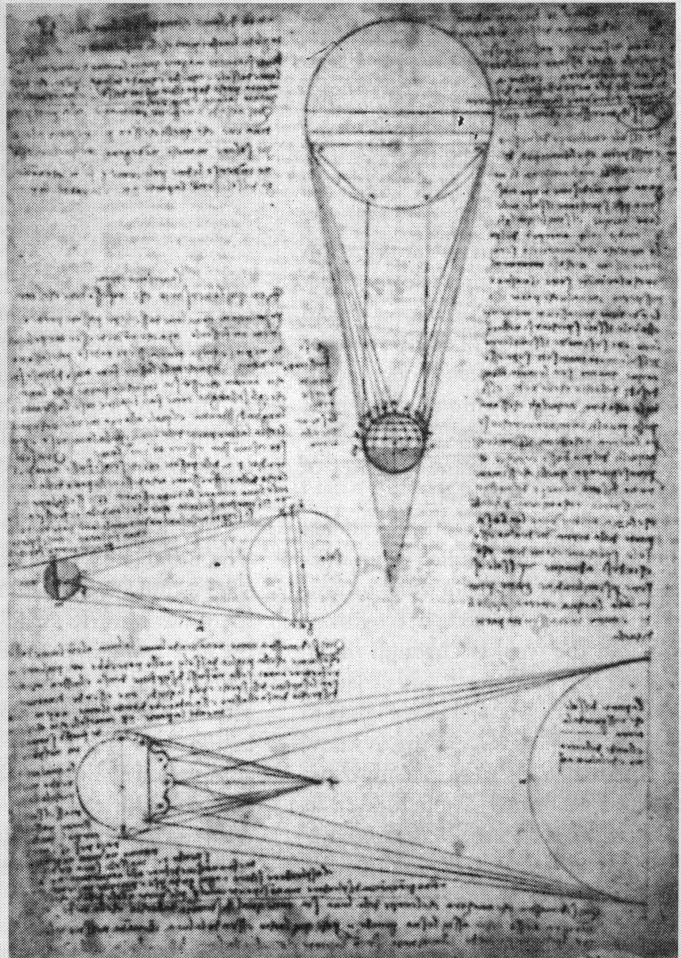
For Leonardo, the *moti corporali* (motions of the body) reveal the *atti e moti mentali* (attitudes and motions of the mind). He wrote that these mental attitudes, along with the *accidenti mentali* (emotions), "should accompany the hands with the face, and thus also with the person." A rapidly executed sketch from the Louvre, "Vir-

## Leonardo's Scientific Studies

Of special note in the exhibit, because they illustrate the exceptionally broad range of Leonardo's scientific interests, are eight pages from the *Codex Leicester*. They are exhibited in vertical glass cases, which can be viewed from both sides—each folio has a *recto* and *verso* page. The exhibition provides descriptions, and brief excerpts in translation, of Leonardo's notes (in his famous "mirror-writing") below the plates.

We see one of the most famous studies from the *Codex Leicester*, exploring the geometry and astronomical features of the relationships among the sun, the Earth, and the moon. In the lower drawing, Leonardo was examining the composition of the moon, and attempting to understand and explain why its reflected light was not as bright as that of the sun. He proposes that the irregular surface of the moon, viewed by an imaginary eye located (on Earth) between the moon and the sun, was the result of water covering the surface of the lunar body. Leonardo hypothesizes that the moon has its own gravity, and in his *Notebooks* debates an imaginary adversary, who asserts that, if the moon were covered with water, it would fall to Earth by the action of gravity. Leonardo retorts that, if the moon's water fell, then the moon itself would fall also, so that, "[t]herefore, not falling, it is a clear proof that the water up there, and earth, are sustained with their other elements, just as the heavy and light elements down here sustain themselves in a space that is lighter than themselves."

—BJ



Leonardo da Vinci, *Codex Leicester*, sheet 1A (front), fol. 1r.

Private Collection, Seattle, Washington





Leonardo da Vinci,  
"Studies of Rearing  
Horse."

military victory over Milan in 1440. Although Leonardo's *fresco* is lost,\* there do exist numerous studies for the work, which give a flavor of what the mural might have been like.

Despite its diminutive scale—it is only 5½" by 6"—the "Horse," rendered in red chalk, appears monumental. At first glance, it looks as if it were done with time-lapse photography! Leonardo's hand follows the rapid motions of the horse

as it rears up on its hind-legs, seeming to recoil in fear of some invisible foe; its front legs flail in the air, moving through a seeming infinite number of

gin and Child with a Bowl of Fruit," is an early example: The child turns in its mother's arms; its legs and feet are drawn with lightning speed, coursing through several different positions. Leonardo's pen rushes to keep pace with the child, as it twists toward his mother in a gesture of childlike affection, perhaps to feed her a grape, or caress her face. Although the sketch (itself a study for the *Benois Madonna* now in the Hermitage Museum in St. Petersburg) is unfinished, it is clear that Leonardo's focus was to capture the movement of the twisting child, and that of the Virgin as she lowers her face to meet his outstretched hand. It is easy to imagine circling the two figures: Even in this early work, Leonardo exhibits his uncanny ability to render, with just a few quick strokes of the pen, figures with a sculptural quality, giving them weight and spatial solidity.

### The 'Battle of Anghiari'

One of the most dynamic works is the "Rearing Horse," a sketch for Leonardo's lost, unfinished masterpiece, *The Battle of Anghiari* [SEE inside back cover, this issue]. In 1505, he had been commissioned by the Commune of Florence to execute a large mural, or *fresco*, in the Council Hall of the Palazzo Vecchio, where the city government held its meetings, to commemorate Florence's

\* The Italian art diagnostician Maurizio Seracini, who has conducted extensive studies with ultrasound and other advanced techniques, believes Leonardo's *Battle of Anghiari*—or at least the central subject, "The Battle for the Standard"—still exists today. Seracini hypothesizes that the original

positions. Most fluid of all are the head and torso, which seem to twist full circle in space—at any moment, you can imagine the horse galloping off the page. No one, before or since, has drawn like this.

To truly appreciate Leonardo's art, it is useful to examine a copy of the "Battle for the Standard"—the central action of Leonardo's *Anghiari*—done in 1603 by the Flemish painter Peter Paul Rubens (1577-1640), based on a 1558 engraving by Lorenzo Zacchia. Rubens, a leading propagandist in the stable of the imperial forces of the Counter-Reformation, then engaged in the bloody Thirty Years' War, celebrates the "glory" of the Empire on the battlefield. As an artist, Rubens had no interest in exploring the sciences to improve mankind's condition, or in creating beauty to uplift the soul; instead, he portrayed man's bestiality. Here, the expressions on the faces of the soldiers are more bestial than those of the horses, who appear terrified, but not blood-

fresco lies behind a second wall, built in front of it in the 16th century, when Florence's Cosimo I Medici commissioned Giorgio Vasari to execute a series of frescoes more to his liking. It is perhaps only a matter of time before a way is found to remove Vasari's wall, and reveal Leonardo's masterpiece.



Musée du Louvre, Paris

Peter Paul Rubens after Leonardo, "Battle for the Standard  
(central portion of 'Battle of Anghiari')."



Leonardo da Vinci, "Saint Jerome Praying in the Wilderness."

thirsty. The entire grisly mangle of bodies—men and animals—perfectly expresses the ugliness and brutality of the oligarchy, which paid handsomely for Rubens' output, incidentally.

### 'Learning To Die'

Beyond question, the highlight of the exhibit is its only painting, Leonardo's unfinished *Saint Jerome Praying in the Wilderness* (c.1482), on loan from the Vatican Museum. In the *Codex Atlanticus*, Leonardo writes, "The greater one is, the greater grows one's capacity for suffering. I thought I was learning to live; I was only learning to die."

Here we see Jerome, in whose vision we comprehend the sum of his life, condensed into a single

moment of time. He is clearly suffering, but we know by his expression that he is striving to live in the image of God; thus, through suffering, to achieve what Friedrich Schiller calls the "sublime." He is prepared to face death, aware that he has become immortal through his contributions to future humanity.

Only Jerome's face and torso are completed in the painting. The saint sits at the mouth of a cave, beyond which lies a misty landscape, suggesting, perhaps, a beautiful afterlife. On the right of the painting, we see a scene with a classically designed church. The lion, Jerome's faithful companion—the beast who becomes "human" by association with Jerome—lies at his feet. But we see from the lion's expression, so strongly contrasted to Jerome's, that the animal can never achieve immortality. Only man can do this—if he can overcome fear.

Like his *Jerome*, Leonardo continues to live for us today through his genius, in which we are privileged to participate in the simultaneity of eternity.

—Bonnie James

## The Courage To Challenge 'Popular Wisdom'

After recently trashing works by Rembrandt and the Italian Renaissance masters, the *Washington Post's* misogynist art critic Blake Gopnik turned his sights on Leonardo in a January 31 review of the Leonardo drawings at the Metropolitan Museum of Art. Gopnik was *just furious* that Leonardo kept getting distracted from painting by his useless scientific pursuits!

According to Gopnik, even when Leonardo finished something—for example, the *Last Supper*, or the *Battle of Anghiari*—his relentless scientific experimentation resulted in a ruined work of art. Which was all the more tragic, as his scientific inquiries were mere dilettantish pursuits, none of which ever came to anything much.

What's the issue here?

Since the 1815 Congress of Vienna, which ratified the oligarchy's determi-

nation to prevent the ideas of the American Revolution from spreading to Europe, Western culture has been under the control of a cabal of empiricists. Thus, the unity of science and art—which made possible the greatest discoveries and achievements of the Fifteenth-century Golden Renaissance—has been outlawed. But, for Leonardo, painting was a *science* of optics, in which the artist/scientist was passionately committed to revealing the physical universe, in all its dimensions, and manifold complexity, on a flat surface.

For example, Leonardo correctly hypothesized in his *Notebooks*, that sunlight was reflected from the Earth onto the dark surface of the moon; he provided a beautiful illustration of his theory in the *Codex Leicester*. But, Leonardo's research was not published, and a century later, in 1610,

Johannes Kepler credited his teacher Michael Mastlin with the discovery.

It is not the fact that Leonardo imagined bicycles, or human flight, long before such things were technologically feasible. Nor that he investigated and put on paper, the motions of water and wind; the composition of the atmosphere; the topology of the rivers and mountains of his native Tuscany; nor that he studied the anatomy of the human body, or how the ideas of the mind are reflected in the glance of an eye, or the gesture of a hand, all of which he so beautifully rendered in his art. It was the *method* by which he made his discoveries—the Socratic method, the passion for truth, the courage to challenge "popular wisdom"—that made Leonardo a genius, and, sadly, far beyond the comprehension of little minds.

—BJ

## Revolt of the ‘Leo-Cons’

These days, it takes 35,000-50,000 sales to place a non-fiction book on the *New York Times* Bestseller List. Therefore, it is not surprising that the mass distribution of the LaRouche in 2004 40-page campaign report, *Children of Satan*, has caused a fire-storm of reaction in the international media and inside the Washington Beltway. As of this writing, the *Children of Satan* report has been published in two editions, and a total of 600,000 copies have been circulated around the United States. Countless other copies have been downloaded from the LaRouche in 2004 website and recirculated, placing the total distribution at perhaps one million copies in the United States alone.

Since the initial release on April 9, the full text has also been translated into Spanish, Arabic, German, Russian, French, and Italian.

In other words, the impact of the expose of the disciples of Leo Strauss and other “chickenhawks” who manipulated the Bush Administration—from the inside—into the Iraq war, has been massive.

The reactions to the thoroughly documented account of how a small group of neo-conservative Jacobins hijacked American national security and foreign policy since the terrorist attacks of Sept. 11, 2001, have been manifested in two ways.

First, a number of leading Establishment news outlets, led by the *New York Times* and *New Yorker* magazine, have published exposés of the “Leo-Cons” (to use the *New York Times’* phrase), all clearly derived from the material first released in *Children of Satan*. Internationally, the *National Post* in Canada, *Le Monde* in France, the *Frankfurter Allgemeine Zeitung* in Germany, *Corriere della Sera* in Italy, and the *Asia Times*, have all published their own derivative accounts of how University of Chicago professor Leo Strauss (1899-1973) was the intellectual “godfather” to such leading neo-cons as current Deputy Defense Secretary Paul Wolfowitz, *Weekly Standard*

editor-in-chief William Kristol, Pentagon intelligence spin-meister Abram Shulsky, and imperialist propagandist Gary Schmitt, of the Project for the New American Century (PNAC).

Second, the Strauss disciples, who have been described by some university scholars who went through academic near-death experiences battling against them as “the Strauss cult,” have launched a string of attacks against the primary author of the exposé, Democratic Party Presidential pre-candidate Lyndon H. LaRouche, Jr.

### Wall Street vs. LaRouche

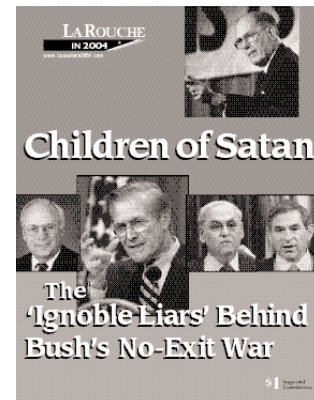
The most telling outburst appeared on the opinion page of the June 9, 2003 *Wall Street Journal*, by former *Journal* editorial page editor Robert Bartley. Bartley had been among the first boosters of the neo-cons, back in the late 1960’s, when he promoted Norman Podhoretz and Irving Kristol, and gave frequent editorial space to the first generation of Strauss disciples who ventured into the world of Washington politics and policy making.

The fact that the semi-official house organ of Wall Street (the *Journal* is owned by Dow Jones Corp.) would launch such a vitriolic, but revealing tirade against LaRouche, says a great deal about the impact of the Strauss exposé on politics in and around the Bush Administration.

LaRouche, in the pages of *Children of Satan* and elsewhere, issued a clarion call for a “counter-coup” against the Straussian cabal steering the United States in the direction of an imperial moment, to be followed by a rapid descent into Hell. The bottom line for the Straussians and the other varieties of neo-cons is, that they detest the republican founding principles of the United States, and aspire to turn the U.S.A. into a silly imitation of the Roman or Napoleonic empires.

### Their Fascist Roots Are Showing

While the Establishment outpouring of exposés of Strauss and the Straussians—in some cases, insightfully zeroing-in on



**Children of Satan:  
The ‘Ignoble Liars’ Behind  
Bush’s No-Exit War**  
Washington, D.C., LaRouche in  
2004, May 2003  
40 pages

the doctrine of strategic deception at the heart of the neo-con war drive—clearly did serious damage to the “Wolfowitz Cabal” inside the Bush Administration, all of these assaults on Strauss and the neo-cons fell short of the mark, in one respect. And this is where the *Children of Satan* report stands out.

Leo Strauss was a universal fascist, who openly promoted the fascist ideas of Friedrich Nietzsche, Martin Heidegger, and Carl Schmitt. His closest intellectual collaborator, the Paris-based Russian emigré Alexandre Kojève, was a leading figure in the Synarchist secret circles in France that carried forward their anti-nation-state efforts into the postwar period, as the major organizational manifestation of the universal fascist apparatus.

The issue of “Strauss the fascist” cannot be dodged, if the opposition to the neo-con putsch is to be strong enough to succeed. This is the unique strength of *Children of Satan*.

The second edition of the report features three Appendices to the original, which underscore this Straussian fascism, particularly *via* his collaboration with Kojève. Tony Papert, a classical Greek scholar who has been leading a five-year project to revive study of the

Platonic dialogues, contributes a pair of vital essays, dissecting Strauss's ideology—and his method of recruiting gifted university students to his political apparatus—and providing a deep insight into the significance of Strauss' collaboration with the "Nazi-Communist" Kojève.

### A Thorough-Composed Exposé

*Children of Satan* is a thorough-composed exposé of the Straussian/neo-con cabal that has staged a policy coup d'état against the American Republic.

The report begins with a devastating essay by Lyndon LaRouche, "Insanity as Geometry: Rumsfeld as 'Strangelove II,'" in which LaRouche dissects the military doctrine of Vice President Dick Cheney and Secretary of Defense Donald Rumsfeld as an extension of the insane Utopian doctrines exposed in the satirical movie of the 1960's, *Dr Strangelove*. LaRouche develops the idea of a fusion of the outright universal fascism of Leo Strauss, with the "world government through thermonuclear terror" ideology of Bertrand Russell and H.G. Wells, as the heart of the new Bush Administration doctrine of "preventive war."

After thus setting the scene for the Iraq war, LaRouche delves deeply into the philosophical issues underlying the historical conflict between the republican and oligarchical notions of the nature of mankind. He concludes his essay with a poignant call for action: "See, here, your children, their children, and those yet to be born. Protect them from the evil that the likes of Old Wicked Witch Strauss's predatory Chicken-hawks and their war and thieving schemes represent, for combined past, present, and future humanity today. Humanity is good. It is the best creature in the Creator's eternity. Defend it accordingly; be truly human."

### Ignoble Liars

LaRouche's essay is followed by a detailed account of the neo-con putsch by Jeffrey Steinberg. Steinberg tracks the origins of the current "preventive war" policy—and the key players in the



*University of Chicago ideologue Leo Strauss: the fascist roots are key.*

putsch—back to the Dick Cheney-led Pentagon of the first Bush Administration (1989-1993). He highlights the role of Strauss disciple Paul Wolfowitz, in the foisting of the new imperial agenda, following the events of Sept. 11, 2001; and also zeroes in on the pivotal role of Vice President Cheney. He tracks the continuity through the 1996 "Clean Break" study, commissioned for then-Israeli Prime Minister Benjamin Netanyahu, and authored by such leading "Bush 43" Administration influentials as Richard Perle, Douglas Feith, and David Wurmser.

The Steinberg chapter also exposes the secret intelligence unit inside the Pentagon, which was responsible for promulgating a string of outright lies, to win over President Bush to the idea of the Iraq war. This unit is now under public scrutiny, as the reality of the "Big Lies" about Iraq becomes more and more of a scandal.

### Why the Democrats Failed

Anton Chaitkin writes another chapter in the report, posing the crucial issue of "Why the Democratic Party Failed To Function in This Crisis," exposing the role of the Democratic Leadership Council (D.L.C.) as a nest of Straussians and neo-cons, dedicated to the destruction of the Democratic Party of Franklin Roosevelt, John F. Kennedy,

and Lyndon LaRouche.

Chaitkin does groundbreaking work, in revealing the roots of the neo-con invasion and takeover of the Democratic Party, in the 1976 GOP-sponsored Daniel Moynihan campaign for the U.S. Senate. Moynihan ran as a Democrat for the New York Senate seat, but his candidacy was backed by two leading organized-crime-tainted Republicans, Max Fisher of Detroit, and Leonard Garment, Richard Nixon's Washington fixer.

Today, the Trojan Horse legacy of Moynihan is carried forward by Joseph Lieberman, the wanna-be Democratic Presidential nominee who is a wholly-owned creature of the D.L.C. Lieberman and his Republican Party counterpart, Sen. John McCain of Arizona, are, in fact, colluding, with D.L.C. backing, to destroy the Democratic Party, in a replay of Teddy Roosevelt's 1912 Bull Moose wrecking operation, which was then targeted at the Republicans.

### Strauss-Kojève-Schmitt

The remainder of the report consists of a series of chapters by Tony Papert and Barbara Boyd, providing the reader with a rich exposé of the careers and philosophical roots of the three men most responsible for the ideology behind today's neo-cons: Leo Strauss, Alexandre Kojève, and Carl Schmitt.

Schmitt was the Nazi jurist who wrote the legal opinion justifying Adolf Hitler's 1933 dictatorial coup following the Reichstag fire. Although a card-carrying member of the Nazi Party, Schmitt was Leo Strauss's mentor, arranging for Strauss to receive a Rockefeller Foundation grant to leave Germany for France and Britain, to study the original works of Thomas Hobbes. Today, in the United States and Western Europe, as Boyd reveals, there is a Carl Schmitt revival underway—aimed at once again assembling a justification for a new universal fascism.

In just 40 densely packed pages, *Children of Satan* provides a road map of the present policy fight for the soul of America. It is must reading.

—Michele Steinberg

# A Revisionist *Pax Americana*

Andrew Bacevich, the author of one of the several books presently circulating that promote the idea that the United States should be a new Roman Empire through global military conquest and occupation, is a self-described “civ-mil paranoid” (an inside-the-Washington Beltway buzzword for civil-military affairs). That self-diagnosis may be one of the few accurate and insightful statements to appear in the entire 302 pages of fractured-fairy-tale American history which this West Point grad, former U.S. Army Colonel, and Boston University professor, dishes out in his call for *American Empire*.

At least Bacevich has the decency to admit, at the beginning of the book, that his entire argument for an American empire is based on the writings of two of America’s most well-known revisionist historians, Charles Beard and William Appleman Williams. Beard, in the era of World War I, and Williams in the Vietnam War period, presented the argument that America was *always* imperial, and that the myth of American reluctance to wield global power was always fake, part of a larger mythology of American exceptionalism and an American republican mission detested by both authors.

Much of Bacevich’s book—once he delivers his endorsement of the Beard/Williams thesis of American greed and lust for global commercial dominance—is devoted to a detailed account of American foreign policy during the 1990’s, spanning the Presidencies of George H.W. Bush, Bill Clinton, and the early months of George W. Bush. Here, Bacevich presents a pure fallacy of composition—noting every (actual) instance of American aggression, while avoiding any and all actions, particularly during the Clinton Presidency, that might have contradicted his thesis.

Ironically, in light of the policy firestorm surrounding the Bush Administration’s recent war against Iraq, Bacevich pays special attention to the 1991 draft Defense Planning Guidance, authored by Paul Wolfowitz, which

called for the United States to openly assert its global power, through a doctrine of preventive war against any nation or combination of nations—formerly friend or foe—which challenged America’s military and/or economic predominance. Bacevich, while embracing the Wolfowitz vision as a true expression of America’s global power play, chastises the current Deputy Defense Secretary for what he dubs the “Wolfowitz Indiscretion.”

Wolfowitz’s mistake, he writes, was to let the public in on America’s dirty little imperial secret, rather than perpetuating the myth of American goodness and pursuit of democracy, prosperity, and human rights for all.

I do not know whether Bacevich is a protégé of the University of Chicago’s professor Leo Strauss, or of one of the many Strauss disciples; I *do* know that his discussion of the “Wolfowitz Indiscretion” draws a conclusion that is pure Strauss: Never tell the truth to the American people, nor to the gullible politicians who are the “useful fools” of the behind-the-scenes imperial string-pullers.

## Missing Ingredient

The factor that Bacevich totally excludes from his revisionist imperial pitch, is the very nature of the American Revolution and the revolutionary spirit it transmitted into the U.S. Constitution, particularly through the General Welfare clause of its Preamble. These are the very factors of “American exceptionalism” that Bacevich’s intellectual predecessors Beard and Williams also outright rejected.

Despite the pseudo-Marxist argument that American economic development under what was once known as the American System of Political Economy was merely a commercial form of empire-building, the facts are totally the opposite.

During the first century of the American Republic, the mission of the Founders was to spread republican principles, and the associated principles of



**American Empire**  
by Andrew J. Bacevich  
Cambridge, Mass., Harvard  
University Press, 2002  
302 pages, hardbound, \$29.95

economic sovereignty and scientific and technological progress, throughout the globe. To be sure, from the outset of the Republic, there were, in the words of Franklin Roosevelt, “American Tories”—proponents of the opposing British imperial system of East India Company “free trade.” But that American Tory faction always represented an alien seed, not the kernel of American republicanism embedded in the General Welfare clause and the Declaration of Independence. The durability of America’s Constitutional institutions is attested to, by the fact that the nation has survived long stretches in which the Presidency itself has been in the hands of the “American Tories.”

All of this is rejected by Bacevich; and, thus, his entire argument for empire is based on a mountain of falsehoods. In fact, Bacevich ends his imperial pitch with a warning that unconsciously betrays the weakness of his entire case.

“The question that urgently demands attention,” he writes in the book’s concluding paragraph, “the question that Americans can no longer afford to dodge—is not whether the United States has become an imperial power. The question is what sort of empire they intend theirs to be. For pol-

icymakers to persist in pretending otherwise—to indulge in myths of American innocence or fantasies about unlocking the secrets of history—is to increase the likelihood that the answers they come up with will be wrong. That way lies not just the demise of the

American empire but great danger for what used to be known as the American republic.”

Bacevich’s book is important for only one reason: As a naked pitch to destroy what remains of the American tradition, it is a useful target of exposure and

strong ridicule. His arguments are shallow, but they cannot be ignored—because they reflect an aggressive campaign by what Lyndon LaRouche has dubbed the “chickenhawks,” to destroy the United States from within.

—Jeffrey Steinberg

## Beethoven’s *Fidelio*, the Inspiration for Fidelio Magazine

The first issue of this magazine, *Fidelio*, was published in 1991. I had just been released from Federal prison in October to a half-way house. I, along with Lyndon LaRouche and a number of his associates, although innocent, had been persecuted for our political convictions and had been imprisoned as political prisoners in the United States of America beginning Jan. 27, 1989. Lyndon LaRouche was still in prison at the time.

*Fidelio* magazine received its name from Beethoven’s only opera, and in my view, the greatest opera written by any composer thus far. When I named the magazine, I had in mind Lyndon LaRouche as Florestan, and his brave wife Helga Zepp LaRouche, who fought internationally for his freedom, as Leonora. As an associate of LaRouche, I also had in mind my own brave wife, Marianna, who had fought so valiantly both for Lyndon LaRouche’s freedom and for mine. In fact, while I was in prison, my wife and I exchanged over 90 letters under the pseudonyms Florestan and Leonora.

Beethoven’s opera is based on *Leonore*, a French opera by Pierre Gaveaux with libretto by Jean-Nicolas Bouilly, a French political figure who governed a prison at Touraine during the French Revolution. In his memoirs, Bouilly claimed that the events of his *Leonore* libretto were based on “a sublime act of heroism and devotion by one of the ladies of Touraine” as the Terror raged in France.

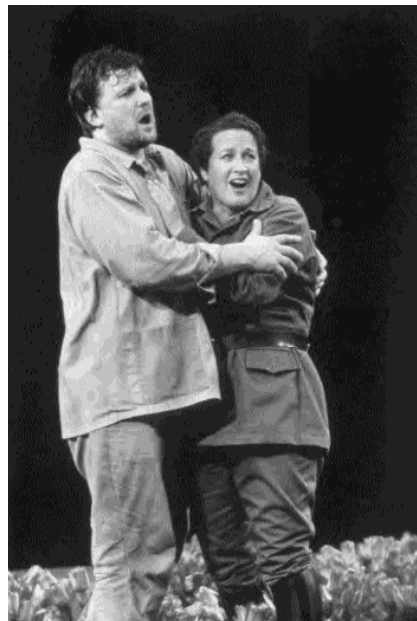
Donald Phau, another associate of Lyndon LaRouche who was a political prisoner, has pointed to the fact that the more likely inspiration for Bouilly, although it may have been politically difficult for him to say so at the time, was

the case of the Marquis de Lafayette, the famous French military leader who contributed to the success of the American Revolution and then returned to France to spread that revolution to Europe. Lafayette was forced to flee France with the advent of the British-orchestrated Jacobin terror and was imprisoned in Austria on orders of British Prime Minister William Pitt (the opera’s

Pizarro). His wife Adrienne worked tirelessly to free her husband, and even joined him in prison for two years. The couple was finally freed in 1797, the result of international pressure. Bouilly’s libretto was published in February 1798.

When this magazine was named *Fidelio*, it was thus an expression of our commitment to fight for the freedom of Lyndon LaRouche and his remaining associates still wrongfully imprisoned; it was an expression of our commitment to freedom and justice for all humanity; it was a celebration of what Lyndon LaRouche once referred to as the “Florestan principle,” Florestan’s commitment to the truth, regardless of personal consequences; and it was a celebration of the sublime beauty of a woman who, like Joan of Arc, acts heroically out of true married love, and more than that, out of love for all humanity.

In the opera, for those not familiar with the libretto, Florestan is impris-



Carol Pratt for The Washington Opera

Susan B. Anthony (right) as Leonora/*Fidelio* and Christopher Ventris (left) as Florestan, in *The Washington Opera production of Beethoven’s Fidelio*.

oned for telling the truth about his enemy, the tyrant Pizarro. His wife, Leonora, disguises herself as a young man named Fidelio, in order to gain access to the prison, where her husband is being

held. When Pizarro learns that the Governor is planning to inspect the prison and will uncover that Florestan, whom he believes to be dead, is being held there as a political prisoner, he decides to kill Florestan. Leonora, disguised as Fidelio, accompanies the jailer Rocco into the dungeon, where they dig her husband’s grave. When Pizarro enters the dungeon to kill Florestan, Fidelio/Leonora reveals that she is his wife (“Ich bin sein Weib”), as she fends off Pizarro at gunpoint. Pizarro flees and, with the arrival of the Governor, is taken into custody, and all the political prisoners, including Florestan, are freed.

### The Washington Opera Performance

The Washington Opera performance of *Fidelio*, which I saw on May 19, was the first live performance I have witnessed. Since the Kennedy Center is being renovated, the performance took place at D.A.R. Constitution Hall,

where the acoustics, although improved, were still inadequate. The performance itself was musical-ly excellent, with some exceptions, in part owing to the acoustics. Especially beautiful were Leonora's "Abscheulicher! Wo eilst du hin?" aria by Susan B. Anthony; the prisoners' chorus "O Welche Lust, in freier Luft"; and the singing of Rocco by Eric Halfvarson.



Prison guards surround inmates in this modern-dress production.

The biggest problem with the performance was the fact that it was not performed in period costumes. As the director, Francesca Zambello, has reported, she and the costume designer, Anita Yavich, modelled the dress on that of Eastern European people during the 1950's, 1960's, and 1970's, with prisoners and captors in shades of gray, steel blue, khaki, and black. The prison guards, for example, were in uniforms based on those of the Nazis, Soviets, and Israelis.

In Zambello's words, "Writing 200 years ago, Beethoven addressed topics and emotions that last throughout the

ages. Is there anyone in the last few months especially who hasn't thought about the nature of heroes and villains, about good and evil? . . . The story is set in Seville, but might just as well be Colombia, Chechnya, or anywhere in the Middle East."

Because there is no orchestra pit at D.A.R. Constitution Hall, the orchestra played off stage, behind the facade of a prison wall. This perhaps contributed to the perceived need to stage exaggerated activity during the Overture and throughout the performance. This activity included guards walking down the aisles with German shepherd police dogs, and the breaking up of a demon-

stration in front of the prison, during which Florestan is arrested and Leonora left beaten on stage. This activity actually made it impossible to listen to Beethoven's music. Especially distracting, was the strip searching of three prisoners and their assassination off stage during a later scene.

Of course, the problem with such efforts to make a performance "relevant" to a modern audience is, that the original is already universal, based upon the principle of metaphor. The modernist staging, because it is literal, actually has the effect of destroying the metaphorical quality of the opera. The mind of the individual member of the audience is much more capable of grasping the universal implications of the opera, than a literal or symbolic staging, which actually limits the imagination.

On the other hand, the staging at the end of the opera was not as destructive, but had an opposite, positive effect, which was quite liberating. As the political prisoners were freed, they were greeted by their wives, and wave upon wave of children running down the aisles of the theater and onto the stage, to greet their liberated fathers.

### The Sublime

From the very beginning of the opera, Beethoven makes it clear that, as was the case of LaRouche and his asso-

*"There is a limit to the tyrant's power."*



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ciates, Florestan is a political prisoner. After Rocco tells Leonora/Fidelio that one prisoner has been held for over two years. She responds, “Two years? He must be a great criminal.” Rocco responds: ‘Or he must have great enemies.’”

As stated above, the Prisoners’ Chorus was done beautifully. This had an especially powerful effect on me, because when first imprisoned in Alexandria, Va. on Jan. 27, 1989, it was months before we had any access to the open air, and of course years before we were free. It was precisely this Chorus that the Schiller Institute chorus performed on a number of occasions, as our associates were finally released from prison.

Leonora/Fidelio’s responsibility for letting the prisoners out of their dungeon, along with her comments upon first seeing Florestan in there, show that her love for justice for the oppressed is not limited to the case of her husband. When she first sees Florestan, she does not know if it is he. But her heart reaches out to the man, whoever he might be. She says: ‘Wer du auch seist, ich will dich retten’ (“Whoever you are, I will rescue you”).

The whole scene in the dungeon can only be described as sublime. Florestan, performed by Christopher Ventris, on the brink of death, sings the aria “Gott! Welch Dunkel hier!” (“God! What darkness is here!”), which aria reminds



Carol Pratt for The Washington Opera

Eric Halfvarson (left) as the jailer Rocco and Tom Fox (right) as Don Pizarro.

one both of Christ at Gethsemane, and of Beethoven’s own “Heiligenstadt Testament.” The idea content of this aria embodies what LaRouche, who himself cited Gethsemane at his sentencing on Jan. 27, 1989, refers to as the “Florestan Principle.” Despite the tribulations of his persecution, Florestan attests to the fact that God’s will is nevertheless just. As he says, his crime was, “Wahrheit wagt ich kuehn zu sagen, Und die Ketten sind mein Lohn” (“I dared to boldly tell the truth and chains are my reward”). Nonetheless, he willingly accepts the pain he suffers. He has done his duty.

This scene is perhaps the most pow-

erful in all opera. Rocco and Leonora/Fidelio are digging Florestan’s grave in preparation for the entrance of Pizarro, who intends to kill him. And in this very moment, Leonora/Fidelio, like the angel Florestan senses to be in his presence, offers Florestan, the man who is about to be murdered, both bread and wine. There is no priest present, there is only the angel, Leonora, his wife.

When you see this scene, look at it from the standpoint of someone who has experienced true married love. Look at it from the standpoint of someone like Florestan, who has been persecuted for having told the truth boldly. Look at it from the standpoint of someone who has actually buried his or her spouse. Look at it from the standpoint of someone who has sought justice for his or her spouse, and for humanity as a whole. And then hear the duet “O Namenlose Freude” (“O Nameless Love”), sung by Leonora and Florestan after she has saved him from the tyrant’s dagger. And then live your life accordingly.

—William F. Wertz, Jr.

## Bangalore: ‘Toward a New World Order’

*Continued from page 5*

strate that the international order is becoming less aligned. This opens new opportunities to strengthen the process and build a more cooperative International Order. What we need is a new community of nation-states, non-aligned in military terms, but aligned against all forms of political, social, and economic injustice, and a global movement to pursue a new, just political-economical order.

The people of Iraq, already living

under severely adverse conditions for years, have suffered immensely from the war, and its longer-term effects are still not clear. Administration in the country has completely broken down and little or nothing has been done by the occupying powers to control widespread lawlessness, criminal activity, looting, and killings, with pervasive insecurity, leading to phenomenal humanitarian hardships and challenges. There is an urgent need for all countries and humanitarian assistance

to rebuild a shattered society. Above all, a government of the Iraqi people must assume full powers for the governance of Iraq at the earliest. *Regardless of the event leading to the war, this must now constitute the highest priority for the world and the U.N.*

The conference called upon the peace-loving people, especially young men and women, to launch a worldwide movement to achieve the above goal.

The conference declared Bangalore the “City of Peace and Harmony.”



*The exceptional political leader who rescues his people from the precipice of self-inflicted cultural collapse, performs a function which expresses the same characteristics as the discovery of an experimentally validated universal physical principle. The would-be, 'practical' leader, who seeks approval from the authority of prevalent popular opinion before acting, is, like Hamlet, a menace to his nation. The needed leader, is an exceptional individual.*

—LYNDON H. LAROUCHE, JR.  
October 20, 2002

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Leonardo da Vinci, 'Studies of Rearing Horse.'

## Master of Motion and Time

Toward the end of the Fifteenth century, Leonardo da Vinci wrote about the marriage of science and art: 'If you scorn painting, which is the sole imitator of all the manifest works of nature, you will certainly be scorning a subtle invention, which, with philosophical and subtle speculation, considers all manner of forms: sea, land, trees, animals, grasses, flowers—all of which are enveloped in light and shade. Truly, this is science, the legitimate daughter of nature.'

Leonardo spoke as the unparalleled genius of a Renaissance that excelled in producing geniuses. The 120 drawings exhibited in the New York Metropolitan Museum's 'Leonardo da Vinci, Master Draftsman,' give us the opportunity to enter into one of the most creative minds in human history.

Most of the drawings are small. Yet, it is in these drawings that the central purpose of Leonardo's art comes into focus: his overriding passion to portray *motion*. It was not enough merely to create a third dimension in his art, as the development of scientific perspective made possible. Leonardo was striving for something more: *the dimension of time*.

One of the most dynamic works is the 'Rearing Horse,' a sketch for Leonardo's lost



Royal Library, Windsor Castle

masterpiece, *The Battle of Anghiari*. Despite its diminutive scale, the 'Horse' appears monumental. At first glance, it looks as if it were done with time-lapse photography! Leonardo's hand follows the rapid motions of the horse as it rears up on its hind legs, as if recoiling in fear of some invisible foe; its

front legs flail in the air, moving through a seeming infinite number of positions. Most fluid of all are the head and torso, which seem to twist full circle in space. At any moment, you can imagine the horse galloping off the page.

*No one, before or since, has drawn like this.*

[SEE 'Leonardo da Vinci, Master of Motion and Time']



Private collection, New York

Leonardo da Vinci, 'Virgin and Child with a Cat.'

Francesco Melzi, 'Head of a Man.'

A number of drawings by Leonardo's students and followers are included in the Metropolitan exhibit. Of special note is a profile in red chalk of a smiling bald man, by Leonardo's long-time friend Francesco Melzi. Although the subject is not identified, it suggests Leonardo himself, and bears a resemblance to the famous 'self-portrait' of Leonardo as an old man.



Biblioteca Ambrosiana, Milan

## The Historical Individual

Confronted by the ongoing collapse of the global economy and governing institutions, Lyndon H. LaRouche, Jr. defines the true statesman, whose quest for truth from earliest childhood is driven by the *spiritual* qualities of love and the sublime. 'Survival depends upon the willingness to chose a new quality of leadership, typified by those exceptional individuals who stood, in retrospect like immortal souls, apart from and above mere popular taste of their time.'



EIRNS/Gene Schenk

## Friedrich Schiller: The Loftiest Ideal of Man

Helga Zepp LaRouche presents the great German 'Poet of Freedom,' as an antidote to the ugliness of today's culture and the hedonistic despair of its 'No-Future' generation. Her pointed challenge: 'I would like the LaRouche Youth Movement to adopt the idea of beauty. If you say, We will create a new Renaissance, where each of us has no higher ideal than to become a beautiful soul—then, we have it!'



**'In working with these young people,  
I can become part of this Renaissance'**

Interview with actor and director Robert Beltran

Robert Beltran's professional career has spanned popular films and television, as well as serious drama. Now, his work with the LaRouche Youth Movement on Classical performance of dramatic works by Shakespeare and Schiller, has given them a shared vocabulary and mission—to use art to communicate the most powerful *ideas*.



EIRNS/Brendan Barnett