

FIDELIO

Journal of Poetry, Science, and Statecraft

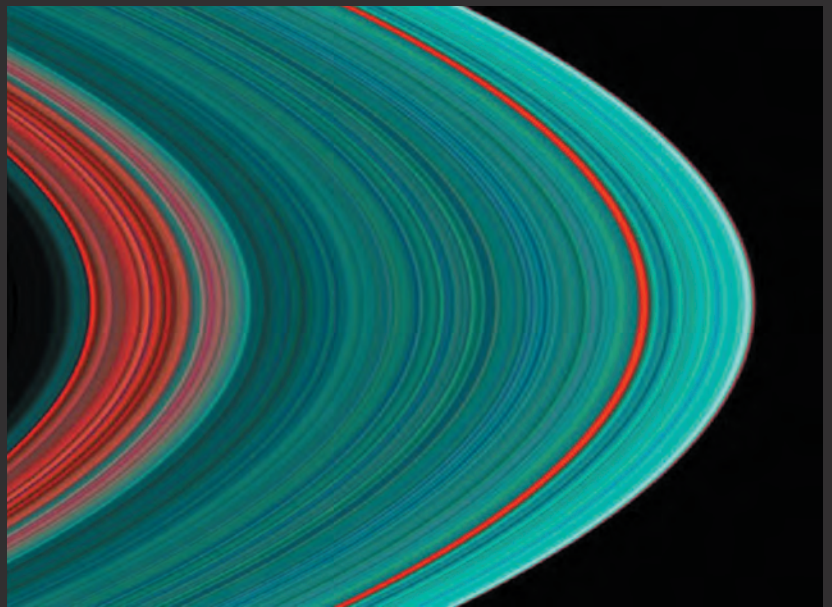


Fall 2004

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‘Since the principle of life, and of cognition (*noësis*), are of the experimental character of universal physical principles, the obvious question is: What effect do such universal physical principles, which we find in life and human cognition on Earth, exert on the universe outside of Earth itself? What is the evidence to this effect we may discover in exploring not only the residues on the Moon and Mars, but in the way in which the Solar System operates as a whole?’

—Lyndon H. LaRouche, Jr.
July 16, 2004



NASA/JPL/Space Science Institute

The Challenge of Saturn

Ever since the Voyager spacecraft revealed a close-up view of the planet Saturn in the early 1980’s, scientists have been confronted with a constantly changing, complex system of rings and moons, circling a giant gas planet. Standard, textbook Newtonian mechanics cannot explain the intricate rings, the 31 satellites, or the planet’s changing magnetic field and turbulent atmosphere.

The Cassini spacecraft, now at the beginning of its four-year study of Saturn, will pose even more questions. But, it is undoubtedly the case that the *process of formation* of the Saturnian system coheres with the formation of the Solar System itself, and that what we are seeing today is merely a snapshot of the on-going process of celestial development.

The photos on this page were taken by the Cassini spacecraft as it neared Saturn.

Center: At a distance of nearly 30 million miles, Cassini took a series of images which were combined to create this composite of Saturn and its rings. Color variations indicate differences in the composition of the planet’s atmosphere. The silver light in the

northern hemisphere is sunlight passing through the Cassini Division between Saturn’s A and B rings.

Above: On the night of June 30, the spacecraft was diving between Saturn’s rings, on its way to orbiting the planet. This image, created from ultraviolet measurements, reveals for the first time



NASA/JPL/Space Science Institute

December, the Huygens probe will descend through Titan’s atmosphere, and may splash down into a hydrocarbon lake.

Left: Saturn’s moon Phoebe, taken by Cassini on June 11. While it is assumed that most of Saturn’s moons formed out of a disk of pre-planetary material circling the planet, Phoebe is a captured body, from the

far reaches of the Solar System. The scarred, heavily cratered moon is a mixture of ice, rock, carbon compounds, and materials scientists cannot yet identify.

—Marsha Freeman

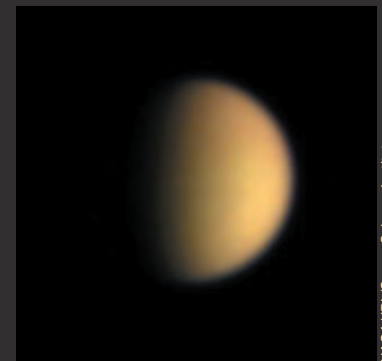
[SEE ‘*The First Measurement of the Universe*’]



NASA/JPL/Space Science Institute

variations in the rings’ composition. The red color indicates ringlets that are ‘dirtier’ than the turquoise particles, which are primarily ice.

Right: The thick, methane-rich atmosphere of Saturn’s planet-sized moon Titan has up to now prevented observation of its surface features. In



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FIDELIO

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

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

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On the Cover

Pieter Brueghel the Elder, *The Wedding Dance* (c.1566) (detail). Folly, then and now. (The Detroit Institute of Arts, USA/ Bridgeman Art Library)

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On the 20th Anniversary The LaRouche Youth Movement Fights

ON JULY 4, 1984, Helga Zepp LaRouche founded the Schiller Institute in a conference in Arlington, Virginia entitled "Rescue the Western Alliance." On November 24 of that same year, the Schiller Institute adopted the Declaration of the Inalienable Rights of Man, which appears below, as its charter.

Today, twenty years later, Helga Zepp LaRouche and the International LaRouche Youth Movement are leading a revival of the Monday Demonstrations in Germany, which in 1989 brought down the Berlin

Wall in the aftermath of the refusal of the Soviet Union to accept Lyndon LaRouche's proposed Strategic Defense Initiative as adopted by U.S. President Ronald Reagan on March 23, 1983. The demonstrations, which oppose Germany's Hartz IV austerity plan, are calling on the government of Chancellor Schroeder to implement LaRouche's proposal for a New Bretton Woods financial system.

In the U.S., the LaRouche Youth Movement is equally mobilized to defeat the Cheney-Bush Adminis-

Declaration of the Inalienable Rights of Man

When in the Course of human events, it becomes necessary for the peoples in the world to dissolve the political bands which have connected them with one 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 separation.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable 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 to these ends, it is the Right of the People to alter or 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.

Such has been the patient sufferance of the developing countries, and such is now the necessity which constrains them to alter their former Systems of Violation of National Sovereignty through the dictate of supranational institutions. The history of the present International Financial Institutions is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this,

EDITORIAL

of the Schiller Institute, for the Inalienable Rights of Man

tration and to ensure that John Kerry breaks from his Synarchist would-be controllers, and fights, as LaRouche is doing, for what U.S. President Franklin D. Roosevelt referred to as the "Forgotten Man."

Thus, twenty years after its founding, the Schiller Institute continues to fight for the universal principles expressed in the U.S. Declaration of Independence, principles which found dramatic expression in Friedrich Schiller's play "Wilhelm Tell," where Werner Stauffacher tells his countrymen:

*No, there's 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 the stars themselves.*

Twenty years after its founding, the Schiller Institute, which has already changed the history of this planet, is on the verge of victory.

let Facts be submitted to a candid world.

They have refused their Assent to our plans of development, the most wholesome and necessary for the public good.

They have forbidden their Banks to engage in business of immediate and pressing importance for us, and in equal terms.

They have dictated to us terms of trade and relations of currency, that have relinquished our Rights as Equals in the World Community, a Right inestimable to them and formidable to tyrants only.

They have burdened us with conference after conference to discuss these matters, at places unusual, uncomfortable and distant from the depository of our Public Records, for the sole purpose of fatiguing us into compliance with their measures.

They have overthrown legitimate governments repeatedly, for opposing with manly firmness their invasions on rights of the people.

They have refused for a long time and in many instances, after such topplings, to permit other



Schiller Institute founder Helga Zepp LaRouche displays a copy of the Declaration of the Inalienable Rights of Man, January 1985.

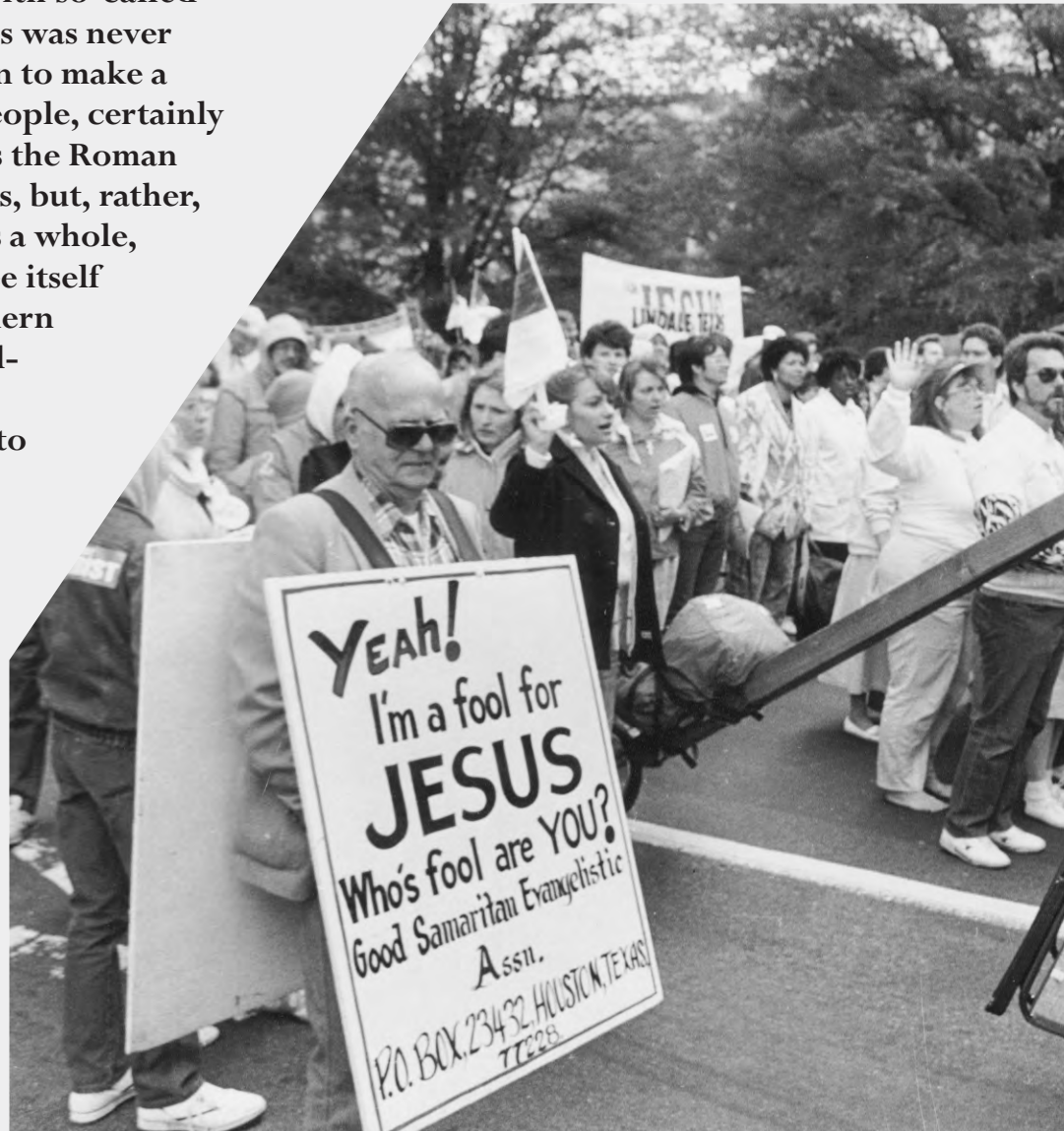
republican forces to be elected in a democratic form; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their Exercise, the State remaining in the meantime exposed to all the dangers of invasion from without, and convulsion within.

They have endeavored to prevent the necessary

Please turn to page 103

From Any New U.S. Those Populist A

The Creator of the universe does not negotiate contracts with so-called 'fundamentalists.' Jesus was never embarked on a mission to make a contract with some people, certainly not the evil which was the Roman Empire or its emperors, but, rather, to inspire humanity as a whole, to redeem itself, to free itself from ancient and modern man's prevalent, small-minded delusions and other folly, especially to save our children, our posterity.



*'Washington For Jesus' rally,
April 29, 1988, Washington, D.C.*

This article first appeared in Executive Intelligence Review, April 2, 2004 (Vol. 31, No. 13).

President Who Actually Thinks Fools Who Would Seek Contract Even With God



EIRNS/Stuart Lewis

by Lyndon H. LaRouche, Jr.
March 7, 2004

We have now reached the outer limit of the continued existence of a European civilization which continues to tolerate the mass-insanity induced in the so-called Baby-Boomer generation.

Yet, the situation is not hopeless. The now-inevitable collapse of the present world monetary-financial system, shuts off the source of psychic sustenance on which the self-confident reign of this mass-psychosis depends. The popular perception of the world depression now already onrushing in fact, weakens the collective self-confidence in that reigning delusion which rules the Baby-Boomer generation's elites. It creates an opening for a new cultural paradigm-shift, turning back toward what may be judged the best of what we had during the 1933-1964 interval, while debriding those influences which had misled our culture into what became the follies of the Baby-Boomer generation's reign.

1. A Lesson From History

More than 1,000 years ago, a dirty agreement was reached among Venice's financier oligarchy, the pro-irrationalist clerics of Cluny, the Norman chivalry, and that Mathilde of Tuscany who was the founder of what was to become the hegemonic, Welf (Guelph) dynasty of Europe. It was this medieval "coalition of the willing" which produced the Crusades, the Inquisition, and all the kindred, *ultramontane* evils against humanity characteristic of medieval Europe. This wicked agreement of that time produced then those horrors which led, ultimately, and fatefully, into that great "New Dark Age" of Fourteenth-century Europe, which, after about two generations, had wiped an indicated one-half of Europe's local communities from the political map, and had reduced the level of the population by an estimated one-third.

Something like that catastrophe could happen again. Indeed, although, hopefully, that is not yet inevitable, it is, at this moment, no less than a highly probable risk. Today, those arrogant fools, such as our contemporary assortment of so-called "right-wing religious fundamentalists," those same fools who would put their faith in Mel Gibson's or some other right-wing fanatic's illiterate interpretation of the Bible, as an imagined such a contract, would bring on such a new, implicitly, systemically global catastrophe.

The Creator of the universe does not negotiate contracts with so-called "fundamentalists." Jesus Christ was judicially murdered by command of the Satanic Roman Emperor Tiberius' Procurator for occupied Judea, Pontius Pilate, who was the only authority on the ground qualified, under Roman imperial law, to order a public crucifixion. Jesus was never embarked on a mission to make a contract with some people, certainly not the evil which was the Roman Empire or its emperors, but, rather, to inspire humanity as a whole, to redeem itself, to free itself from ancient and modern man's prevalent, small-minded delusions and other folly, especially to save our children, our posterity.

The Apostles Peter and Paul were judicially murdered, in Italy, by the Roman imperial authority, in the same way, for reason of the same charge by the Roman imperial authority. It is the Mel Gibsons and their like, like the figure of the Grand Inquisitor from Dostoyevsky's *The Brothers Karamazov*, who represent the present-day Martinist-Synarchist mimickry of ancient imperial Rome; who slaver over the image of the torture and murder of Jesus Christ, murdered by Rome as "The

King of the Jews." They slaver, as Mel Gibson did, in the spirit of the Grand Inquisitor Torquemada, who, like a cannibal, relished the monstrous torture and immolation of the Christians and others whose judicial murder he directed.

The Fourteenth-century New Dark Age which was caused by Venice's assumption of the heritage of Roman imperial policies and practices, also weakened the power of the ruling, Venice-led coalition's medieval financier interests. Venice and its usurious Lombard bankers, such as the Florence House of Bardi, thus temporarily weakened their own power to the degree, that it was feasible for others to launch that great Renaissance of the Fifteenth century, the Renaissance which produced modern civilization with its founding of modern science, its restoration of Classical principles of reason, and the founding of the modern nation-state based on the constitutional principles later embedded in the U.S. 1776 Declaration of Independence and Preamble of our Federal Constitution.

However, when Venice, in the latter half of the Fifteenth century, had begun to regain much of its former power, by aid of its success in orchestrating the fall of Constantinople, Venice used that power to attempt to destroy modern European civilization, with a wave of the combined effects of the Satanic evil which was the Inquisition, combined with a wave of religious and related warfare spread across Europe during the interval 1511-1648. It was only in 1648, when slave-trading Hapsburg Spain, and other peoples, had nearly destroyed themselves by their part in those evil pranks, that a Europe led by France's Cardinal Mazarin, negotiated that great 1648 Treaty of Westphalia, on whose central principles all civilized forms of European civilization have depended, since then, up to the present time.

Now, to understand the threatened condition of the institutions and popular opinion of the people of the U.S. today, it is urgent that we consider the subject of this present report: a lesson to be learned from that Sixteenth-century period when Venice's puppet, the Spain of the Inquisition and the Hapsburgs, was leading Europe back into what some modern historians have classified, most plausibly, as that "Little New Dark Age" of the 1511-1648 interval. To this purpose, look at the cases of a series of leading heroes from that Sixteenth century, notably Erasmus of Rotterdam, England's Sir Thomas More, France's François Rabelais, Spain's Cervantes, and that great student of Thomas More's work on history, England's Shakespeare. The most prominent, and still durable feature of the published work of those great intellects of that time, was their attention to Folly and its Fools.

We must learn the lessons, for today, of such folly's effects on the history of civilizations past.

When Fools Play God Today

Do not put the blame on the fools of Virginia, even though those fellows do provide relevant clinical examples of the rampant folly of our times.

Consider, dear Virginia, those dangerously queer sorts of local populists you have harbored, even the loony types found among admirers of sadistic Christ-beaters such as actor Mel Gibson, and their like. Those are the wretches we meet from among both wild-eyed, right-wing, often Pope-hating, pro-fascist gnostics who call themselves Catholics; and their closest confederates, the Nashville Agrarian types of, also rabidly right-wing, so-called Protestant fools.

To meet my exemplary responsibilities as historian and patriot on this feature of current life in Virginia, I must summarize the background to the recent terror which struck Spain.*

As I have outlined in my account of the current turning-point in global history since 1763, the great struggle for continued existence of the U.S.A. has put our republic into perpetually recurring conflict with the pranks unleashed upon this planet by that neo-Roman Empire, of the British East India Company, led then by the most Satanic figure of the moment, Lord Shelburne. The aspect of that to be emphasized in the immediate setting of this present report on the subject of Folly, is that newly minted British Empire's creation of a freemasonic cult, within France, known, then, as the Martinists of the Satanic admirer of the Inquisition's Torquemada, Joseph de Maistre, that freemasonic network of financier-oligarchs and their hatchet-men, known later as the Synarchist International which launched the fascist tyrannies of 1922-1945 upon Continental Europe.

During the interval of those fascist tyrannies, the Nazi Party's Berlin office had used its Spanish tool, Franco's Spain, to establish a Nazi-run Synarchist network among the admirers of Mexico's Emperor Maximilian, such as Mexico's Cristero faction, and the like, throughout Central through South America. Up through approximately 1941, the U.S. military intelligence and related services had essentially uprooted this Nazi network from Mexico southward, and had uncovered the financier oligarchy behind the Nazi-allied Banque Worms syndicate in wartime France. However, at approximately the moment U.S. President Roosevelt died, the right-wing, pro-Synar-

chist faction within the U.S. command, as merely typified by the Dulles brothers and James Jesus Angleton, made a sharp right-wing turn toward intended war against the Soviet Union. The turn against the Vatican's Monsignor Montini, which continued up to his later election as Pope Paul VI, was a reflection of that pro-Nazi turn in the activities of Dulles, Angleton, *et al.* which almost instantly followed the death of FDR.

For that latter purpose, these right-wing Anglo-American circles, adopted and protected a hard-core of the Nazi security apparatus, including the husband of Hjalmar Schacht's niece, Otto "Scarface" Skorzeny. These Nazis, now based pivotally in Franco's Spain, were re-established throughout Central and South America southwards, and also within what became the secret security apparatus of the NATO organization. This is the network which orchestrated the so-called "Strategy of Tension," or "Compass Plot" terrorism and drug-trafficking operations throughout Europe during the 1969-1980 interval, and also, still later, throughout Central and South America.

Now, that Synarchist International faction of Franco-linked old-Nazi apparatus, has unleashed against Spain, a "Strategy of Tension" form of terrorism from the pages of the 1980 Bologna train-station bombing. There is a ready Synarchist-International-directed organization throughout Italy, France, Spain, and Central and South America, an organization built on the root-stock of the replanted Nazi security apparatus, now being deployed against many targets but aimed chiefly against the Americas, including the territory of the U.S.A. Only a credulous amateur, or the customary simply lying, official fools appear to believe that the bombing attacks in Spain were the work of either ETA or al-Qaeda.¹

The orchestration of Mel Gibson's *The Passion*, is a reflection of direct association of Gibson *et al.*, with those Spain-linked Synarchist networks currently based, signifi-

1. The allegation of al-Qaeda's engagement in either the U.S. events of Sept. 11, 2001, or Spain more recently, requires that the reader be educated in the relevant ABC's of post-Hitler secret operations by Anglo-American protected offshoots of the relevant, coopted Nazi-SS apparatus. This apparatus, whose spread is tied to the post-World War II itinerary of Hjalmar Schacht and his in-law Skorzeny, was organized along the lines of the Nazi Allgemeine SS apparatus of Nazi bankers, *et al.* It was a multinational force with assets from many parts of the world, which overlapped the Anglo-American-employed elements of al-Qaeda. The common modalities of the use of aircraft on Sept. 11, 2001, with the use of trains in the Synarchist terror operations of Piazza Fontana, Bologna, and, now, Madrid, do not exclude the use of Anglo-American assets from al-Qaeda circles as expendable bodies to be displayed on the relevant sites in the "9/11" events. Why would Anglo-American nasties include al-Qaeda elements in "9/11"?: simply, Iraqi plausibles were not available dead meat for that occasion.

* The March 11, 2004 Madrid train bombing—ed.

icantly, in the Arlington Diocese of Virginia.

This presently continuing outcrop of that presently operational remnant of the Nazi security apparatus, has been my chief adopted foe, by me and by them, reciprocally, since the close of World War II, a Synarchist foe, a relic of the 1922-1945 rampage of fascism, which has been chiefly behind the warfare against me from within polluted regions of the U.S. Justice Department, within André Meyer's *Washington Post*, within the Manatt-Fowler aspect of the Democratic National Committee, and elsewhere, over the recent thirty-odd years.

In a closely related example of these Nazi and related connections from the annals of contemporary Virginia, Supreme Court Associate Justice Scalia, long associated with the meanest fools of that stripe, with his pro-Satanic doctrine of "text," is already long resident in that pocket of Christopher Marlowe's "Dr. Faustus," which is otherwise known as the snuff-box of the "Mr. Scratch" from Stephen Vincent Benet's "The Devil and Daniel Webster." Scalia should already know the murky destination his soul has chosen by his implicitly pro-Confederacy dogma of "text." Such fools, or demons, who read the U.S. Federal Constitution as a contract struck by a populists' conspiracy run behind the back of God, threaten to bring doom down upon anyone credulous enough to believe barely a single word of what they themselves hear themselves saying.

The point is this. The principles which predetermine the consequences of our actions, are universal. They are laws of the universe, existing as such natural laws, whether we chose them or not. Therefore, mankind can not negotiate a business contract with God. Man must discover the laws embedded in that universe of which we are a part, and use our discovery of those laws, as powers by means of which we improve the universe according to the intention embedded in those discovered laws.

No other living creature can effect such an intentional act. Only the ability to discover a universal physical principle, and improve our behavior as that principle implies, as Plato, Kepler, Leibniz, and others have done, enables mankind, if it is willing, to play the role assigned equally to man and woman in the first chapter of Genesis. Little mortal, you can not bargain with the Creator of the universe; you may, at best, find your place in that universe, as Plato showed, by discovering and mastering the laws already embedded there, as Kepler and Leibniz did.

You are the worst of all fools, if you imagine that your so-called literal reading of some part of the text of what you consider some written contract, will, as U.S. Supreme Court Associate Justice Antonin Scalia has argued, magically convey the intention of the Creator into your real experience. Knowledge of universal princi-

ples can not be learned in a typical present-day American populist's version of a "blab school." Such are the fools who would seek to pass into a rent-free Paradise, by forcing their poor children to memorize the meaningless, "single-issue" answers they will need to pass a comprehensive, Diebold-designed, computer-scored multiple-choice examination: conducted by a decree of the man whom fools call, hilariously, "The Education President," George W. Bush, Jr.

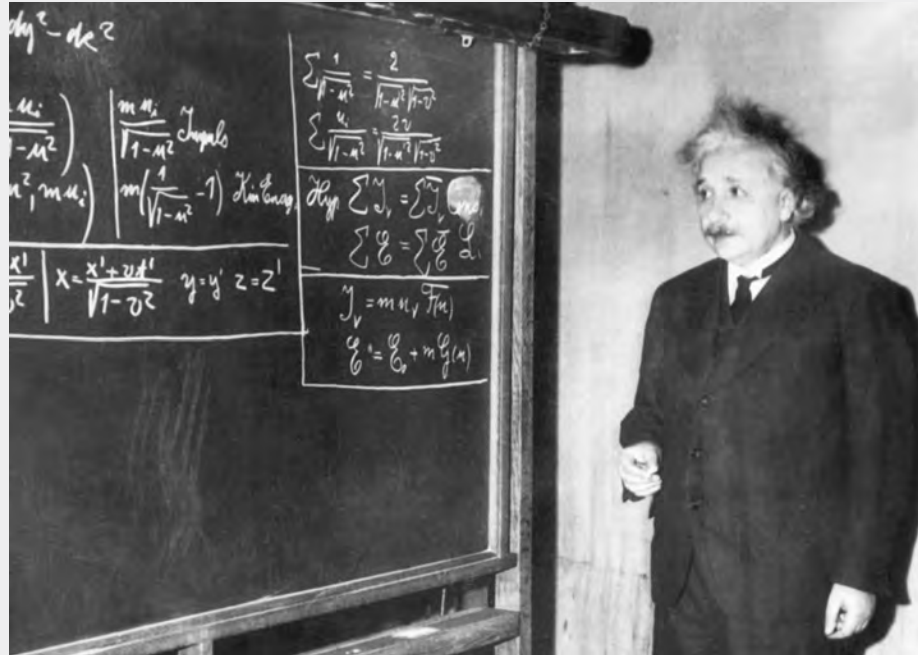
However, when we discover a law of the universe, as I have used Carl Gauss's 1799 attack on the populists, his *The Fundamental Theorem of Algebra*, as an example for today's university-age students, and others, we have increased our power in the universe; we are now enabled to willfully choose to invoke that principle, thus gaining a degree of control over our lives which we otherwise lacked.

The U.S. 1776 Declaration of Independence and the 1787-1789 Preamble of the U.S. Federal Constitution, are expressions of such discovered principles of the universe by mankind. These two constitutional foundations of our Federal Republic, contain four subsumed such discovered universal principles. These four phases of universal natural laws are:

1. *The Pursuit of Happiness*, as defined by Gottfried Leibniz in such locations as his denunciation of John Locke, in Leibniz's *New Essays on Human Understanding*. That work of Leibniz, as it informed the circles of our young nation's leading scientist, Benjamin Franklin, is the foundation of the existence of our republic, a principle of natural law which rejected Locke's and the Confederate States of America's principle of what is called today "shareholder value."
2. *National Sovereignty* of a people, through its government, over itself and its territory.
3. *The Promotion of the General Welfare* (e.g., the Common Good, the *agapē* of Plato's Socrates and the Apostle Paul's 1 Corinthians 13), the obligation which must be met to define a government as legitimate.
4. *The Promotion of Posterity*, without which a people is not acting in conformity with the laws of the universe.

The remainder of our Constitution, and its law, is to be interpreted for practice as a commitment to the intention to meet those four standards obtained from man's discovery of universal natural law. Thus, all of our allowable law lies within the bounds of those constitutional preemptions stated in the 1776 Declaration of Indepen-

The principles which predetermine the consequences of our actions, are universal. They are laws of the universe, existing as such natural laws, whether we chose them or not. Man must discover the laws embedded in that universe of which we are a part, and use our discovery of those laws, as powers by means of which we improve the universe according to the intention embedded in those discovered laws.



Albert Einstein lectures at the American Association for the Advancement of Science, December 1934.

© Bettmann/CORBIS

dence and 1787-1789 Preamble of the Federal Constitution. No other nation yet has a Constitution which is explicitly bounded by such living principles of natural law as those crucial four.

Why then, has our republic abandoned those proven principles on which all the greatness ever achieved by our nation has depended? Why are our people such fools as to trade that great heritage for the proverbial mess of pottage by which our citizens have ruined their nation and themselves, especially over the course of the recent forty years: since the beginning of our nation's shift from the world's leading, agro-industrial producer society, to the state of depravity which is today's Romanesque, wrecked and bankrupt, "post-industrial," bread-and-circuses society?

For the answer to such questions, look, first, to the minds of the great thinkers of those past times, when the habits of the people had once again led once-powerful societies, such as mid-Fourteenth-century Florence, into the bankruptcy and pandemics of the time, during the Fourteenth-century rampage of plague when Boccaccio composed his famous *Decameron*. Then turn to a later time, of Erasmus, More, Rabelais, Cervantes, and Shakespeare, and to that great folly of the 1511-1648 interval, from which the 1648 Treaty of Westphalia saved civilization, and also laid the foundations for what became that unique creation

which was the U.S. republic led by Benjamin Franklin.

From these lessons, extract the notion of the principles which must lead us away from our nation's recent and continuing, politically reigning foolishness, into safety among us today.

2.

On the Subject Of Folly

In the works of Erasmus, More, Rabelais, Cervantes, and Shakespeare, the word "folly" has a profoundly ironical, ambiguous meaning. In their usage, it refers to a time when madness had overtaken a nation and its people, a time of a foolishness, like that of the recent decades of our own U.S.A., which prompts the foolish popular opinion of that time to regard as fools their contemporary wise men and women, rather than their own misguided, foolish selves.

Witness the case of the judicial murder of Sir Thomas More by England's foolishly girl-crazy Henry VIII. The real-life Mephistopheles of Kit Marlowe's *Doctor Faustus*, came as a devil in a monk's robe; as the top-ranking

Venetian spy Francesco Zorzi, a monk proximate in Venetian rank to Satan himself, and a bitter enemy of the legacy of the work of the great Cardinal Nicolaus of Cusa. This Zorzi wheedled his way into the position of marriage-councillor to that lecher, Henry, a king teased into a royal state of masturbatory rage, teased by the courtly, proffered, but elusive Anne Boleyn.

Under Henry's father, the great Richmond who unhorsed the monstrous Richard III, England had sailed in the wake of the model set by the France of Louis XI, establishing England as the world's second modern commonwealth form of nation-state, a state of wonderful progress in improvements of the general welfare, economy, and power, under that king. Both France and England of that century of Nicolaus of Cusa, were leading examples of the work of that Fifteenth-century Renaissance which had lifted all European civilization, from Russia westward, as far as the border of Inquisition-ridden Spain whose evil deeds foretold the fiendishness against the Jews by Hitler. This Renaissance lifted those parts of Europe from the nightmare of the Fourteenth-century New Dark Age.

As Shakespeare's work reflects this fact to the present day, England under the heritage of Richmond and Thomas More, brought into the English commonwealth the cultural riches of the Classical Greek legacy which had been resurrected, and set afoot by the great Italy-centered Renaissance. The improvements in the English language borrowed from the lessons of Dante Alighieri's Italian legacy, as Shakespeare typifies this work, served as the model for the great reforms which transformed brutish dialects into modern languages capable of communicating Classical conceptions of science, art, and statecraft, in such cases as Leibniz's and Kästner's Germany, up to the present day.

Unfortunately, by means of an act of high treachery within the alliance of a modern Europe against the medieval evil of Venice's financier oligarchy's rule, the League of Cambrai was broken up. Thus, from 1511 on, Venice deployed the Inquisition-wracked tyranny of Spain as Venice's chief instrument, in putting each of the former allies of the League of Cambrai bloodily at one another's throats.

To this end, Venice worked, by subversion and related means, to break up that thrust toward the fraternal unity of Christianity which had been the included fruit of the great 1439 Council of Florence. The first target of the complicit tyranny of Spain, was France. The second was Germany (and, in consequence, The Netherlands). The third was the targetting of England by the Spain which had been previously England's ally by virtue of a pact sealed by a royal marriage. Enter, thus, the real-life

Mephistopheles who was to reappear in Marlowe's drama, Henry VIII's marriage-counselor Zorzi. Zorzi's part, in collusion with Venice's agents, the Plantagenet pretender Cardinal Pole and the wretched Thomas Cromwell, in the judicial murder of the saintly Sir Thomas More, was a crucial part of the turn of Europe, from approximately 1511, into a prolonged reign of the most awful kind of warfare, religious warfare, which endured until the 1648 Treaty of Westphalia.

A Letter From Boccaccio

See the 1511-1648 "Little New Dark Age" as a place where we meet the ghostly echoes of the life of Florence from the time of Boccaccio.

The modern European Classical notion of Folly as an ironical principle of communication, is traced principally from the work and influence of Dante Alighieri, as seconded by the contributions of Petrarch. The compositions of the Giovanni Boccaccio associated with the Florence of its New Dark Age experience, is a reflection of that influential tradition of Dante and Petrarch, the resurgence of which played a powerful role in the setting of the subsequent Fifteenth-century Renaissance.

It is approximately 1350 A.D., in a place on the hillside overlooking the river Arno and the city of Florence beyond. Boccaccio, by now a matured student of the principles of Classical irony learned from the work of Dante and Petrarch, presents himself, as author of his *Decameron*, as looking at the Florence across the river, where the Black Death was then striking down the residents of Florence, high and low alike.

At that time, the Black Death was scything hecatombs of the richest and poor of that city, alike, Boccaccio painted an echo of the wicked past, the present self-inflicted punishment, and, implicitly, an ironically contradictory future of that city. The sordidness, the doom, and, also, the spirit of optimism implicit as a prescience in the tales as a whole, are all expressed in a composition of what is reported to have been several days' work.

Then, the celebrated Florence which had been a center of power up to that famous bankruptcy of the Lombard banking-house of Bardi, whose fall typified the full onset of the New Dark Age, and was to become, a half-century later, as if reborn as the pivotal capital of the Fifteenth-century Renaissance. We meet Boccaccio and his *Decameron* at a time, thus, in a Dark Age, midway between the death of the great Dante and the birth of that Renaissance Florence where chapters of Dante's *Commedia* were teaching the Fifteenth-century population of that city an exquisite literacy each week, on the appointed places of public assembly in that city where the

beauty of *bel canto* reigned. Among that population, the cycle of Inferno, Purgatory, and Paradise, of the preceding century's span, was understood by the new Renaissance where Filippo Brunelleschi's completion of the cupola of the Cathedral of Florence and the convening of the great ecumenical Council of 1439 there, mark the belated emergence of modern European civilization from the preceding, seemingly cyclical nightmares of ancient and medieval history.

Then, as the Sixteenth century approached, the dark times came again, with the treason by which the Renaissance was betrayed to the malignancies of the usuriously predatory, imperial maritime power of the Venetian financier oligarchy. These darkening decades of 1511 onwards, were the setting for the collaboration of Erasmus and Thomas More, and for the subsequent rebirth—by Rabelais, Cervantes, Marlowe, and Shakespeare—of the art of Dante's *Commedia*, Petrarch, and Boccaccio, from during the times of a kindred nightmare-age. The work of these writers of that new, troubled time, was informed by the spirit of preceding better times for mankind; they were an affirmation of the coming return of European civilization to the optimism of those periods of past history, when the confluence of development had produced what the poet Shelley was later to describe, in his essay "In Defence of Poetry," as periods during which there is an increase "of the power of imparting and receiving profound and impassioned conceptions respecting man and nature."

These great intellects who lived through the folly of 1511-1648 Europe, became the typical leaders of the struggle to bring a new birth to civilization, the leaders whose work contributed much that was to prove indispensable to the repeated revivals of modern European civilization during centuries to come.

The characteristic feature of the work of all of these great Christian humanists, is the role of a pervasive sense of the personal immortality of the human individual. One can live through the severest adversities, if one can rise above the perils of animal-like mortality, to provide an active connection between the best aspirations of a long span of times before one's birth, and also the future for all mankind which lies beyond one's own mortal demise. For the fools contemplating such artistic souls, it is the poet who is allegedly the fool; but, in reality, it is his critics who are the fools in fact, whose useless submission to the crass opportunism of their times will cause their souls to weep, as in the Inferno or Purgatory of Dante's *Commedia*, when the uselessness of their intentions is buried with them.

The essential function of the Classical artist, as with Plato's dialogues, as with Jesus Christ and the Apostles of

the time of Peter, John, and Paul, and Augustinus later, is to convey to those whom they can, a sense of the span of what are sometimes represented falsely as the oscillating cycles of history. This controlling dedication is the essence of the personal character and work of the truly great statesmen of all known times, as it has been, and is, for me.

Hence, it is foolishness indeed, to attempt merely to comment upon, or, worse, interpret, the great Classical works such as those of Dante and Petrarch, or of the great modern spirits of troubled times such as Erasmus, More, Rabelais, Cervantes, Marlowe, and Shakespeare. Or, in the same vein, the work of Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, and Brahms. Art and science are not affected garments, to be worn by monkeys; they are mere uniforms of rank, which bring ridicule upon the rank itself, when the wearer lacks the essential distinctions of a suitable human soul. Otherwise, the putatively learned scholarship proves to be pretentious gibberish in the end. As Jonathan Swift said, in various ways: at the grammarians' funerals, the pedants practice the art of saying many more or less learned phrases, about many things, as comments, about matters of which they know essentially nothing. Yet, they say less than nothing, if nonetheless *grammatically*—like certain officials featured within Jonathan Swift's *Gulliver's Travels*.

The Principle of Irony

In numerous earlier locations, I have indicated, that it is now nearly six decades, since my critical study of, among other relevant prompts, William Empson's *Seven Types of Ambiguity*. I have proposed, then, as now, that the meaning of any *conceptually significant* statement must be assigned to, primarily, two features of that statement which are not explicitly included within that statement itself. The first of these two, expresses the principle of *historical specificity*; the second, the immediate, *functional context* within which the implied argument is posed. All significantly intelligent and competent communications which avoid sophistry, depend upon a more or less adequate mastery of those principles for practice.

The consequence of any deviation from the implicit strict requirements of those two contextual considerations, is fraud; is sophistry in the tradition of those Eleatics exposed by Plato's *Parmenides* dialogue.

The easiest way to convey any important notion of principle, such as the principles of historical specificity and context, is by a relevant *ontological* paradox. It must be *ontological* in form and conception (*physical*, rather than *arithmetic* in charlatan Bertrand Russell's sense);

otherwise, the discussion drifts into today's customary academic mode of sophistry. By ontological, I signify the ontological implications of Carl Gauss's 1799, devastating refutation of the sophistry of Euler, Lagrange, *et al.*, on the subject of *The Fundamental Theorem of Algebra*. I signify the use of the notion of power by Plato and Leibniz, and by Gauss's formulation of *The Fundamental Theorem*, as opposed to the foolishness expressed by the sophist deception of Aristotle's use of the notion of energy.

I explain the importance of that distinction.

The physically-defined notion of historical specificity arises from that same absolute distinction between man and beast which is the implicit source of Carl Gauss's exposure of the referenced frauds of Euler, Lagrange, *et al.* Were mankind a member of the animal species, our potential population-density would never have exceeded that of the higher apes, that during a period of climate conditions estimated for as far back as two or more millions years. The maximum would be several millions living individuals. Today, more than six billions human individuals are reported.

This specific quality of increase of the power of increasing potential relative population-density, is unique to the human species, a quality of change unique to God and man. The relevant notion of this uniquely distinguishing power, is the notion of *power* adopted by the Pythagoreans and by Plato; it is the notion of physical power expressed in Gauss's referenced refutation of Euler, Lagrange, *et al.*, in the matter of *The Fundamental Theorem of Algebra*.

This power is expressed as the power of experimentally validatable Platonic hypothesis, as the discovery of any fundamental sort of universal physical principle typifies this. It is the replication of such acts of experimentally verifiable hypothesizing, as the mode of transmission of such power, from one mind to another, which is the crucially distinguishing characteristic of the mental behavior which distinguishes a healthy specimen of the human species.

The essential source of the increase of the potential relative population-density of the human species, is the transmission of such discovered principles from not only one individual mind to another, but across successive generations. The increase so accomplished, by both the discovery and its appropriate application, expresses the nature of all relevant such universal physical principles as principles of *change per se*. In other words, change of such quality is not a matter of a connection between two successive states; it is the generator of such series of states. Hence, the fundamental difference between the calculus of Euler, Lagrange, Cauchy, *et al.*, and that axiomatically, *ontologically infinitesimal* calculus prescribed by Kepler,

and developed, principally, successively, by Leibniz and Bernhard Riemann. (For example, the Leibniz-Bernoulli *universal physical principle of least action*.)

Physics and Art

As I, and others, have emphasized in relevant earlier locations, the concept of Classical artistic irony is an expression of the same principles of both the physical universe and the human mind which underlie all the durable achievements of modern physical science. These are the principles which Gauss defended against Euler, Lagrange, *et al.*, in 1799. It is important that I restate the relevant argument, summarily here.

Sense-perception is a shadow of the impact of the actions of the real universe upon our biological sense-apparatus, a frail array of easily destroyed particular senses, which, as a whole, dies with us. Those shadows, which we associate with the name of the materialist's (e.g., the empiricist's) sense-certainty, reflect the real universe, as shadows do, but do not show us directly that universe which the shadows sometimes reflect. Therefore, truth is not shown to us in the form of sense-perceptions, but only in the individual human mind's ability to adduce certain experimentally verifiable universal physical principles which are reflected, as knowledge, through anomalies which reveal the essential ontological quality of falseness of sense-perception *per se*. Kepler's initial discovery of a principle of universal gravitation, from assessing an anomalous feature of the observed Mars orbit, is a classical example of this arrangement.

The real universe is therefore known to us directly only through experimentally verifiable universal physical principles which we can not perceive, directly, with our senses, but only through that faculty which Plato's dialogues define as *the principle of hypothesis*. Thus, in modern mathematical physics since the successive discoveries of, chiefly, Leibniz, Gauss, and Riemann, the functional relationship between sense-perception and reality, is represented in the form of the complex domain. In this latter arrangement, the unseen physical principle is treated as acting continuously upon the perceptible shadows of sense-perception. Thus, the efficiency of the principles expressed by the complex domain, are not "imaginary" factors, but are the reality for which the sense-perceived is merely the shadow of the unseen.

Such is the simplest form of expression of the principle of irony, as found in modern mathematical physics. However, since mathematics is merely a special aspect of language: in all uses of language to reference the same matters as such a Leibniz-Gauss-Riemann mathematical physics does, the same principle of irony represented by the complex domain carries over into ordinary speech on

In the works of Erasmus, More, Rabelais, Cervantes, and Shakespeare, the word ‘folly’ has a profoundly ironical, ambiguous meaning. In their usage, it refers to a time when madness had overtaken a nation and its people, a time of a foolishness, like that of the recent decades of our own U.S.A., which prompts the foolish popular opinion of that time to regard as fools their contemporary wise men and women, rather than their own misguided, foolish selves.

*Pieter Brueghel the Elder,
“The Fight Between
Carnival and Lent,” 1559
(detail).*



Erich Lessing/Art Resource, NY

these same topics. Literal speech is, at its best, the mere shadow of the actual, real idea.

For example, in Leibniz’s science of physical economy, as I have added new dimensions to it, the apparatus required to test, successfully, the validity of an hypothetical statement of discovered universal physical principle, must necessarily contain a functioning feature of design of that apparatus which corresponds to that principle in some unique, shadow-like way. Hence, we rightly term such a test, a unique experiment. This aspect of the test apparatus points to the way in which the proven principle can be applied to generate a panoply of technologies, such as these technologies reflected in design of machine-tool or comparable apparatus.

These experimentally validated principles, which arise from those higher, uniquely human powers of the mind which are invisible to sense-perception itself, are so translated into the form of product which we call the *technology*, the which is derived from a validated discovery of a fundamental physical principle. This technology’s application expresses a discovered *power*, in Plato’s sense of power (*dynamis*). The application of this power is the only source of that margin of gain in physical output which corresponds to true, rather than merely accounting-fictional “profit.”

If language is regarded merely as an arrangement of spoken words according to some set of classroom rules, then language would have no place in its function to acknowledge even the existence of an experimentally proven universal physical principle, or the causal connection of that principle to the manifest gain in productivity visibly generated by technological progress. However, the properly developed mind of the scientists and kindred folk, does deal with precisely those concepts which literal speech can not recognize. Hence, the frequent case of the ignorant, so-called “practical” man’s more or less brutish hatred of the actual practice of science, as what he regards, fears, and hates, as “theory.” Hence the appeal of the Luddite cause among the pitifully ignorant toilers, sometimes known as “environmentalists,” even “zero-growthers.” Hence, the intrinsic professional incompetence of most of today’s economists and accountants, especially financial dealers, respecting the role of long-term physical factors in capital formation.

What should become more or less obvious, therefore, is that that actually literate use of language, which is beyond the comprehension of the grammarians, is organized around that which the mere grammarians hate and fear, the organization of statements whose essential subject is expressed only by ambiguity, by the irony which lurks

between the cracks of mechanistic notions of vocabulary and syntax. *We know, for example, that most modern grammarians do not know how to think, because of the way in which they insist on their contemporary rules of punctuation.* My judgment based on this kind of matured insight into that matter, has been shown, generally, to be virtually infallible. The way most people today punctuate, and compose and utter speech as if they were punctuating, reveals today's most commonplace clinical expression of a neurotic distortion of the creative processes of the subject's mind.

These seemingly elusive (or, allusive) features of the higher, intelligent modes of communication, operate in speech in a way which parallels the functions of the complex domain. In so-called physical science, as such, this interchangeable role is more readily understood.

However, when the subject of scientific inquiry focusses upon the generation of matters of principle itself, the matter becomes qualitatively more complex, more sophisticated. Here, the standpoint of Classical poetry and music must teach mathematicians how to think.

The subject of physical science, narrowly defined, is the relationship of the perfectly sovereign powers of the creative individual human mind to abiotic and living processes as such. In Classical art, as in effective practice of statecraft and study of history, the required primary target of attention, is both the ordering of the creative powers of the human mind, and the way in which that ordering defines the ability of society to cooperate successfully in the development and successful application of discovered universal principles.

Here, ambiguity is almost everything, as the ironies of the greatest Classical forms of poetry, drama, and music attest. All human practice, including physical-scientific practice as such, is made efficiently comprehensible, only through those principles of irony (ambiguity) which define the real subject of the matter at hand, that part which lies between the cracks of the dogmatically literal.

So, human existence, which is the existence of the societies in which individuals act, is always encountered concretely in an historically unique functional place in the developing existence of the universe as a whole. Thus, the essential actuality of an action upon, or by an individual person, in one place in historical space-time, can not be transported as if it were to have occurred in some different location in universal space-time.

Historical Specificity

This, for example, is the most critical role of the principle of *historical specificity* in the staging of a Classical drama of Shakespeare, Schiller, *et al.* What is not Classical drama, is essentially rubbish, not worth staging for truly sane

audiences. A Classical drama of Shakespeare or Schiller, for example, staged as portraying events as costumed in a different culture, or in a different historical circumstance, is a disgusting hoax, a lie of the sort typical of the hate-filled, foaming mouth of a Bertolt Brecht, the prophet of the stage of the existentially absurd.

No Classical drama, such as Aeschylus's *Prometheus Bound*, or the dramas of Shakespeare and Schiller, are works of fiction. They are, of course, crafted for the stage, but what is added or subtracted from the actuality addressed, takes away nothing, adds nothing which is not a truthful insight into the historically specific characteristic of the occasion treated by the drama. The function of the playwright, director, and actors, is to pare away distractions from the reality of the essential process considered, to bring the audience to a state of impassioned focus upon the confluence of influences which determine, and measure the essential, historically significant decision of that actual historical occasion. The challenge is to evoke in the players and audience alike, a prescience of the ghostly reality, like Hamlet's ghost, which is steering what appears as the shadows cast upon sense-perception.

This same discipline of the Classical playwright, director, and actor, is also the self-same principle of the discipline of the competent historian, and the historical standpoint of judgment employed by the qualified political leader of a republic.

The essence of all history, and the Classical drama, is to bring the actuality of the historical process to life in the population's imagination. This is to be done, by enabling the population to relive the actual history in its most essential features of issues of occurring and required change. The spectator sitting in the balcony of the theater for a performance of Shakespeare's *Julius Caesar*, must be a witness to the true performance of that history, not as on the visible stage, but on the stage of the spectator's imagination. The spectator relives real history so, by looking over the shoulder of the mind of key figures of history, as they make, or fail to make the decisions on which the fate of the actual society represented depends. In judging the mind of a historical character so brought to life in the audience's imagination, the member of the audience is gripped by a sense of personal responsibility for making decisions which will cause the leaders of society to find the way to the avoidance of a real-life national tragedy. The sense of the spectator, that he or she must take responsibility for shaping the selection of leaders of that society, for contributing to shaping the crucial decisions of those leaders, uplifts the spectator morally and intellectually.

It is that sense of personal responsibility, which the drama promotes in the audience, which constitutes the

moral improvement of Schiller's citizen, who leaves the theater a better person than he had entered.

All otherwise academically qualified historiography generally current today, finds its incompetence in a lack of ability to define the historically specific moral issue of a culture treated in a way which gets to the core of the moral issue to which Schiller refers repeatedly, on the relation between Classical stage and historiography. Any historian who departs from the standard I have just referenced, will be a sophist, either by intention, or by the effect of political-moral indifferentism in treating the attempted correlation of merely chewing the cud too long, or too briefly, in ruminating over the digestion of individually localized facts.

The crucial relevance of *context* complements the role of historical specificity. No dictionary definitions of terms, no mere grammatical rules, could ever point explicitly to a relevant referenced matter of actual fact. Thus, the essence of intelligent communication is the injected imposition of well-aimed ambiguity into any attempted statement of important fact. Just as the anomalous features of the Mars orbit pointed to the irony which led Kepler to discover the first aspect of the principle of universal gravitation, it is intentional anomalies introduced to speech and writing, which are the only means by which a truly important idea involving a notion of principle can be communicated.

For example, puns which are merely word-play for the sake of word-play, are childish pranks. The image of a Nazi official stroking the cat held in his arms while discussing "objectively" a matter of murder of people, fulfills the intent of Classical irony. In Shakespeare's *Julius Caesar*, Cassius's remark to Brutus expresses an earth-shaking irony about the whole matter of the actual history, and, consistently, Shakespeare's drama, with compelling simplicity and compactness: ". . . The fault, dear Brutus, is not in our stars, but in our selves, that we are underlings." The same could be said of the generally accepted leaders of the Democratic Party today, or the leaders of Europe; but, there is also an historically specific distinction between the *context* of Caesar's Rome and the world today. We recognize the similarities; but we are shocked into a heightened sense of the qualitative distinctions. It is the shock of the combined parallels and yet absolute differences in the historic cases, and in the differences in contextual features, which prompts rehearing that utterance from Cassius to quicken our sense of the continuing skein of history which separates and links the separate moments of history.

There is something which is rightly, and necessarily very shocking to today's citizen in the contrasted implications of that utterance, as made by Shakespeare's Cassius

and as might be said of himself by a typical leading U.S. or European political figure of today. There is a deep and profoundly important principle lodged in that piece of irony.

3. In Praise of Folly

The class of cases of historical specificity which the work of Erasmus, More, Rabelais, Cervantes, and Shakespeare typifies, is a 1511-1648 state of society in which the society, its leaders and masses alike, is, predominantly, effectively insane. In the historically specific context of such a culture of lunatics, such as the Hapsburg Spain of Cervantes' *Don Quixote* and Sancho Panza, the Spain of bad-tempered men who are incompetent to govern themselves, it is the sane man who is considered as the fool by the reign's popular opinion.

Despite the bitterness which the sight of such lunacy as a Spain's Sixteenth-century ruling culture, might be expected to provoke in a patriot disgusted with the decadence of his nation's people, Cervantes' *Don Quixote* is a Sublime work, in which Cervantes looks at the folly of that Spain through observing the ironical eyes and mind of his witness, the Moor. To fight to save a nation, a culture, from itself, as Cervantes fought, is thus the toil of a Folly like that of a Dante, Petrarch, Boccaccio, Rabelais, or Shakespeare; the only means—true leadership provided by great, exceptional individual thinkers—by which the nation and its people might be saved from themselves. If one can not save the presently living, let one's efforts inform their coming generations, a coming generation whose reforms of society and its culture will justify the lives of their ancestors.

Therefore, let us praise Noble Folly, and bow our heads in admiration of the wonder it sometimes brings to the rescue of an ungrateful nation whose people have presently gone insane, such as the U.S.A. of the recent four decades since the assassination of President John F. Kennedy. Let us admire these singular personalities, and their work, not only because we owe that to them, but because the lesson they taught is an essential part of the cultural heritage of reference on which the hoped-for future rescue of our culture, or another's, depends today.

When we look across the intervening centuries, from today, to the foolish people of Boccaccio's Florence, or the rampant brutishness which dominated so much of the 1511-1648 interval of European culture, compare *Don Quixote's* fantasy-life with that typical of the "Baby

Boomer” generation which has come to dominate the U.S.A., the Americas generally, and Europe, during the course of the recent four decades. Think of the fiftyish-to-sixtyish “Boomer” of today, with his fugues of denial, his flight from the reality he or she is unwilling to face, into a kaleidoscopic array of psychopathological “comfort zones.” The times and context are different, but the virus of decadence, infecting another culture of different specifics, has comparable, if functionally different results.

So, Cervantes’ characters are specific to Spain of that time; but, the viruses of old diseases, although evolved, affect the susceptible of today to similar, or worse degree. Look, thus, at the France of Cervantes’ predecessor, Rabelais, not overlooking the depraved madness of the reign of Henry II, or the England of sex-crazed Henry VIII, or the madness of the duped Elizabeth I in such follies as her role in the Essex affair which cleared the way for the alien Paolo Sarpi’s takeover of England through such assets as the brutish and infinitely corrupt Sir Francis Bacon and the Orwellian Thomas Hobbes.

Such were only typical aspects of the times of those gracious fools Erasmus, More, Rabelais, Cervantes, Marlowe, and Shakespeare in their time. To know their time, is to relive that history as they experienced it through the eyes of Noble Folly. We today, again, have our “sheep of Panurge”; they are a distinct species, called “Baby Boomers,” but there is a parallel to the modern echoes of Don Quixote and Sancho Panza, in these decadent days of our awful torment today. Many things have changed radically, as one specific place in the history of living society succeeds and breeds another, but the awfulness of death and decadence, that which takes away human life, remain as the final judge of those who allow themselves to remain fools such as the rulers of Inquisition-ridden Spain, or the dupes of such Hermann Goering successors as the Synarchists of today.

A bit later here, I shall focus more closely, on the subject of the specific differences among similar comparable effects.

The most distinguishing specific quality of each of these gracious Fools, is not only that they reject and ridicule, but also understand that insanity. They express afresh the specific objection made by Plato against the Classical tragedians of the Athens of his time. Excepting the case of Aeschylus’s *Prometheus Bound*, and the case of Ulysses in the Homeric literature, the lack of what Friedrich Schiller prescribed as the “Sublime,” is the crucial moral failure of the usual pedagogues, critics, and would-be imitators on the subject of tragedy in general. The “Sublime” (German: *Erhabene*) is nothing different from Plato’s view of the requirements of a study of history, and of the related notion of the immortality of the

soul, as this conception was refreshed by Moses Mendelssohn. The cases listed are, each and all, expressions of the principle of the Sublime. It is the Sublime laughter of Erasmus, More, Rabelais, Cervantes, Marlowe, and Shakespeare, as in the dialogues of Aeschylus’s *Prometheus Bound* and Plato, earlier, which is the model for the study and truthful portrayal of the true history of mankind.

I explain that point of the remaining pages of this report. My use of the “fish-bowl” fable is an example of the principle underlying the efficiency of the Sublime.

I continue now as follows. I begin the following piece of pedagogical discussion with the relatively simpler aspect of the Sublime, as viewed from the standpoint of physical geometry. Then, I proceed, in the remainder of this section and that concluding part which follows, to the subtler expression of the same principle, as in the Classical practice of art and statecraft.

‘The Rules of the Game’

In my case for the “fish-bowl” fable, I call attention to the insanity inherent in a deductive form of Euclidean geometry’s arbitrary adoption of so-called “self-evident” definitions, axioms, and postulates. With such a framework, as that of Descartes, Newton, and the Aristoteleans and empiricists generally, it is assumed that nothing may be alleged to exist outside the bounds of the deductive latticework of theorems consistent with that set of *a priori* assumptions. For that unfortunate, the true believer in such a scheme of things, those assumptions therefore define his notion of a specific, functional kind of a logical boundary of the universe.

The widespread, absurd notions of “mathematical infinity” associated with such reductionist ideologies, are clinically typical of the psychopathological state of mind common to the Aristotelean, empiricist-positivist, and existentialist of today.

Such a reductionist’s scheme allows for the existence of a sub-universe, within which logically existing objects and forms of behavior may express a still narrower set of boundaries of the victim’s self-inflicted mental prison, as by the adoption of certain axiomatically adopted rules of play. For example, the recent forty years of economic, social, and moral decadence of the U.S.A. and United Kingdom, are associated with a special set of assumed rules such as the conceits, that “post-industrial society” is good, and that wildly empiricist modalities in monetary action, rather than physical-economic action, are the primary determinant of the improvement of well-being of the society as a whole. The effects so generated over the recent four decades, have been precisely contrary to the

outcome assumed by those who have adopted, and acted according to such arbitrary, aprioristic, or quasi-aprioristic assumptions. Such a saddening outcome illustrates the principled form of real-life tragedy in general.

The way in which children, for example, are induced to play prescribed games, “by the rules,” shows us those vulnerabilities of the mind by means of which the population as a whole may be induced to act under the influence of its effort to play and win that childish game which is such a falsely imagined universe, rather than in the real universe in which they are situated. This is the root-mechanism of tragedy of even entire nations. Such is the import of the statement to Brutus by Shakespeare’s Cassius, “that we are underlings”: They work within the existing ideology; but, thus, even when they attempt to rearrange the furniture of that ideological house, rather than removing the ruling error of that culture, they only make bad matters worse, as Shakespeare’s *Julius Caesar* aptly illustrates the point from real history.

Yet, even when doom is pounding on the sally-port where delusion reigns within, as in the domain of today’s dumbest President in U.S. history to date, Dummo, who is not to be mistaken for anything as useful as a member of the Marx-ist entertainment family, says that since his actually failed policies are the best in the world, the remedy for short-falls in performance is to increase the emphasis on precisely those policies. If the majority of the population refuses to face the virtually self-evident reality that this present occupant of the institution of the Presidency is not only a virtual babbling idiot, but a very mean-spirited, and often sadistic person, as well, and would even vote him into office for a second time, that people will have no one as much as themselves to blame for the consequences of their folly. The tragedy is not that they have such a President, but that they are so ridden by the folly of their fish-bowl mentality, that they are impelled to make such a disastrous choice.

Games! Games! Games played by childish fools such as Dummo. Dummo is a sickening symptom of that disgraceful decadence of our nation’s culture which disgusts the world at large today; but, it is not so much a judgment on President Dummo as upon the folly of the national mass of fools who are prepared to support, condone, or even prefer his re-election to a new term.

The failure of the form of economy assumed by the reigning pattern of assumptions during the recent four decades, shows that the real world has been proceeding according to a form of cause-effect assumptions contrary to the presumed benefits of the adopted, aprioristic ideal scheme. Such evidence indicates that the real universe exists “outside” the universe of the ruling assumptions of that society during that preceding interval. Therefore, in

this way, that society is doomed by its own assumptions, and can not be rescued, except by acting in an implicitly “revolutionary” way, by going outside the bounds of those currently reigning assumptions. If not, if society chooses to defend the erroneous aprioristic rules of its childish games, rather than replace them in ways which negate the policies responsible for the looming crisis, the society is doomed by its own choice. Unless it were willing to overturn the relevant, pathological element of its most cherished axiomatic belief, it might not even survive.

In other words, then, we have the following.

Like our incumbent (and greatly encumbering) President Dummo, the true believer’s reaction is to act according to his fixed set of fanciful, axiomatic-like rules, rather than adducing conclusions, bearing on critical, ontological judgment of the quality of those rules themselves, from a scientific assessment of the evidence. If “free trade” fails, for him there must be an intensification of “free-trade principles.” Why? “Because they will always work,” even when they have precisely the opposite consequence. If “free trade” cuts prices, “That is good, because ‘cheaper prices always help the economy,’ ” even when the price falls below the actually incurred cost of production! When cutting taxes on upper-income brackets of speculators pushes the nation into bankruptcy, cut those taxes still deeper, because “eliminating taxes will always bring greater prosperity.” “We Baby-Boomers will not be pushed into returning to the ways of our fathers’ generation.” Thus, like our poor Dummo, George W. Bush, Jr., did the children of fabled Hamelin follow the piper, out and away, perhaps never to return to that residence again.

Such playing of childish games, has been the mass behavior of the increasing majority of U.S. voters, and others, over the recent forty years of following generally accepted, popular delusions.

Let us treat the series of pedagogical examples given immediately above as just that, and now recapitulate the essential argument to be made in the following terms. We consider the exemplary significance of the work of Bernhard Riemann for a science of physical economy.

Enter, Riemann

The crucial contributions of the leading scientist Bernhard Riemann (1826-1866), were the outcome of chiefly Nicolaus of Cusa, Johannes Kepler, Gottfried Leibniz, and Carl Gauss before him (with numerous contributors in that same trend included in that interval). His crucial, revolutionary importance for all of modern physical science, is defined, paradigmatically, on essential points, by his celebrated 1854 habilitation dissertation, on the sub-

Dummo is a sickening symptom of that disgraceful decadence of our nation's culture which disgusts the world at large today; but, it is not so much a judgment on President Dummo as upon the folly of the national mass of fools who are prepared to support, condone, or even prefer his re-election to a new term.



*President Dummo:
George W. Bush
in Iraq.*

White House Photo/Tina Hager



The Marx-ist entertainment family: Groucho, Chico, and Harpo—a far more useful group than the unfortunate Dummo.

ject of “The Hypotheses Which Underlie Geometry.” The essential step forward embodied in this work, is that the notion of dimensionality in physical processes, must be limited to discovered universal physical principles which, as what he terms, in German, *Geistesmasse*, have been validated as universal, that by a sufficiently unique quality of physical-experimental evidence. The popular notions of space, time, and matter, are thus excluded by competent modern science forever after, leaving only Riemann’s notion of physical-space-time in their place.

This notion of physical-space-time, is not claimed as a final, fixed definition of the known universe. Rather, to state the matter in a choice of concise language, new discoveries of that quality will expand the definition of the universe, an expansion which we must expect will result in a new value for a “unit of action” corresponding to Leibniz’s physical-geometric definition of universal physical least-action within an implicitly complex domain.

In plainer language, the practical significance of this is that we know the universe only to the degree that we have discovered and mastered certain among all of the powers contained within it. These known powers are experimentally validated universal physical principles of action, by means of which man’s power over his universe, as Plato defines power, is increased to the effect of implic-

itly raising the level of potential relative population-density of the human species.

The scientist who has come to know that much about the universe, also knows that the picture is not complete; there remain disturbing anomalies in the total evidence, as the existence of hitherto unknown, additional powers are merely typified by evidence of matter/anti-matter reactions. What we know, is that the universe is organized for our purpose as the complex domain implies, and that progress results in man’s increased power, as expressible in terms of Leibniz’s notion of universal physical least action.

The fact of our certainty, that our knowledge of the real universe is limited in scope, forces us to think in terms of what we name “phase-spaces.” For example, there is the real universe which no one shall perhaps ever know completely, as distinct from what we presently do know with a practically reasonable degree of certainty. Thus, we say, that the universe as we know it, is for us, as for Riemann, functionally, only a phase-space of the implied dimensionality of the real universe.

We also employ the term “phase-space” in a slightly different way. For example, we may distinguish experimentally among abiotic, living, and cognitive (noëtic) processes. The latter is a reference to the powers of cre-

ative discovery of newly known universal physical principles by the individual human mind. This division among three types of phase-spaces was already known within the bounds of ancient Classical Greece, and has been given a richer meaning by aid of the discoveries of the celebrated biogeochemist V.I. Vernadsky. These kinds of phase-spaces are respectively distinct, as they are defined by unique-experimental modes, but nonetheless interact in a universal, hence multiply-connected way.

The Sublime in Classical Art

Now, that said on background, return to the matter of *psychological* phase-spaces, the domain of Classical artistic composition and the scientific side of politics. We must consider three broad, principal classes. Those entail known principles, first, which constitute actual, but limited knowledge of the real universe. In addition, there are those assumed principles which are false. There are, third, principles which bear on the expansion of actual knowledge of principles of the real universe, including those principles yet unknown. In all civilizations, there is a certain mixture of the first two. In rare cases, up to the known evidence of the present time, there is a grasp of the implications of the third class, as I point in that direction here and now. The third of these classes is the location of Schiller's Sublime.

Usually, the combination of parts of both of the first two ranges of phase-spaces, defines a social-psychological phase-space with the characteristics of what I have defined, pedagogically, as a cultural (e.g., social-psychological) fish-bowl. The practical importance of making that and related distinctions, is shown by considering two contrasting types of modern historical effects of such combinations of relatively valid and false axiomatic assumptions.

Take the case of the shift of the characteristic features of the U.S. economy, from the relatively viable practices of the Franklin Roosevelt legacy of 1933-1963, with what has shown itself to be the systemically self-doomed character of the trends of the 1964-2004 interval to date. During the 1945-1963 interval, the post-Franklin Roosevelt system was gravely flawed, morally and otherwise. Nonetheless, the underlying trend in the economy was along an upward trajectory, thus reflecting the changes to this effect introduced, or reintroduced under President Franklin Roosevelt. With the onset of the U.S. official war in Indo-China, and the associated rock-drug-sex youth-counterculture of the 1964-1972 interval, an overall change in systemic character of the economy had been introduced and somewhat consolidated as a trend. Since the onset of that latter phase, especially since the radical changes in the monetary-financial system of 1971-1972,

and the added radical changes, such as "deregulation," in physical economic policy during 1977-1982 and later, the interrelated economies of the Americas and Europe were on a systemic track toward self-inflicted doom: doom in the sense of true Classical tragedy.

To understand the mass behavior of the U.S. population today, we must focus immediately on the principal effects of the experience of a succession of four adult generations: that born approximately the end of the Nineteenth century, the adult generation of the post-World War I babies, the adult generation of the post-World War II babies, and the young adult generation of today. I focus principally on the importance of the 18-25 age-group of today.

The delusions predominant among the adults of the age of Wilson, Coolidge, and Hoover, have embossed on their children's mental character the successive experience of the disgusting decadence of the "Flapper Era," and its consequence, the terrible psychological payment exacted from them for that "Era," the shock of the 1929-1933 Depression.

Their children's generation experienced the Roosevelt-led recovery from the Depression and the U.S.-led victory in World War II, but they also experienced the terrorizing right-turn in life, which erupted as a coincidence of the nomination of Harry S Truman, as an ailing President Franklin Roosevelt's successor. They experienced the entry into the right-wing utopian's nightmare of Truman's adoption of Bertrand Russell's 1940 doctrine of preventive nuclear warfare; but they also experienced sweet relief which military traditionalist, and anti-utopian President Eisenhower brought, mixed with the utopian economic-policy follies of Arthur Burns.

The members of their children's generation, the legendary "Baby Boomers," were taught to be smart, but never "blindly" tell the truth, or act upon it ("Lest the FBI come to eat your father because of what you say in school, or in front of our infinitely nosy neighbors!") In the aftermath of "The Bomb" and the legacy of Truman's offspring, called "McCarthyism," we bred those children to become an adult generation of self-doomed sophists.

The entry of the generation of the 1950's juvenile and adolescent sophists into young-adulthood was heralded by the series of successive shocks typified by the pro-fascist Allen Dulles's utopian right-wing adventure, the Bay of Pigs, by the outgrowth of the Khrushchev-Bertrand Russell negotiation of the 1962 Cuba Missiles Crisis, the right wing's assassination of President John Kennedy, the launching of the right-wing utopian dive into folly, which was the official Indo-China war, and the assassinations of Martin Luther King and Presidential pre-candidate Robert Kennedy. These and related terrors of the time, prepared the way for the takeover of the U.S. government

by the utopians grouped around the “Southern Strategy” of Richard Nixon. Then came the destruction of global economic sanity by the successive steps of 1971-1972 toward destruction of the post-war monetary system.

That succession of 1961-1972 shocks produced what became known as the rock-drug-sex youth-counterculture of the mid-1960’s. This was in fact an outburst of mass-insanity, largely orchestrated, among the generation of those entering leading universities during this period. Not all went to the depths of that countercultural orgy of the times, but the political activists associated with that cultural paradigm-shift, became the cutting edge of the most savage innovations which came to be either advocated, or tolerated by the majority of that generation’s more influential strata.

What had happened to the “Baby Boomer” generation was the combined product of a fear-driven, mass-psychotic flight from the reality of the world’s most productive culture, a reality typified by the U.S. in the aftermath of the Franklin Roosevelt recovery, into a nuclear-armed, post-industrial utopia shaped in the image of the perverted fantasies of H.G. Wells and Bertrand Russell, and such perverts unleashed by Russell as the Huxley brothers, George Orwell, and such Russell followers as the “cybernetics” cult of Russell disciples such as that horned-staff-wielding witch, the late Dame Margaret Mead and her kind. “The Children of the House,” who saw themselves as the prettiest generation of them all, the “Golden Generation,” were turned, by such brainwashing, into the collective, Dionysian monster dedicated, wittingly or not, to the destruction of the House itself.²

Science itself was replaced by the lunatic science-fiction cult of “cybernation.”

Looking at these psychological effects in physical terms of reference:

As long as the morally and intellectually downward trend of changes is in the direction of only decreasing the required uphill rate of universal physical least-action in the economy, the system, however otherwise flawed, was viable. It is when that direction was reversed systemically by 1961-1972 terror and the ensuing post-1963 developments, that we have such relevant cases as the doomed fish-bowl, as in the case of the self-doomed, present

2. This refers to such directly observed occasions as a Bucharest Conference on population-control, during which awkwardly lumbering Dame Mead took hostile pursuit, wielding said witch’s staff with mayhem intended, of the athletic, nimble, and merrily laughing Helga née Zepp (later Helga Zepp LaRouche). A veteran LaRouche hater in her haunts at Columbia University and (ostensibly on exhibition) at the New York Museum of Natural History, the beastly Dame was occasionally observed by eyewitnesses who reported her as in full display of a kindred stick and temperament.

world monetary-financial system of today.

For example, virtually the entirety of the generation which came to adulthood after the 1962 missiles-crisis and the assassination of John F. Kennedy, most notably the so-called “’68’er” generation, is viciously incompetent in what were formerly considered the rudiments of managerial competence in economics practice. The most crucial observation to be made, is: the physical side of increase of the *per-capita* output of net wealth escapes them. The subject bores them to the point that repeated allusion to relevant facts of the matter evokes an angry outburst tantamount to, “Stop talking about it! I am telling you for one last time: ‘We don’t go there!’” “Don’t talk about producing wealth; bring in the money!” These kinds of knee-jerk reactions among managers from the Class of ’68, are tell-tale clinical markers of the way in which a pathological phase in culture is reflected in the personal behaviorisms of the individual. It is a symptom of what Yale’s Dr. Lawrence S. Kubie identified as “the neurotic distortion of the creative process.” That creative process, as (predominantly) absent in the general culture of the “’68’er” generation (compared to the preceding, admittedly flawed generation), is the location of the specifically human quality which Schiller’s argument associates with the concept of the Sublime.

The pathology of 1964-2004 to date, is comparable to both the decadent culture of the Emperor Diocletian’s code, as echoed in the “zero growth” mentality associated with the most reactionary among the medieval guilds, the Luddites, and the most stubbornly backward of the organized crafts today. In ancient and medieval society, and among the Luddites and their kind, the psychopathological trait corresponded to such expressions as, “I simply do as my father and grandfather did before me.” So, the fathers and mothers of today’s young adults eat their children, by spreading such the pathological ideologies of the now-aging “’68’ers.” The stubborn hostility to creative innovation in terms of principles of physical action, as reflected in such cases, as among the Baby-Boomer “ecologists” and their dupes today, is the “zero technological growth” state of mind commonly reflected in the mass and related behavior of, in particular, the “’68’er” generation today. This induced, pathological state of mind and morals, is not only the characteristic behavioral trait of the so-called “ecology movement.” It is also, more broadly, a general correlative of those other, pathological forms of mass behavior associated with the fish-bowl syndrome among society’s currently reigning Baby Boomers.

In all this, the most deadly feature of the delusions which have taken over the presently reigning “Baby-Boomer” generation of the Americas and Europe is the fact that that generation is not a true body of individuals;

it is a collectivist mentality, a conformist, collectivist generation, converging upon the extreme of Aldous Huxley's *Brave New World* and his crony's, George Orwell's *1984*. Their extreme, and extremely labile notion of "democracy" as a truth-free reign of trends in mass-opinion, confronts us with a truly Orwellian image of the culture of the U.S.A. and Europe today. What makes this worse for the U.S.A., than even Europe, is the delusion of American "rightness," that we are right because we are the U.S.A., not because we are right in truth. The virtually imbecilic role of President George W. Bush, Jr. reflects this kind of dementia. The fact that a large number of citizens would even consider re-electing so obvious a virtual idiot-prince as king, is proof of a corresponding mass-dementia in the population at large.

Thus, we have now reached the outer limit of the continued existence of a European civilization which continues to tolerate the mass-insanity so induced in the so-called Baby-Boomer generation.

Yet, the situation is not hopeless. The now-inevitable collapse of the present world monetary-financial system, shuts off the source of psychic sustenance on which the self-confident reign of this mass-psychosis depends. Such points in world history have always been monstrously dangerous; the threat of a global dark age today is as great, or greater than at any known time in earlier history. It is also a moment when the discredit which the prevalent delusion of the U.S. is now heaping upon itself, means that the popular perception of the world depression now already onrushing in fact, weakens the collective self-confidence in that reigning delusion which rules the Baby-Boomer generation's elites. It creates an opening for a new cultural paradigm-shift, turning back toward what may be judged the best of what we had during the 1933-1964 interval, while debriding those influences which had misled our culture into what became the follies of the Baby-Boomer generation's reign. It is also a time of great danger to civilization at large, because the spokesmen for such Baby-Boomer ideologies are now so desperately desperate.

By seizing the opportunity to uproot and debride those fictitious axiomatic assumptions which define the Baby Boomer's reign as life in a vast goldfish-bowl carrying its contents to disposal in a cultural cess-pool, and by recognizing the impacts transmitted by that history embedded in the transmitted cultural experience of successive preceding generations, we are able to find our way back to reality, and, also to learn the lessons which open up to us the prospect of a future better than that mankind has had until now.

That goal may be achieved only through a sense of the Sublime. The agency of the Sublime is there; but, you must work to free its potential to become the actuality of

generations now emerging. As in all discoveries of experimentally validated universal principle in physical science, in the matter of social processes, it is by detection and mastery of the clinically definable anomalies of popular opinion and practice, that the need for discovery of a beneficial change is prompted, just as Kepler first adduced the universal principle of gravitation from a paradoxical anomaly in the normalized orbit of Mars.

To recognize that the Baby-Boomer generation's grief is the source of its presently acute and worsening state of sickness, is the first step toward curing our culture of an imminently deadly cultural sickness. Rabelais would concur. That discovery must lead to the next step, the discovery of the cure.

4.

The Sublime As Principle

To complete the picture which has been in the making here thus far, begin with two examples of the role of the Sublime in political history. The first, the account by von Schlieffen and some complementary sources on Frederick the Great's defeat of the Austrians at Leuthen on December 5, 1757, and my wife Helga Zepp LaRouche's in-depth attention to the influence on Friedrich Schiller's studies in depth, of both the war of Spain in The Netherlands and the Thirty Years' War, in shaping the Prussian role in the defeat of Napoleon Bonaparte's 1812 invasion of Russia. These two clinical cases, when compared with Schiller's insights into the actual characteristics of the Venice-orchestrated 1511-1648 religious warfare, including the Thirty Years' War, serve as key benchmarks of a single piece, which provides insights into the nature and role of the principle of the Sublime for today.

First, the implications of the battle at Leuthen.

The so-called "Seven Years' War," which was the broader context in which Frederick's war was fought, was an expression of the struggle of the British East India Company of then-youthful Lord Shelburne, to establish the basis for a new world empire, intended to succeed in perpetuity beyond the point comparable to the time the Roman Empire had failed. The Venice-style British game, was to create a situation on the continent of Europe, in which the continent would become unable to unite to challenge the imperial financier and maritime power of the emerging British Empire. The isolation of France, and the engaging of Prussia, Russia, and Austro-Hungary in the attrition of perpetuated conflicts, was a leading feature of London's neo-Venetian-oligarchical

policy of “divide and rule” over its intended continental, and North American victim.

The crushing of the aspirations of the British colonies in North America, and the destruction of France, were Shelburne’s leading objectives during the period of the transition from the George II of that time (not the U.S. “George II”) to George III, especially from the time of the 1763 Treaty of Paris, onward. The defeat of the continental alliance against Prussia, as played from William Pitt (the Elder)’s London, was used as the opportunity for a process culminating in two World Wars on the continent of Europe, and, more immediately, the distraction of France’s attention from British imperial undertakings in North America and India.

The notable feature, for our purposes here, of Frederick’s victory at Leuthen, is the way in which Frederick, facing a professionally capable Austrian force nearly double his own troop strength, twice outflanked, and routed that enemy force on that day. Notably, the Austrian force commanded by Charles of Lorraine was deployed for a Cannae-style flanking operation against Frederick; thus, he outflanked the would-be flankers’ seemingly irresistible, Classical battle-plan.

Relying on his confidence in not only the quality of his troops and their commanders, but relying also on his certainty of their confidence in him, he deployed them abruptly, in a great breaking of ranks and scampering, to regroup in full force on the Austrian flank. Frederick was relying on what came to be known later, under Scharnhorst and “old” Moltke, as the voluntarist principle of *Auftragstaktik* (e.g., mission-orientation tactics), the most essential of the doctrines upon which German military excellence of training and discipline was premised, until the practice of the doctrine was banned in more recent times. The use of this added dimension of capability of his forces, made his approximately half, more than double for the results of that battle that day.

That is not merely a military principle. It is the application to the domain of military practice of the most fundamental principle of scientific progress, artistic achievement, and is the principle which my associated LaRouche Youth Movement practices as a political force more than twice as effective, *per capita*, as any other political organization on the field of political campaigns today.

As a matter of strategy and tactics, the principle illustrated by the case of Frederick at Leuthen, is recognizing that an otherwise well-trained adversary has shown himself to be a victim of his own fish-bowl mentality, to the extent that he fails to consider the possibility of a reality outside the bounds defined by his fish-bowl mentality. In the comparable case of Lazare Carnot, the modern author of the concept of strategic defense, Carnot’s leading

France to victory over a supposedly unbeatable mass of all the invading armies of Europe, the same principle applies, including Carnot’s leading role in a revolution in military technology made possible by his associates of Gaspard Monge’s pre-Cauchy leadership of France’s Ecole Polytechnique. This legacy of Carnot and Scharnhorst was imperfectly echoed by von Schlieffen’s famous Classical military work on *Theory of the Flank*, and in earlier practice, by William T. Sherman’s playing hammer to Grant’s anvil in flanking the Confederacy in its final defeat.

As Helga Zepp LaRouche researched and reported on this, the crucial development leading to the defeat of Napoleon’s attempted conquest of Russia, was the contribution of an in-law of Friedrich Schiller, von Wolzogen, who adduced the proposed Prussian plan for defeating Napoleon, from Schiller’s elaborated historical studies of the Spanish war in The Netherlands and the related case of the 1618-1648 Thirty Years’ War. This approach was adopted by the circles of Scharnhorst, and presented to Czar Alexander I by Prussian advisors vom Stein, von Clausewitz, *et al.* This became the Classical strategic defense of Russia, which led to the downfall of Napoleon Bonaparte, the policy of strategic defense employed by the Soviet Union during World War II.

This was the same concept of strategic defense which I had proposed, for U.S. strategy toward the Soviet Union, as part of my 1980 Democratic Presidential election-campaign, and which I recommended, with qualified success, to the immediate advisors of the President Ronald Reagan whom I had met during a campaign event in New Hampshire. This was named by President Reagan as his “Strategic Defense Initiative.” It was the Soviet refusal, by Soviet General Secretaries Andropov and Gorbachev, which led, as I had warned the Soviet government, to the 1989-1991 disintegration of the Warsaw Pact and Soviet Union itself. I had warned the Soviet government’s representatives to me, in the back-channel discussions of February 1982, that rejection of President Reagan’s proffer, were he to make it soon, would mean that the Soviet economy would disintegrate within about five years. It required six years. Instead of preparing to fight an impossible war, flank the problem according to the same political principle which proved successful, in Cardinal Mazarin’s hands, in securing the seemingly impossible peace of the 1648 Treaty of Westphalia.

These examples are each illustrations of the practical working of Schiller’s principle of the Sublime.

Lycurgus vs. Solon

Friedrich Schiller was a towering genius of his time, standing above all others, including those numerous peers who relied upon his wisdom in matters of art and

The provocation of the powers of creative insight into the immortal domain, provokes the passion which may uplift a person, an entire nation, in times of even horror such as the reign of the Inquisition or its successor, Adolf Hitler. It is by



EIRNS/Karen Erlichman

resort to the Sublime, that the great advances in man's power over nature are accomplished, and, by the same means, victory in seemingly impossible battles.

LaRouche Youth Movement sings and organizes at the Democratic Convention, Boston, July 2004.

statecraft, in the most notable productions of poetry, drama, and historiography thereafter. His dramas are impeccable fruits of historical insight applied to scholarship. The most simply accessible introduction to his political genius, is found in his famous lectures, as Professor of Universal History at the University of Jena. Typical is his theses on the subject of the contrasted constitutions of the tyrant Lycurgus and the noble Solon. As Schiller emphasized on that occasion, European history is of a single piece, traced from the outset as the unfolding of the conflict between the opposing forces represented, respectively, by Solon and the Lycurgus whose tyrannical system of brutality was, in historical fact, chiefly the product of the evil Apollonian Cult of Delphi.

Riemann must have nodded at Schiller's approach to defining European culture as a specific kind of organism. It was an approach consistent with the concept of *Geistesmasse* presented by the Schiller admirer, and Kantianism opponent Herbart, who influenced Riemann on this account. In brief, the significance of this view of European culture is the same view of the nature of universal physical principles which recognizes a discovery of an experimentally validated, universal physical principle as an object of the mind, an object which often, appropriate-

ly, bears the proper name of a relevant personal discoverer. European civilization, as Schiller defined the conflict between the legacies of Solon and Lycurgus, is a social process to be viewed as a distinct single organism, with distinct kinds of principled species-characteristics in its development as a process.

This integrity of European culture is defined principally by its positive qualities, but positive qualities in organic, mortal struggle against its infestation with a contrary, malignant current. This conflict between good and evil in ancient historical Greece, was between the legacy of such figures as Solon, Thales, and Pythagoras, Socrates, and Plato, and their principal adversaries, the Phrygian Dionysos and the Delphic Apollo. The cult of Dionysos is the root of modern fascism, a.k.a. Synarchism, and the history of sophistry, in its various manifestations, such as modern Anglo-Dutch Liberal parliamentary (and *parla-dementary*) empiricism, in European culture, flows essentially from the Delphic cult of the priests of Apollo. It is the manner and method which the best of European culture deploys against the insolent force of evil, which defines the continuity of European culture as a functionally distinct object of the mind in the history of our planet. Schiller's counterposition of Solon to Lycurgus typifies this point.

The conflict to which I have just referred, arises naturally from a certain conflict between immortality and mortality. The human individual, by virtue of those powers of discovery of principles which lie beyond the direct access of sense-perception, such as experimentally validated universal physical principles, is, on that account, implicitly immortal. However, he or she inhabits a mortal existence. True moral sanity is expressed as the quality of functional reconciliation of the two polarities. To suppress, or even diminish the former, the spiritual, immortal aspect, in favor of the piggish demands of the vulgar senses, is the root of human bestiality, the root of what is justly called evil.

Thus, European civilization, by virtue of that emphasis on discovery of knowledge of universal physical principles, which we associate with the method of Plato's Socratic dialogues, places that civilization into conflict with the piggish side of mortality (e.g., "original sin") in a specific way. This is in absolute agreement with the central feature of Christianity as defined by the Apostle Paul, for example, as in 1 Corinthians 13. This should not astonish us, because Christianity emerged around the figure of Christ within a Classical Greek tradition, in resistance to the evil which was the Roman Empire. In Christianity, man does not negotiate a business contract with the Creator; rather, man breaks with the need of those fences which keep pigs from wanton folly, and is governed, instead, by that love of the individual's immortal mission which is mortal man's atonement with the Creator, as Plato's *Timaeus* already implied this, and as Plato's Socrates asserted this quality of *agapē* in opposition to the figures of Thrasymachus and Glaucon.

This conflict is the true nature of man in his mortal circumstances. It is the conflict the human individual and his society must resolve, to the effect that the immortal always governs the mortal. This is the functional essence of the situation of European culture to date.

Look again at the referenced battlefields from this vantage-point.

The immortal side of man is expressed only by the discovery and practice of those universal principles by means of which man acts on the real universe, rather than merely reacting to the sensory shadows of the unseen. This is to point to man's Promethean nature, as Aeschylus's Prometheus was in perpetual conflict with the evil tormentor, the Olympian oligarch Zeus. By denying man the right of access to discovery of universal physical principles, "ecologist fanatic" Zeus would keep mankind in the status of herded cattle, rather than men and women. It is through the participation in the efficient use of man's creative potential for discovery and use

of universal physical principles, that mankind expresses his spiritual nature, his immortality, his escape from the bounds of eternal piggishness.

Hence, in European culture, the essential conflict is between Prometheus, on the one side, and the evil ones, Apollo and Dionysos, on the side of man's degradation to the sensual bestiality of the materialist and existentialist.

Here stands the Sublime.

The solution to every systemic problem of society, is to awaken the people to remedies which are to be found only in that spiritual domain expressed as discoveries of physical-scientific and Classical-artistic qualities of universal principles. The seemingly miraculous achievement of the end of a 1511-1648 cycle of religious warfare in Europe, through the essential principle of agreement embodied in the 1648 Treaty of Westphalia, typifies such remedies. The use of the Sublime, in its expression as a higher principle of action, by Frederick at Leuthen, Wolzogen *et al.* in the matter of Napoleon's Russian campaign, and Schiller's response to the evidence of the American Revolution of 1776-1789 in his Jena lectures on European civilization, are typical of the work of the principle of the Sublime.

The Sublime is, in its simplest aspect, the shift of the individual mind from arbitrary rules of behavior lodged within the domain of sense-certainty, to the higher human faculties typified by original discovery of an experimentally validatable, hypothesized universal principle.

This phenomenon has an emotional aspect, a certain quality of passion peculiar to nothing else. It is a quality of disposition for such passion to which Shelley refers in his essay, "In Defence of Poetry," where he identifies this passion as associated with times when there is an increase of the power for imparting and receiving profound and impassioned conceptions respecting man and nature. The distinctive quality of the work of Dante Alighieri, Petrarch, Boccaccio, Erasmus, More, Rabelais, Cervantes, and Shakespeare, in their time, and Lessing, Mendelssohn, Schiller, Mozart, Beethoven, *et al.*, later, is that the provocation of the powers of creative insight into the immortal domain, provokes the passion which may uplift a person, an entire nation, in times of even horror such as the reign of the Inquisition or its successor, Adolf Hitler. It is that passion which places a smile on the face of the persecuted and other oppressed in the worst times; it is that smile which empowers a wretched people to lay the foundations for change to a better future.

It is by these same resorts to the Sublime, that the great advances in man's power over nature are accomplished, and, by the same means, victory in seemingly impossible battles.

A Shakespeare Dialogue
ACTING ON
THE STAGE OF
HISTORY



ERNST/Fletcher James

Will Shakespeare's Mission Be Ours

by Stanley Ezrol

*Rumor is a pipe
Blown by surmises, jealousies, conjectures
And of so easy and so plain a stop
That the blunt monster with uncounted heads,
The still-discordant wavering multitude,
Can play upon it.*

— Spoken by Rumour,
Prologue to "Henry IV, Part 2"

We, are now confronted with completing the great task which was the mission of our beloved Will Shakespeare.

Four centuries of gossips have claimed, variously, that our Will either never existed;

Or, that he did exist, but was a barely educated clerk, a prop boy, a petty actor, a merchant, or almost anything,

but what he was, and that the plays and sonnets, which have inspired four centuries of English speakers, Germans, and all humans not renegade against their kind and their Creator, were actually produced by some or another fawning courtier;

Or, that he did write what he wrote, but that he himself was an ambitious bum-sucker, whose every word was designed to serve, flatter, or manipulate some potential patron at court.

Against this four centuries of gossip (often called "scholarship") we have our knowledge of our Will, but no

Southwark and the Globe Playhouse, London, 1647 (labels of Bear-Baiting and Globe arenas are inadvertently reversed); Shakespeare statue by John Quincy Adams Ward, Central Park, New York City, 1972.

evidence: No documents, no letters beyond the most perfunctory legalisms written by our Will. Not a single manuscript penned by Will's hand (with one possible exception: several pages of a play, *The Book of Sir Thomas More*, apparently written in haste by a group of playwrights). No contemporary report of any but the most routine details of Will's life.

Thus, this heap of surmises, jealousies, and conjectures has been used to justify the right claimed by four centuries of editors, producers, and directors, to rearrange, cut, paste, and mangle Shakespeare's work at will, for their own purposes of the moment. Kenneth Branagh, a recent leading figure in commercial Shakespeare film production, for example, explained to me at a 1991 dinner where he was presented with the "William Shakespeare Award for Classical Theatre," that he had mangled Shakespeare's *Henry V*, to produce a movie that Desert Storm supporters would use as propaganda in their cause, because "the play [Shakespeare wrote] simply didn't fall into the scheme for it that I had in relation to how one might regard a classic movie structure." After all, he might have thought, scholars have proven that Shakespeare really had no purpose in writing it the way he did anyway.

Our Will's Mission

And yet, we know our Will. How? As he said, "The play's the thing." We have what the gossips overlook, or twist beyond recognition, that without which none of these gossips would profit from their repeated murder of our Will: the plays, the sonnets, and the poems. We also have a fair idea of the massive historical crisis during which Will worked. We know something of his contemporaries, friends and associates, and, in part, what they did, what they wrote, and the wars, overt and covert in which they fought.

Will's publicly known theatrical career began in about 1592 and was, effectively, over by 1613. In that year, dur-



Shakespeare's circle included the playwrights and poets Christopher Marlowe (above, left) and George Chapman (above, right), and scientists such as William Gilbert (below, right). Gilbert's experimental 'On the Magnet,' shown below, lauded technological development, while advancing a hypothesis that influenced Kepler's theory of the planetary motions.



ing a performance of *Henry VIII*, the Globe Theater, in which Shakespeare was a partner, burned to the ground, much to the delight of one Henry Wotton, a peculiarly connected witness to the blaze, who promptly wrote his nephew "to entertain" him with the story. At that time, Shakespeare completed his retirement from the London scene and returned to his home in Stratford-on-Avon, where he died, at age fifty-one, in 1616.

In this period, Will's England was engaged in a conflict over the soul of Europe. The naive or malicious gossips portray this as a conflict between "Catholic" forces, led largely by the Spanish Inquisition, opposing the "Protestants," including the Church of England, the Lutherans, the Calvinists, the Huguenots, and the rebels of The Netherlands.

The actually significant battle-lines, however, were not Catholic versus Protestant, any more than today's battle is one between "Judeo-Christian" and Muslim. What Shakespeare and his collaborators were involved in was a battle to continue the work of the Fifteenth-century Renaissance, that is, to organize the world into a system of Commonwealths—nations on the model of Louis XI's

France, dedicated to the common good of all of their people, on all of their territory, for all time.

As we know from Shakespeare's work, religious intolerance, sectarian discord, war for the purpose of aggrandizing any individual, group, or nation, and any belief in invidious distinctions of race, class, or nationality, are for our Will, objects to be held in absolute contempt and treated with the harshest, but most loving, ridicule. Shakespeare was part of a circle, which we can identify by their work. We have only limited evidence of the nature and scope of their direct collaboration, but there is no doubt as to what they were attempting to accomplish together. This circle included the playwrights and poets Christopher Marlowe and George Chapman; the scientists William Gilbert and Thomas Harriott; and the Admiral, military innovator, entrepreneur, adventurer, and patron of the arts and sciences, Sir Walter Raleigh.

They were out to revitalize the study of Greek in England, as it had been revived earlier in Italy, France, and elsewhere in Europe; and to advance Renaissance science for the increase of man's power over nature. Gilbert and Harriott, for instance, corresponded with the great astronomer, Johannes Kepler. These three were scientists in the tradition of Plato and the Renaissance genius, Nicolaus of Cusa, whose work they often invoked.

Harriott, though little known today, was both celebrated and viciously slandered at that time. His primary employment was as Raleigh's astronomer, navigator, linguist, and ballistics expert, as well as business manager, and all-around scientific and economic adviser. But, he was enough of a poet and student of Greek, to merit Chapman's dedicatory poem, in recognition of his assistance in the famous translation of Homer's *Iliad*.

Harriott's *Brief and True Report on the New Found Land of Virginia* was a best-selling account of the 1585



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Sir Walter Raleigh (above), a political leader of the Shakespeare circle, sponsored exploration of the New World, assisted by the scientist Thomas Harriott (right). Harriott recorded the potential for economic development in cooperation with the local inhabitants, in his "Brief and True Report on the New Found Land of Virginia" (below, right). Above: Elizabethan expedition to the New World. Below: Map from Harriott's "Report."



expedition, backed by Raleigh, which he had co-captained. It catalogues the prospects for agriculture and manufacturing in the New World, in cooperation with the local inhabitants, whose language, religion, and way of life he described; the which perspective he contrasted to the Spanish-style looting of gold, silver, and other resources, and the treatment of "Indians" as sub-human.

Raleigh and Harriott were also instrumental in developing the modern naval warfare technologies and strategies, which destroyed the power of the Spanish Armada.

But, there was opposition to this influence. The primary charge in the Privy Council investigation of Christopher Marlowe, during which he was murdered, was that he was promoting the "School of Atheism," led by Raleigh and Harriott.

Their opponent was the revived feudal order. Then, as

with the neo-conservative Empire fanatics we face today, feudalism depended on a state of perpetual warfare, perpetual military mobilization of the population against itself, and perpetual ignorance of the possibilities of scientific achievement. Its methods, like those of our own last “Century of Catastrophe,” and like those portrayed by Shakespeare, included bloody acts of terror, assassination, coup, and betrayal.

Gilbert, Harriott, Kepler, and their allies were in direct combat with the Venetian anti-science school of Paolo Sarpi, his household lackey Galileo Galilei, and their English propagandist, the corrupt pederast, Francis Bacon. Bacon, in his “great” work *Novum Organum*, attacked Gilbert directly for his experimental work on magnetism, as part of the “dangerous,” “theatrical,” and “poetical” school of science, which he associated with Plato and the Pythagoreans. Beyond Bacon, Sarpi’s influence in England was exercised through a circle of notables, with the leading amongst them being the same Henry Wotton, England’s first Ambassador to Venice, who was so delighted at the destruction of the Globe, and of Shakespeare’s career.

The Promise of Navarre

Shakespeare’s public career coincided almost precisely with the reign of Europe’s leading figure of religious reconciliation: Henry of Navarre, who reigned from 1589 until his death at the hands of a Jesuit assassin, in 1610. Although Navarre, the leader of the French Huguenots, had been the ostensible leading target of the Spanish-allied Guise family’s 1572 St. Bartholomew’s Day Massacre of his wedding guests, two decades later he ended the French wars of religion by accepting Catholicism himself, and promoting religious toleration in France.

Navarre’s efforts had gained the support of all forces of goodwill in Europe, including that of Shakespeare’s circle in England. Raleigh’s early military experience, for instance, was in France, fighting for Navarre under the Admiral Coligny who was murdered by the Guise on St. Bartholomew’s Day.

Marlowe’s last play, *The Massacre at Paris*, was produced at the time of Navarre’s conversion, to tell the story of the period from the 1572 Massacre, through the “War of the Three Henries” out of which Navarre emerged as

King. Although Henry III had joined with Henry Guise’s St. Bartholomew’s Day plot, he later tried to reconcile with Navarre, whereupon the Inquisition “Catholic” Guise went to war against the Catholic Henry, to force him to oppose the Huguenot Navarre. In 1588, Henry III killed the Duke of Guise, and then, after being mortally wounded by a Dominican friar, bound his nobility by an oath to support Navarre’s succession to the throne. Navarre returned this act of reconciliation by accepting the Catholic faith himself in 1593, which was the occasion for Marlowe’s production.

Within weeks, Marlowe was murdered by a team from Francis Walsingham’s secret service, which included those who had promoted the 1586 “Babington Plot,” which prevented any reconciliation between the Catholic Mary Stuart (“Queen of Scots”), and England’s Protestant Queen Elizabeth, but rather provoked the execution of Mary, and a new round of religious strife.

In their efforts, this “Shakespeare circle” looked back affectionately to the defeat, with assistance from Louis XI’s France, of the Plantagenet tyrant Richard III, by Henry Tudor, Earl of Richmond, who reigned as Henry VII. Henry’s court had attracted the assistance of towering Renaissance figures, including Erasmus of Rotterdam and Thomas More, upon



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Mouthpieces in England for the Venetian anti-science school of Paolo Sarpi (above, left) and Galileo Galilei (above, right), included Francis Bacon (below, right) and Henry Wotton (below, left). Bacon campaigned against Gilbert, while Wotton became England’s Ambassador to Venice.



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whose history of Richard III Shakespeare relied.

Unfortunately, as Raleigh recounts in his *History of the World*, written during his long imprisonment in the Tower of London, Henry was succeeded by his degenerate son, the hunter, reveller, and sadistic playboy known to us as Henry VIII.

This Henry collaborated with the Spanish Inquisition's Ferdinand I, who provided him his first of six wives, Catherine, to break the League of Cambrai alliance against the Venetian financier oligarchy, and set off the Sixteenth century's cycle of warfare, directed at destroying Louis XI's legacy in the France which Ferdinand told Catherine she must convince Henry was "worse than the Turk."

At his depth, crazed by sexual obsessions encouraged by Venice's Francesco Zorzi, Henry beheaded his own teacher, England's leading citizen, now as then, Sir Thomas More. Thus unmoored, Henry went on to murder two wives and several top advisers outright.

Shakespeare's Grand Ambiguity

To advance this mission, Shakespeare, through his work, educated the largely illiterate English population, as well as the gentry, nobility, and royalty, in the history of civilization. To understand this, forget the gossips' tales about this or that play or sonnet being written to influence this or that court-prostitute in this or that way. Rather, look at the plays, the sonnets, and the other poems, in their totality, as, perhaps, the *History of the World*, which Raleigh lost his head before completing.

Forget the gossips' debate over whether Shakespeare's works are actual histories, made-up stories, or histories of his own time, disguised as past events in order to avoid the possible fatal consequences of political speech in the Elizabethan police state. They are what they are, and what Shakespeare tells us they are. The plays can be divided into the Comedies, Roman Histories, English



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France's Henry of Navarre (below) sought to heal the wounds of religious warfare, after the St. Bartholomew's Day Massacre (right and above).

Above, right: Huguenot leader Admiral Gaspard de Coligny.



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Marlowe's play "The Massacre at Paris" brought Navarre's message of reconciliation to England. Marlowe was murdered by spymaster Francis Walsingham. Below: Walsingham, Elizabeth I.



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Histories, and the Tragedies, which, like *Coriolanus*, *Hamlet*, *Macbeth*, and *Lear*, are largely based on national legends, which have a history-like bearing on national culture.

All of Shakespeare's work, most clearly the sonnets (clear, that is, to those not hunting for evidence of homosexual affairs), but the plays as well, are formed by the ideas of Plato on justice, statecraft, geometry, and the immortality of the soul. What Shakespeare did, and told his audiences he was doing, is to present the story of civilization as a single thought-object. Thus, he presented the Greek Classical world, including Rome, the brutish struggles of the medieval period, the blight of the treach-

erous, lying, crusading Plantagenet dynasty, and its final defeat by Henry Tudor.

He also, more circumspectly, suggested the hoped-for possibility of founding a New World, on new foundations of thought—*The Tempest*.

Although unlike his successor, Friedrich Schiller, Shakespeare left no letters or essays describing his intention, he was most direct in communicating them. Perhaps his most famous statement of the purpose of his work was in the closing scene of *Hamlet*, where, after the slaughter of Denmark’s royal family, Hamlet’s surviving friend, Horatio, makes this request:

... [G]ive order that these bodies
High on a stage be placed to the view;
And let me speak to the yet unknowing world
How these things came about: so shall you hear
Of carnal, bloody, and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forced cause,
...
But let this same be presently perform’d,
Even while men’s minds are wild; lest more mischance
On plots and errors, happen.

The way Shakespeare was able to achieve the effect of imparting a single idea of statecraft throughout his work, is the method of ambiguity, which I call “grand,” because it is larger than the ambiguity of expression described in William Empson’s *Seven Types of Ambiguity*. Shakespeare composed his work such that an understanding of the great intention, determining more than the two millennia of historical time, and the geographic space from Bermuda to Southwest Asia, from Norway to Egypt in the South, explicitly referenced in his work, and the entire universe of development, which is implied, determines the composition of each small part of each work.

This does not mean that the plays and poems are confused or uncertain, as to historical setting. They are very precisely situated in historical time and place, but the principles which govern movement through all time and space are exposed to view, within the narrow confines of the stage, during the time of each play’s performance, as Shakespeare specified in the prologue to *Henry V*.

I give some demonstrations of how that works. Lyndon LaRouche has pointed out how in *Julius Caesar*, the vulgarian Casca’s apparently simple remark with regard to the utterances of the Roman Platonist Cicero, “It was

Greek to me,” was a complete statement of that conflict between Cicero’s Greece and the Spartan culture of Rome, which defined Rome’s tragedy, as well as, so far, ours.

Another case is the way Shakespeare indicates, that in the history series beginning with *King John* and ending with *Richard III*, he is dealing with a single tragic idea: the character of the bloody, crusading Plantagenet dynasty. This is introduced in the very first scene of *King John*, as follows.

Two young brothers appear before the King and the Queen Mother, the younger seeking to prove that his elder brother is a bastard, and, therefore, not his father’s heir. The Bastard jocularly pleads his case, claiming his rights, despite his bastardy, until the Queen Mother and the King an-



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England’s Henry VII (left) was schooled in the court of France’s King Louis XI (right). England’s great statesman, Sir Thomas More (below, left), was raised by Henry VII’s adviser John Morton, but his pupil Henry VIII (below, right), proved to be a manipulable degenerate.



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The Bloody Plantagenets. Shakespeare's *Histories* dealt with a single tragic idea: the character of the bloody, crusading Plantagenet dynasty. **Far left:** King John (r. 1199-1216). **Left:** King Henry V (r. 1413-1422). **Right:** Promotional poster for Kenneth Branagh's production of "Henry V," in which Shakespeare's critical intention is turned, as is customary, into its opposite.



Left: Last of the Plantagenet rulers, the murderously psychotic Richard III. He was defeated at the Battle of Bosworth Field by Henry Tudor, who was crowned King Henry VII on the spot (far right). **Right:** Richard confers with his henchman Catesby, in "Richard III."



nounce their conviction that he is their grandson and nephew, the son of Richard "Coeur de Lion," or "Lion Hearted." When his grandmother offers the Bastard a knighthood, and a commission in the expeditionary force they are preparing for France, he abruptly changes sides, embraces his half-brother, and declares,

Brother by the mother's side, give me your hand:
My father gave me honor, yours gave land.
Now blessed be the hour, by night or day,
When I was got, sir Robert was away!

In this glib opportunism, the Queen recognizes, and announces, "the very spirit of Plantagenet!"

Shakespeare labors through another nine plays to extend our knowledge of this "very spirit." In the final play of the series, the Duke of Gloucester, who is to become King Richard III through his murder of a dozen or so brothers, uncles, cousins, nieces, and nephews, introduces the family name, by rhetorically asking, about the murder of a pair of "these Plantagenets," and then boasting that he, likewise named "Plantagenet," is responsible.

So, nowhere does Shakespeare say, "I am writing

about the evil intention of the Plantagenet clan and the culture which they fostered." Nor does he ever explain what the Plantagenets are, nor what they were. He introduces at the outset, the idea that there is such a thing as "the very spirit of Plantagenet," the which aroma is only faintly defined at the point the idea is introduced. But, by the end of the eleven plays, without Shakespeare ever once explaining that that's what he is doing, he has provided, amongst other things, a very rich understanding of the specific historical pathology named "Plantagenet," which is also the precursor to the mutated plague which devastated Europe between 1511 and 1648.

Shakespeare used this approach in *Henry V*, a play often deliberately distorted into a celebration of imperial conquest, despite Shakespeare's clearly stated contrary intent. At the outset, he presents us "Chorus," a single personality, who talks to the audience members, face to face, about their responsibility to compose the play on the stage of their intellects. He begins with the famous Prologue, with its admonition, "Think! . . . / For 'tis your thoughts that now must deck our Kings, / Carry them here and there; jumping o'er times, / Turning the accomplishment of many years / Into an hour-glass."

Later, he describes Henry's triumphant return to London, not portrayed on the stage, after his victory in France. Here, in a few lines, he instructs the audience to view this triumph in the context of no fewer than three historical events: The return of Julius Caesar to Rome (which Shakespeare was also presenting on the London stage at that time), the war portrayed by the play, and then present-day England. Thus, prior to the final act of *Henry V*, Chorus instructs us:

... But now behold,
In the quick forge and working-house of thought,
How London doth pour out her citizens!
The mayor and all his brethren in best sort,
Like to the senators of the antique Rome,
With the plebeians swarming at their heels,
Go forth and fetch their conquering Caesar in:
As, by a lower but loving likelihood,
Were now the general of our gracious empress,
As in good time he may, from Ireland coming,
Bringing rebellion broached on his sword,
How many would the peaceful city quit,
To welcome him! much more, and much more cause,
Did they this Harry.

The general referred to was the ill-fated Earl of Essex, then in the process of a disgraceful defeat in Ireland. Beyond those historical events which Chorus instructs his audience to reflect on, many present would, no doubt, have thought of more recent events. The maniac king, Henry VIII, whose reign was within the living memory of many of those, and which would certainly have been spoken of by fathers, mothers, grandparents, aunts, uncles, and cousins, of others, had pledged himself to follow in the conquering footsteps of the "great" Henry V. He, of course, failed, but did his model really succeed?

At the close of the play, Chorus leaves us with this thought:

Small time, but in that small most greatly lived
This star of England: Fortune made his sword;
By which the world's best garden be achieved,
And of it left his son imperial lord.
Henry the Sixth, in infant bands crown'd King
Of France and England, did this king succeed;
Whose state so many had the managing,
That they lost France and made his England bleed:
Which oft our stage hath shown; and, for their sake,
In your fair minds let this acceptance take.

Here, of course, he refers to the series of four plays, the three parts of *Henry VI* and *Richard III*, which tell of the civil war and tyranny which followed Henry V's conquest, for which there was no remedy within England,

but which was finally ended by the arrival of the exiled Richmond's forces from France.

We, now, must also consider whether the ideas provoked by Shakespeare's presentation of these proceedings to us, have any significance for us, in our time.

The Ambiguity of Intention

The method of "Grand Ambiguity" does more than relate different historical and geographic spaces to each other, however. It also presents the audience with the Sublime. Although, unlike Schiller, Shakespeare never presented fully realized sublime personalities, such as Joan of Arc, he did present the possibility of Sublime freedom to overcome the apparently unavoidable fateful intention which tended to determine the course of events depicted.

In this, he demonstrated the superior truthfulness of Classical drama to any presentation of historical "fact." What importance is there, and what can we learn about the relevant intentions, if we know what has happened, without understanding what might have been, but wasn't done?

To portray the possibility of Sublime power to oppose unfolding fate, Shakespeare uses polyphonic composition technique. As in a musical "cross-voice" relationship, the very same words simultaneously sing different tunes.

Again, I illustrate this first with an example Lyndon LaRouche is fond of using. This is when, in *Julius Caesar*, Cassius complains to Brutus of the budding tyrant:

Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.

This utterance is often cited, as rightly it should be, as LaRouche does, and as, no doubt Shakespeare intended, to inspire a sense of individual responsibility, not only for one's personal fate, but for the welfare of one's posterity as well.

But, the intention of the Cassius uttering these words in the play is quite different. He proves to be a snake of cruel ambition, who is using these words to flatter Brutus's sense of honor, which Cassius had just announced as "the subject of my story," and entangle him in a plot which, as defined by Cassius's rage, could have no result but to plunge the Roman world, as it did, into "domestic fury and fierce civil strife."

Does this mean we are wrong to point to Cassius's

words as an inspiration to sublime action? Or, do we rather recognize through this paradox, what Cassius and Brutus might have done?

Henry V and Erasmus

To complete this presentation of “Grand Ambiguity,” I illustrate one more dimension of complexity. That is, the introduction of an unperceived voice, which yet speaks its mind through the personages on stage, much as Hamlet says that murder, “though it have no tongue, will speak with most miraculous organ.”

Erasmus visited London, spending his time primarily with Thomas More, who was connected to the court of Henry VII, and had influence, among other things, over the education of the young Prince Henry. During Erasmus’s stay, he arranged at least one meeting with the Prince. In the same period, Erasmus was also close to the Dutch court of Margaret of Austria, where he attempted to influence Philip Hapsburg and his young son, the future Emperor Charles V. In 1514, he published *The Education of a Christian Prince*, which was dedicated to Charles, but also widely circulated in England, where young Henry had assumed the throne, married Catherine of Aragon, and supported Ferdinand’s and Pope Julius II’s “Holy Alliance” against France, upon his father’s death in 1509. Charles’s father, Philip, had likewise died suddenly (and under notoriously mysterious circumstances, but that’s a complexity we will leave out of our story for now), in 1506, leaving Charles under the competing influences of his grandfather, the Inquisition’s Ferdinand, who held the power, and Erasmus’s friend Margaret, in whose court he resided.

As I have already indicated, *Henry V*, while presenting the story indicated by its title, would also have provoked reflection on the more recent history of Henry VIII. Erasmus’s *Education*, would have recalled that story in conjunction with the corresponding history of Charles V, whose son, the later Philip II of Spain, was known to Shakespeare’s England much as Hitler was known to Franklin Roosevelt’s United States four centuries later. He was the one-time consort of the “Catholic” Queen,

“Bloody” Mary, and the titular head of the Inquisition’s war against France, The Netherlands, and England.

There is no doubt that in *Henry V*, without naming him, Shakespeare makes use of Erasmus’s voice, from the well-known *Education of Christian Prince*. I start with this undeniable demonstration from Henry’s famous “Ceremony” soliloquy, which I quote only in part:

I am a king that find thee, and I know
’Tis not the balm, the sceptre and the ball,
The sword, the mace, the crown imperial,
The intertissued robe of gold and pearl,
The farced title running ’fore the king,
The throne he sits on, nor the tide of pomp
That beats upon the high shore of this world,
No, not all these, thrice-gorgeous ceremony,
Not all these, laid in bed majestical,
Can sleep so soundly as the wretched slave,



Desiderius Erasmus (left) dedicated his “Education of a Christian Prince” to the future Emperor Charles V (below). Shakespeare drew on its themes of statecraft in composing his “Henry V.”



Charles V’s son, later King Philip II of Spain (right), became a creature of the Inquisition. Philip married Henry VIII’s daughter Mary Tudor (left).



Scenes from "Henry IV, Part 1." Prince Hal, the future King Henry V, in the tutelage of the drunken Sir John Falstaff, Act I.

Falstaff, with hangers-on Mistress Quickly and Bardolph, at the Boar's Head Tavern, Act IV.



Who with a body fill'd and vacant mind
Gets him to rest, cramm'd with distressful bread;
Never sees horrid night, the child of hell,
But, like a lackey, from the rise to set
Sweats in the eye of Phoebus and all night
Sleeps in Elysium; next day after dawn,
Doth rise and help Hyperion to his horse,
And follows so the ever-running year,
With profitable labor, to his grave:
And, but for ceremony, such a wretch,
Winding up days with toil and nights with sleep,
Had the fore-hand and vantage of a king.
The slave, a member of the country's peace,
Enjoys it; but in gross brain little wots
What watch the king keeps to maintain the peace,
Whose hours the peasant best advantages.

Compare this to Erasmus's *Christian Prince*:

If all that makes a king is a chain, a sceptre, robes of royal purple, and a train of attendants, what after all is to prevent the actors in a drama who come on the stage decked with all the pomp of state from being regarded as real kings? . . . Do not think that Christ is found in mere ceremonies.

Does the fact that Shakespeare has Henry speak the words of Erasmus, demonstrate that Henry is a Prince such as Erasmus was trying to train? If not, in what way did Shakespeare employ his friend Erasmus in this play?

To answer this question, we highlight other ways in which Shakespeare introduces Erasmus's voice into the stage of consciousness of his audience members' minds. Although, necessarily, in selecting examples, I use little bits of Erasmus and little bits of Shakespeare, this is not to prove that this list of individual points adds up to "total agreement," or "major agreement"; but, rather, to show how, by presenting necessarily finite action on a physical stage,

bound, as Chorus said at the beginning, "within this wooden O," Shakespeare portrays, on the stage of the mind, the entire universe as Plato and Erasmus understood it.

So, we start before the beginning. In the *Henry IV* plays, the future *Henry V* is portrayed as wild Prince Hal, who revels in the company of a band of drunken con artists and thieves, led by Sir John Falstaff. What Erasmus says about this, is,

You will have to keep at a distance from [the Prince's] sight and hearing the usual crowd of pleasure-seeking youngsters, drunkards, foul-mouthed people, and especially the flatterers, as long as his moral development is not yet firmly established.

And yet, Hal has said that he knows he is preparing for better things. But, how does he understand this? After Chorus's opening preparation, Shakespeare presents us two churchmen, the Archbishop of Canterbury and the Bishop of Ely, who scheme to manipulate Henry into the French war, which was to be the chief subject of the play, as it was of Henry's reign. Discussing how they might best accomplish this, Canterbury remarks on Hal's rapid conversion from his youthful ways: "Never was such a sudden scholar made."

Contrast this sudden change to Erasmus's prescription for the education of a Prince, a view he shared with Plato,

Unless you are a philosopher you cannot be a prince, only a tyrant. . . . Further, you must realize that "philosopher" does not mean someone who is clever at dialectics or science but someone who rejects illusory appearance and undauntedly seeks out and follows what is true and good. Being a philosopher is in practice the same as being a Christian; only the terminology is different.

So, the question is posed, is a "scholar," particularly a

“sudden scholar,” the same as a philosopher, which, Erasmus says, is the same as a Christian?

We continue. Just as in the play, a central issue Erasmus dealt with was the issue of war. Suffice it to say, Erasmus was convinced that the cases in which war was justified were extraordinarily rare. Referring to the Holy League, in which Ferdinand joined with Venice against France, he wrote,

No eclipse ever afflicted mankind so gravely as the dispute between Pope Julius and King Louis of France, which we have witnessed and wept over only recently.

And further,

What word, then, do we think should be used when Christian draws the sword against Christian? . . . However, I do not think, either, that war against the Turks should be hastily undertaken, remembering first of all that the kingdom of Christ was created, spread, and secured by very different means. . . . In addition we can see that wars of this kind have too frequently been made an excuse to fleece the Christian people—and then nothing else has been done. . . . Do not think that you have done your duty by Christ well enough if you have sent a fleet against the Turks or built a shrine or a little monastery somewhere.

How does our protagonist, King Henry, measure against Erasmus’s standard?

He launches his invasion of France based on a purely legalistic argument advanced by the conniving clerics, Ely and Canterbury. In preparing for the invasion, he has a pang of conscience, and, just as Erasmus warned against, he prays to the “God of Battles,” reminding him of the little shrines he has built, to expiate his own father’s “fault” in assassinating his predecessor, Richard II, to get to the throne:

I Richard’s body have interred anew;
And on it have bestow’d more contrue tears
Than from it issued forced drops of blood:
Five hundred poor I have in yearly pay,
Who twice a-day their wither’d hands hold up
Toward heaven, to pardon blood; and I have built
Two chantries, where the sad and solemn priests
Sing still for Richard’s soul.

Erasmus goes further, saying,

[E]ven the most just of wars brings with it a train of evils— if indeed any war can really be called just. But while he is learning to wage war, he is compelled to expose young men to all kinds of peril and to make countless orphans, widows, and childless old people, and to reduce countless others to beggary and misery, often in a single hour.

Shakespeare uses a discussion amongst soldiers, including the disguised King, on the battlefield at night, awaiting the carnage which morning will bring, to raise this issue. After the King claims of his expedition, “his cause being just and his quarrel honorable,” a soldier answers:

But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in battle, shall join together at the latter day and cry all “We died at such a place”; some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they owe, some upon their children rawly left.

It is this discussion which leads to Henry’s diatribe, which we cited above, the “Ceremony” soliloquy. Erasmus, in his “Ceremony” discussion, describes the responsibility of a monarch, saying,

A good prince has the obligation of looking to the welfare of his people even at the cost of his own life if need be.



Scenes from “Henry V.” Henry exhorts his troops to attack the city of Harfleur, at the start of his invasion of France, Act III.

Henry woos Katharine, Princess of France, Act V. As Chorus later warns, this dynastic marriage could not bring lasting peace.



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Rather than accept the responsibility of a prince, Henry protests:

Upon the king! let us our lives, our souls,
Our debts, our careful wives,
Our children and our sins lay on the king!
We must bear all. O hard condition,
Twin-born with greatness, subject to the breath
Of every fool, whose sense no more can feel
But his own wringing!

We continue just a bit more. In considering any extraction of wealth from his nation, including the resources to wage war, Erasmus admonishes,

[t]he conscientious ruler must continually remind himself how cruel it is that on these accounts so many thousands of men with their wives and children should be starving to death at home, getting into debt, and being driven to complete desperation.

By comparison: After Henry's "Ceremony" protest, as morning arrives, he returns to his command-post in his own guise, and prepares to rally his troops for the coming battle. As he does so, one of his officers reminds him of those unemployed and in desperation, whom he has forgotten at home, calling out, "O that we now had here but one ten thousand of those men in England that do no work to-day!" It is in response to this call, that Henry launches into his famous "We happy few" speech, which piece of demagogic dissembling, the Empire fanatics edit to use in their military propaganda. Despite his earlier protest of the justice of his cause, Henry offers no reason, whatsoever, why the troops should fight, other than that they would feel bad at the memorial day celebrations if they had not, and that it is better to have fewer comrades to share the glory with, declaring, "If it be a sin to covet honor, then I am the most offending soul alive."

We make one last point in this section. That is, prior to Chorus's closing remarks, it would appear, if one ignores certain troubling mentions of minor matters such as rape and pillage, that an amicable peace has been concluded through the marriage of Henry to the French Princess, Katharine.

But, the issue of marriage alliances is one which Erasmus has also considered, and repeatedly cautioned against, warning,

Even if a marriage brings about peace, it certainly cannot be perpetual. When one party dies, the chain of concord is broken. But if a peace were to be based on true principles, it would be stable and lasting. Someone will object that the begetting of children will perpetuate an alliance. But why then are wars most often fought between those who are the closest kin?

With this, I have only touched on the most significant

details demonstrating Shakespeare's employment, in this play, of his great Renaissance mentor, Erasmus. But, I assure you that, if you study the plays with this in mind, and a grounding in their work, you will find that Erasmus and More, and behind them Plato, glimmer as Shakespeare's guide and conscience throughout.

Will's Reach Beyond the Grave

Although Shakespeare's group failed, during their natural lives, to prevent the degeneration of England, and the new round of European-wide warfare which began two years after Shakespeare's death, they furthered the process which created a non-sectarian—actually, anti-sectarian—republic, in the New World. This was by no means limited to educating those who continued Raleigh's and Harriott's colonizing work.

The greatest German playwright and poet, Friedrich Schiller, for instance, mid-way between Shakespeare's time and ours, wrote two plays, *Don Carlos* and *Mary Stuart*, which are a direct continuation of Shakespeare's Histories, and tell a story of treachery which was, perhaps, like the St. Bartholomew's Day Massacre, too close to current plots and personalities to have been successfully told by Shakespeare himself. Schiller's *Maid of Orleans* reviews a section of the story told in *Henry VI*, from a different perspective, and his *Wallenstein* trilogy gives an account of the carnage of the 1618-1648 religious wars, which closely followed the deaths of Navarre and Shakespeare, but which were ended through Cardinal Mazarin's Treaty of Westphalia, based on the principle of reconciliation championed by Shakespeare.

Schiller was part of that same German circle, founded by Moses Mendelssohn and Gotthold Lessing, which collaborated, notably through the great mathematician Abraham Kästner, with Benjamin Franklin and his circles in the founding of the United States. They also launched a project to use the revival of Shakespeare's work in the forging of a German national theater. Through this revival, Shakespeare, rescued from centuries of editions so corrupt as to make even Laurence Olivier or Kenneth Branagh (but probably not Mel Gibson) blush, was able to march alongside Franklin, Washington, von Steuben, Kosciuszko, Lafayette, Schiller, John Quincy Adams, Percy Shelley, John Keats, Abraham Lincoln, and all of the great heroes in the founding and preservation of our Republic.

So, we now, too, renew our dedication to the as yet unfinished mission of William Shakespeare and the army which has joined him across the centuries.

Stephanie Ezrol contributed research on Gilbert, Bacon, and Sarpi.



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The Art of Classical Thinking: A Look At Shakespeare's 'Legend' Plays

by Terry Jones

So, to all of you who think you know all about Shakespeare's 'Legend' plays, listen up: I think you don't know the difference between tragedy and soap opera!

I say this, because today's audiences can't tell the difference between soap opera, pornography, and melodrama, especially the way that Shakespeare is performed, usually catering to the tastes of the sponsors and financial underwriters of the productions. But even without these so-called sponsors, most directors, actors, and the-

ater groups gloss right over the most essential element of these works of art; namely, the use of what is properly called the "*subjective*"—i.e., being able to recognize, and hence transform, the hidden axiomatic assumptions in the thinking of those who inhabit a historically specific society. So that, in any circumstance, you can locate from a universal standpoint the decision-making that leads to the demise of the nation or society, as well as detect the fibers embedded in the culture that doom it in history.

Scenes from a Schiller Institute amateur production of "King Lear," directed by Terry Jones, August 2000. Clockwise from left: King Lear with the Fool; the blinded Duke of Gloucester, led by his disguised son Edgar; the Earl of Kent, Edgar, and Lear mourn the dead Cordelia.

This is the qualitative ingredient that Shakespeare added to these legends—such as *Othello*, *King Lear*, or *Macbeth*—which had been around for hundreds of years. These plays were not the same stories, once the Bard got hold of them. Because now, you had not only some of the most profound observations ever made concerning the human mind, but explorations of the principles of statecraft, and demonstrations of the faulty thinking, wrong conclusions, and evil, that are introduced by lack of that statecraft.

This is exactly what the story of *King Lear* is all about. Shakespeare adds this quality of *the subjective* to the Lear story, through which those in the audience, viewing the play, are enabled to see into the minds of the leaders and non-leaders of a culture on the pathway to doom. Because, even though Lear is eighty or so years old, he has the mentality of a Baby Boomer. He's not concerned with his posterity; he's not concerned about his nation-state; he is only concerned with his property, and how to turn it over to his three daughters, whom he barely knows. All that he knows, all that he wishes to do, is to have a good time; to turn over the day-to-day operations of the state, so that he and his hundred knights can travel around England and party. Have a good time. Sounds like a Boomer to me.

You know, in today's world, so very often you hear the "F-word" mentioned, all the time. The "F-word" is an acronym for the "right of the king to fornicate." That's where the word came from, at least in a well-known folk etymology. And I'm sure, given the fact of what Lear wanted to do, he just wanted to "F—" his life away. What he had left of it. He wanted to have a good time.

Lear never, for one moment, thought of building and training secondary leadership, not that he was a great leader himself. And what haunts him, what comes back to destroy him, is his own rashness, which you hear his daughters speak of right from the beginning. He never thought about anything, except his feelings. And to the end of the play, he never gets it. He never figures it out. He only turns into a hardened, wretched misogynist at the end. He never gets it.

In recent writings, Lyndon LaRouche has agreed with the assessment that, as Shakespeare portrays him, Lear was deranged from the outset. The so-called professional school of Shakespeare interpretation, i.e., the "grammarians," take offense at this notion. They choose to see Lear as a desperate old man, needing support toward the end of his reign. By taking that position, they actually shift the whole intent of what Shakespeare had in mind: namely, to portray a dysfunctional, neurotic family, in control of a nation believed by them to be their own personal property, with the cultural values of avarice and

capriciousness abundantly present.

Shakespeare takes this process of the subjective another step forward, by introducing a very powerful subplot, right from the outset. The Duke of Gloucester and his sons introduce ironies concerning the failure to meet responsibility and to recognize truth, or the humanity of another human being. This happens with Edmund, Gloucester's bastard son, who probably, in a certain sense, is the most truthful character in the whole play. He knows what he wants, and is going to show that he's the best bastard ever found on the face of the Earth. As to Lear's daughters, most professionals would have you distinguish between the elder daughters, Goneril and Regan, and the younger one, the pure Cordelia.

I'm very tough on this question of Cordelia. "What shall Cordelia say? Love and be silent." Nonsense. Especially, when you know dangerous and evil things are afoot. When you're growing up in these aristocratic ruling families, there are always plots and subplots among siblings, rivalry among siblings. The question of accession to the throne was always present, and if you were not wise, you did not survive. So, what actually dooms Cordelia, is her extreme naiveté.

The point I'm making is, that there isn't a redeeming character in the whole play. Shakespeare makes a point of posing these ironies at the outset of the action, so that you, the audience, will have an insight into exactly the ingredients for the tragic catastrophe about to be unfolded before your eyes.

The Earl of Kent, who opens the play in discussion with Gloucester, doesn't have any redeeming character either, even though he's usually portrayed as being someone very noble. Kent does have substantial insights, is very shrewd at times, and so forth; *but*, it's this question of Man. He does not consider himself to be a human being! He sees his life, his mortal life, as being a mere appendage of Lear. Thus, at the end of the play, when the responsibility is placed upon him to jointly run the state with Edgar, he says, "I have a journey shortly to go . . . My master calls me, I must not say no," or words to that effect. In my direction of this play, I had the character Kent immediately plunge a dagger into his heart, upon saying this, because Lear is dead, and therefore, *Kent's* biological life has ended, too. He has to follow Lear into the afterlife. Hardly what you would call a Philosopher King.

"Do you smell a fault?" Gloucester asks Kent, upon hearing the circumstances of Edmund's birth, to which Kent can see none. Kent is showing you an example of what *not* to be. It's a wonderful play. Wonderful, from the standpoint of giving you insight into what we see, not only in the setting of the play, but what we all see around

us in everyday life. How many times do you see people lying, ducking and hiding from responsibility? “Oh, that’s not my job. Get somebody else.” It’s this shirking of responsibility, which we see all the time, in so many areas, and in so many ways; that’s why we’re living in a tragedy today.

We Baby Boomers did master one thing—how to become bigger criminals and bigger cowards than even the World War II generation that gave up and moved to the suburbs, and had us. We mastered that. The drugs didn’t hurt either, for those who got into them. But that’s the curvature: cowardice, lying, and duplicity.

Dante Alighieri, in the *Commedia*, reserves a place in the Eighth Circle of Hell for the flatterers—not murders, not rapists, but flatterers. That this is a higher offense to humankind. But this is exactly what Lear wanted; only flattery from his daughters would give each one a third of England’s land-mass. Kent wisely chose to confront Lear on the question of rashness, in relinquishing these territories, but to no avail:

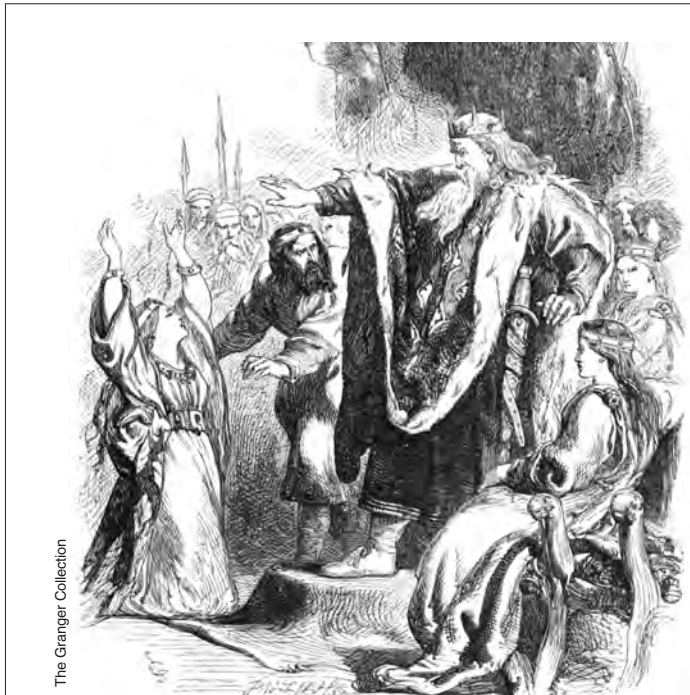
... Be Kent unmannerly,
When Lear is mad. What wouldst thou do, old man?
Think’st thou that duty shall have dread to speak,
When power to flattery bows? To plainness honor’s bound,
When majesty stoops to folly. Reverse thy doom;
And in thy best consideration check

This hideous rashness: answer my life my judgement,
Thy youngest daughter does not love thee least;
Nor are those empty-hearted whose low sound
Reverbs no hollowness.

In typical Baby Boomer fashion, Lear decides to end the argument, by threatening Kent’s life, and then, subsequently, banishing him altogether. This represents classic denial on Lear’s part: an hysterical unwillingness to face reality, not unlike what we see emanating from today’s White House. It is owing to this hollowness, that many battles throughout mankind’s history were fought, and many cultures and nations ruined.

Returning to Shakespeare’s *Lear*, you see from the very first lines that several things are already afoot, as far as the seeds of the tragedy.

Number one: You see that Gloucester, from the very beginning, is so wrapped up in his macho ego, that he does not see that there’s another human being, namely, his son Edmund, standing in front of him. When he introduces Edmund to Kent, the only idea he has of this person, is that every time he looks at him, his son reminds him of a good time he had with his mother. So, because he’s blinded to Edmund’s humanity, or potential humanity, he is literally blinded later in the play. And this act sets loose an evil, on the part of Edmund, that will wreak havoc throughout, and is a



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Scenes from “King Lear.” The deranged Lear banishes his daughter Cordelia, Act I.



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In typical Romantic fashion, Cordelia is portrayed in this illustration as an innocent, soap-opera figure, rather than as a part of the kingdom’s most powerful family.

teeming subplot within the play.

Number two: The fact that all Lear wanted in the opening ceremony of court, was to be “kissed up to,” as we say in current-day English. That was the only thing that Lear wanted and needed to hear from his daughters. And his two eldest daughters really knew how to do it. Again, this neurosis of lying, this propitiation.

So, the basis for real tragedy—lack of thought, lack of human cognition—is set full round, right from the beginning.

Number three: In the same opening scene, the King of France, one of Cordelia’s suitors, shows up, and witnesses this neurotic, dysfunctional ruling family-life being displayed in public, and in his mind, he knows that he has to make a commitment to be ready to wage war, because of the instability of his neighbors. In the actual history of Europe, there were tensions between France and England over disputed territories for centuries, of course; the scene epitomizes this. Shakespeare maps it out, from the standpoint of precisely the neurosis in Lear that sets the whole process in motion.

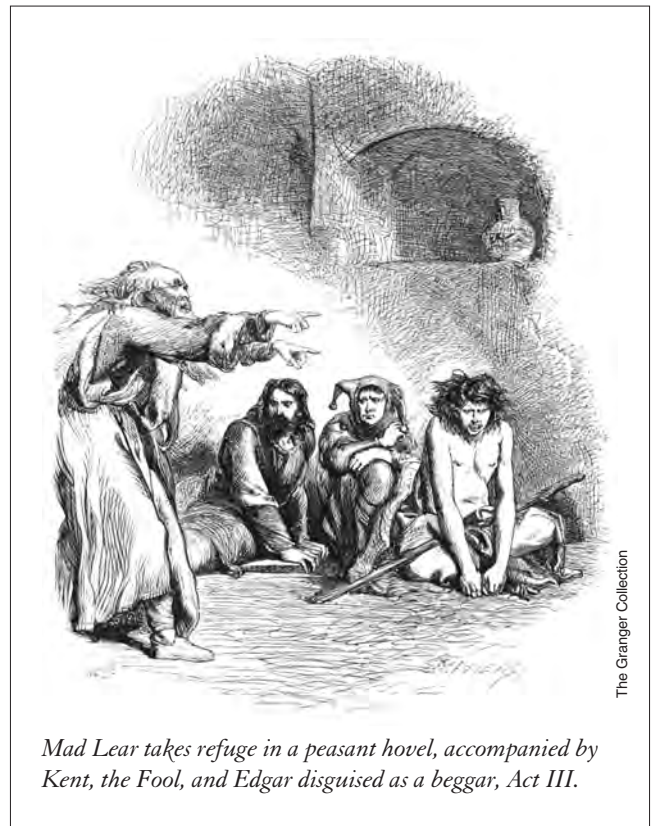
This quality of Classical drama, borrowing from actual periods of history, would later be perfected by the great Friedrich Schiller, who wrote complete historical treatises—*The History of the Revolt of the United Netherlands against Spanish Rule*, *The History of The Thirty Years’ War*—as well as by such American writers as Washington Irving, James Fenimore Cooper, and Edgar Allan Poe. And these modern-day Classical writers drew heavily upon the Classical Greek writers, Homer, Plato, Aeschylus, and others, who had dealt with the same philosophical and moral matters in that earlier age.

Inalienable Rights

The question of the *Inalienable Rights of Man*, so beautifully depicted by Friedrich Schiller in his drama *William Tell*, comes up dramatically in *Lear*.

In Act III, Scene 7, Gloucester pays dearly for his folly and locker-room jocularly toward his bastard son, by being blinded by the Duke of Cornwall, husband of Lear’s daughter Regan. Shakespeare shows Gloucester, bound in a chair, being interrogated by Cornwall and Regan in his own castle. As the first of Gloucester’s eyes is gouged out, one of Cornwall’s servants raises arms against the Duke, not caring about the consequences, because he is *morally* compelled to do so. He is morally outraged, and has to act. It is his *Inalienable Right*.

This is a beautiful metaphor, introduced within a flurry of tension-packed activity. No matter how unpopular



Mad Lear takes refuge in a peasant hovel, accompanied by Kent, the Fool, and Edgar disguised as a beggar, Act III.

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it will be, the servant has to act. And Shakespeare has Regan, being the kind of person she is—a liar, a cheat—proceed to add to her odious list of credentials, by driving a sword into the servant’s back, thereby extinguishing that *Right* immediately. But, nonetheless, it’s there to see. And it creates a lot of tension in the audience. It’s the play’s first murder, and it occurs right in front of the audience. Suddenly, there’s very noticeable tension. People realize that they are not being “entertained”; that this is something they can all *understand*. Shakespeare was not for the academic fops. The audience knows that they see it all the time: How many times do we see people murdered before us, behind us, beside us, and yet we do *nothing*?

The play proceeds very quickly from there; the writing demands the tempo accelerate from that point on. It’s like an inverted cone, with a conical apex, or density of action, with subplots and intrigues resulting in murders, hangings, and death. In the final scenes, nearly *everyone* dies. They all die, except for Edgar, Gloucester’s legitimate son, who never would take responsibility for ruling or leading. And, guess what? He’s the only one left in the kingdom, so he *has* to rule—with an invading army on its way. The King of France isn’t even with his army. He’s so sure of the outcome, he leaves it up to one of his commanders.

* * *

On the Sublime: Subjective Thinking in Classical Culture

We in the LaRouche movement hear it all the time. We are constantly besieged with inquiries into the method of thinking of Lyndon LaRouche. “How does he do it?” “How does he stay happy—does he ever get any pleasure out of life?”

To those who ask such questions, this brief interlude is dedicated to giving you a bit of an insight into the methodology of Classical thinking.

Steeped in the method of Socrates, and involved at the highest level with the greatest minds ever to grace the planet’s history, Lyndon LaRouche goes through his days understanding what most people do not even perceive as existing: namely, what is known philosophically and scientifically as the *Complex Domain*.¹

One of the back stairways into accessing this *Complex Domain*, is to understand the *subjective state of mind*. What I mean by the subjective state of mind, is when you know yourself to be an actor on the stage of world history. No longer are you a passive recipient of things as they are; you have become an agent of change, of progress. This creates a new moral imperative and standard of Truth.



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Scenes from “Othello.” Othello and Desdemona, Act II:
A love based on cognitive aspirations.

All great Classical writers, such as Peter Abelard, Thomas More, Marlowe, and Shakespeare, relied heavily on using the subjective to elevate the reader’s consciousness for solving problems, or having an insight into how to solve problems.

What I’ve done, as a director of several of Shakespeare’s Legend Plays, is merely to employ this subjective insight, in my reading of the plays. I have not altered, aborted, or distorted any of the great Bard’s writing, but with this understanding, one gets an absolutely clear picture of how to wage war against the mediocrity, and corruption, and lying, that eventually destroy any society.

There is a price to pay, however, in using this subjective state of mind; specifically, that “all bets are off,” when trying to fit yourself inside the lying framework of how most people operate in today’s society, and, for the most part, most of history. Setting this standard, as LaRouche does, creates a lonely pathway; but, as he has often urged us: Stand for the Truth; ’t’will out, ’t’will out.

At this moment in history, LaRouche is a beacon to the world, because of this very question of standing for the Truth and never wavering. It is only natural that the LaRouche movement should be involved in great Classical works like Shakespeare or Schiller, because these great writers sought the same pathway of truth-seeking. That’s why they were immersed in the tradition of Plato, Socrates, and Classical Greece.

When we rise to aspire to the Sublime, we know, then, that we can in fact access the Complex Domain, and that matters of the Sublime, or Beauty, no longer seem “like Greek to us.” So, let us now go back, and take some moments to look at some of the details of these Legend Plays, and the many levels of paradox and irony they place before us, to see how one of the great masters of the Sublime, William Shakespeare, dealt with just these matters.

* * *

Shakespeare’s *Othello*

This play, developed by Shakespeare in 1606, or so, was, again, a well-known story, going back about 150 years before Shakespeare, most notably to the Italian writer Cinthio. Shakespeare introduces us to the mind of Venice through the personage of Iago, a 28-year-old punk, who is already at work, at the opening of the play. Iago is manipulating a fellow Venetian romantic, Roderigo, who’s particularly prone to fantasies about the Magnifico’s daughter Desdemona.

You see how Shakespeare launches into the subjective state of mind, by offering some ostensible excuses for Iago’s consternation at Othello, but then the audience (reader) is forced to ask itself, Why is this Iago

going to such great lengths, against the general, Othello, just because he's been passed over for an officer's post, when he himself reports that his past military exploits deserve an even greater post, perhaps even a fellow generalship?

From the opening scenes of the play, Shakespeare introduces the profound philosophical hatred of mankind that lies behind and promulgates racial hatred, justifying human slavery, immediately through the personage of Iago, but which was entirely what Venice at this time represented. Roderigo, fantasy-ridden as he is, has no problem with the proposal to lynch Othello, even though Othello is essential to Venice's military security. One can easily see that Venice, as a city-state, doesn't reflect the best in mankind. Duplicity, intelligence, and intrigue are its guiding principles.

Shakespeare identifies the true history of Venice: its manipulation of the whole of Europe for centuries, from the Crusades forward; its control of finance, armaments, and armies, through intelligence and intrigue.

So situating the legend of Othello in such a horrific environment: Doesn't this spell tragedy from the outset? The stage is set for Shakespeare's use of the subjective. The evil within Iago, and even Roderigo, is obvious and apparent; the racist rage within the Magnifico Brabantio, probably more powerfully positioned than the Doge himself, is also obvious and clearly manipulated. But, who is ultimately responsible for this rage?

First off, Desdemona, raised with the customs and

sentiments of Venice, *ultimately* had the responsibility to deal cognitively with this situation. It couldn't be just a matter of feelings. Because she loved Othello, she had a duty to use her considerable political and economic influence to secure a safer environment, even if that entailed passage to the New World with her husband.

Secondly, the method in which she runs off in the night, protected by nothing but a gondolier, adds further flames to the fire. In Venice, this was the ultimate "booty call." No one hears the word "marriage," until Othello is forced to stand before this very same Venetian Senate and state in fact that he married Desdemona.

But, the *most* cardinal of sins occurs, as Shakespeare writes it, when Desdemona is summoned before the Senate that same night. There, the Venetian Senate is told that the union between Othello and Desdemona isn't based merely on carnal desires gone wild, but that, in fact, it arose from Othello's aspiring to be human, i.e., *cognitive*:

OTHELLO. Let her have your voices.
Vouch with me, heaven, I therefore beg it not,
To please the palate of my appetite:
Nor to comply with heat—the young affects
In me defunct—and proper satisfaction;
But to be free and bounteous to her mind:
And heaven defend your good souls, that you think
I will your serious and great business scant
For she is with me. [*Emphasis added.*]

What?! One of the most highly educated and trained minds of Venice; the one and only child of the great Magnifico; the first cousin and intimate friend of prominent Lodovico, spokesman for the Doge and the Senate as well; a person ostensibly privy to some of the most sensitive intelligence floating around in Venice, what?! The Moor Othello having "bounty" to these ideas, these capabilities? Never!! No one is allowed to be "free"—i.e., human—in Venice. *How dare he?*

The Venetian Senate is assured that they have the situation under control, as Shakespeare tells



Venice, depicted in these Seventeenth-century illustrations as a place of duplicity and intrigue. The gala masquerades reflected the political reality of oligarchical evil.



Desdemona, with her father and Othello. She refuses to face the grave threat her marriage poses to Othello and herself, Act I.

it, by having Othello announce before them, shortly thereafter:

My life upon her faith! Honest Iago,
My Desdemona must I leave to thee:
I prithee, let thy wife attend on her;
And bring them after in the best advantage.

But, to whose best advantage? Othello is merely naively trusting towards Iago; but what says Desdemona? The question that should be raised, is: Were you in Desdemona's position, coming from such a prestigious parentage, and having made such a controversial choice in marriage, would not your antennae be up and operating, regarding *everyone* in Venice that you have personal dealings with? *Especially in Venice?*

Desdemona may be the intellectual equal of the men around her, but she cannot translate her love for Othello into political action. She is a victim of Venetian Aristoteleanism, unable to unite her emotions with reason.

Poisonous Friendship

In Act III, Scene 3, Shakespeare has you witness the truly venomous mind of Iago, as he skillfully works a gradual, seeping gossip/brainwashing campaign against gullible Othello, and calls upon you, the audience, to be his witness.

Othello just doesn't understand that it's against the law to be human in Venice. More than the obvious racial tension, it's this question of human cognition. This brainwashing lights the keg that explodes all of Cyprus, along with the lives of Othello, Desdemona, Iago's wife Emelia,

and Iago himself. Iago has no problem with taking the life of Cassio, who actually is caught in the cross-fire of Iago's hatred of man's divinity:

IAGO. He [Cassio] hath a daily beauty in his life
That makes me ugly; and besides, the Moor
May unfold me to him; there stand I in
much peril;
No, he must die. Be't so. I hear him coming.

The basic structure of the play is similar to *King Lear*, in that Shakespeare front-loads the plot and subplots at the beginning, with an extended sequence of transformative scenes in Act III, leading downhill into a rushing, "train wreck" kind of explosion of disaster in the finale. Except, in *Othello*, the author introduces another consideration, through the personage of Emelia, wife of Iago.

Shakespeare goes to some lengths to develop the personality and character of Emelia, and for good reason. Emelia is quite advanced mentally for her time and station in life; and even though she is married to a psychotic, she has a solid personal grounding. The problem that Shakespeare brings out through Emelia, is that she is a victim of Venetian culture; when a society strips away from you all actual human qualities, what is there that's left?

Venice has always been known for its masked balls, or carnivals, Mardi Gras, what have you. Here, Venetians, as well as visitors, could "let their hair down," or party, in quite lewd fashion, and no one would be the wiser, because all were masked. It's a concept that continues to today. Witness the recent Hollywood "blockbuster," *Eyes*



Underlying Iago's malicious brainwashing of Othello, is a profound philosophical hatred of mankind, Act III.

Wide Shut, the last film made by the violence-prone, recently deceased producer Stanley Kubrick. Well, it's all anonymous, isn't it? This was Venice, the place to know all and be all, to everyone and everything.

The problem with Emelia is, that she is love-starved; erotically obsessed. Even though she knows the terrible faults of her husband, because of the *eros* within her, she craves him all the more. This is not the first time that any of us have seen or witnessed this within a relationship; especially when there's an overdose of romanticism involved. Shakespeare develops this in detail, to provide another insight for the making of tragedy: *romance and eroticism block reason and creativity*. Emelia comes just short of exposing her husband's authorship of the entire plot against Desdemona, but makes a fatal error, by choosing to back off, and "please his [Iago's] fantasy."

Emelia's character is also used to establish a sense of equality between the sexes (although, as with Venice, we know the old adage, "two wrongs don't make a right"), but she is differentiated from Desdemona. Emelia has an abundance of what we call today, "street smarts"; in other words, she usually can read a person's mind, behind the face. Lacking Desdemona's advanced education, she relies on this ability to "read" what people are really thinking. But, as Shakespeare writes it, Emelia is overcome by her own personal corruption (her neurotic need for the psychotic Iago, as well as her shameless inclination to achieve power and position by any means). Thus, she never acknowledges her own direct, active role in sealing the fate of Desdemona, and

persists in indicting Othello for *his* foolish, and deadly, actions.

So, Shakespeare grinds the message in hard: Venice is not the place to seek friends, nor even, for the most part, human beings.

Shakespeare also takes on again, from a different standpoint, through the character of Roderigo, Venice's trivializing of human existence. In Act V, Scene 1, Roderigo states:

I have no great devotion to the deed;
And yet he hath given me satisfying reasons:
'Tis but a man gone. Forth, my sword: he dies.
[*Emphasis added.*]

And, ultimately, who dies, but Roderigo himself—who had actually thought his own life to be unimportant.

So the play ends, like *Hamlet*, with nearly all the main characters dead, owing to confusion over the question of Man, and the question of statecraft: What it ought to be, as opposed to what it was in Venice.

The Tragedy of Macbeth

This play, the shortest of the Legend Plays, makes up for its brevity by its sheer intensity. It comes at you like a runaway train on the way to its wreckage.

Macbeth depicts the bloody, naked pathway of the accession to power, in disregard of the responsibilities of governing. As is stated in the opening scenes, the throne of Scotland is considered to be the personal property of the king, which along with its territories was to be indulged



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Scenes from "Macbeth." Left: Macbeth and Banquo encounter three witches, who prophecy Macbeth's future kingship, Act I. The play celebrated the ascension to the throne of King James I (right), a descendant of Banquo; James authored a popular text on the subject of witchcraft (center).

in by the monarch and his royal family.

The reigning king, Duncan, is an idiotic “family-values” buffoon, full of bragadocio and “well done, worthy cousin” platitudes, having no sense of statecraft. He hasn’t a clue as to what his “cousins” are really up to, regarding their own ambitions.

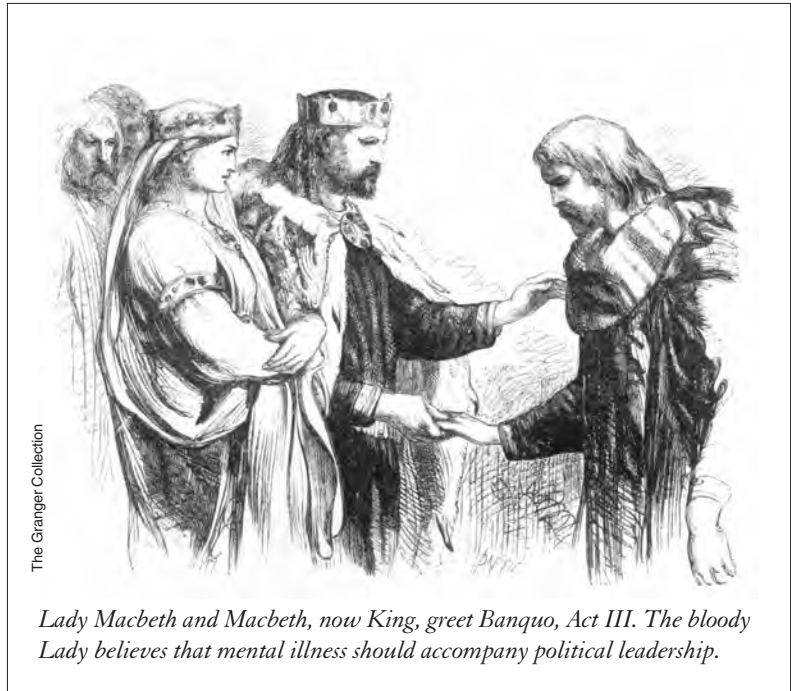
His fatal journey to the castle of Macbeth, without any real security precautions, reveals a naiveté, not only in regard to his distant cousin Macbeth, but especially in regard to the homicidal capabilities of the female mind—Lady Macbeth. All Lady Macbeth has to do, is put on her “Leona Helmsley” public smile, to fool this king, after she has already shown her true psychotic nature to the audience, and gone through an entire satanic incantation to seal the deed.

Paralleling his contemporary Christopher Marlowe’s *Tamburlaine*, the way Shakespeare uses this legend—meaning the belief in magic and incantations, superstitions, and so forth—sets the basis on which the frailties and fears within the mind of even a cold-blooded killer are exposed. Lady Macbeth believes, with deep conviction, that mental illness should accompany leadership. Any consideration of the common good would send Lady Macbeth into a murderous conniption.

The Weird Sisters, Hecate, and apparitions, hold sway, because of the absence of science and statecraft in the thinking of the Scottish leadership—a powerful and dangerous position taken by Shakespeare, given that England’s then-current King James I (formerly James VI of Scotland) was a self-proclaimed believer in, and expert on, witchcraft, having authored a widely circulated manual for witch-hunting. Act II, Scene 4, the exchange between Ross and the Old Man, shifts the idea of superstition and mysticism further, in that the whole country may judge the circumstances of the state, through the actions of animals, or signs of nature only. Something had gone terribly wrong with the state of Scotland, as well as Denmark.

Macbeth seems to be protected from anyone or anything that would get in his way as he takes state power. What he doesn’t see, is that it is only once he achieves this “golden round,” that his real troubles begin. As Lyndon LaRouche sometimes reminds us: Be careful of what you ask for; you might just get it.

That is why, at the end of the play, Malcolm, the son of King Duncan, for all his pretended virtues, adapts the identical axiomatic assumptions and culture of his father, and Shakespeare lets it end there, unresolved. Perhaps Shakespeare was reflecting on the unresolved political situation of James I’s ascendancy to the throne of Eng-



Lady Macbeth and Macbeth, now King, greet Banquo, Act III. The bloody Lady believes that mental illness should accompany political leadership.

land. We who are actors on the stage of history today, can certainly appreciate the possibilities, and dangers, of being midway in a fight over the outcome of an as-yet unresolved crisis.

In Summary

I would encourage you, when looking at the work of William Shakespeare, to take a close look at these Legend Plays, not forgetting the most famous one, the *Tragedy of Hamlet*. You will find some of the most profound philosophical, moral, and polemical ironies ever written in the English language, a language created in large measure by Shakespeare himself. These ironies are probably the reason why, even during his lifetime, Shakespeare was increasingly ostracized, leaving London for Stratford, where he died in 1616.

It took a youth movement, based in Germany and led by young writers and scholars such as Moses Mendelssohn, Gotthold Lessing, J.G. Herder, and others, to revive Shakespeare’s work almost 200 years after his death, and bring his poetry and plays alive once more.

William Shakespeare surely stands on the pathway of true humanist genius, and, like Lyndon H. LaRouche, Jr., we have an obligation to fight for this genius to continue for many centuries and millennia to come.

1. See Lyndon H. LaRouche, Jr., “Science for Teachers: Visualizing the Complex Domain,” *Executive Intelligence Review*, July 11, 2003 (Vol. 30, No. 27).



Reflections on Shakespeare as a Historian: The Roman Plays

by Gerald Rose

It is entirely lawful that Shakespeare should accomplish in four plays of some hundred pages, what the two most prominent historians of Rome, Edward Gibbon and Theodor Mommsen, could not do in several thousand. For, from its very inception, Classical tragedy took its impulse from the question of statecraft: What kind of government is best to increase the happiness of the population? And so, beginning with Homer, Classical tragedy has always been “political.”

Every serious historian has known this. It was most explicit in the works of Friedrich Schiller, who wrote two brilliant histories, *The Revolt of The Netherlands*, and *The History of the Thirty Years' War*, as the basis for his plays about that era. His dramas are startling, because the com-

plexity with which he develops them derives from his insight into the problem mankind faced at that point in history. In this sense, Schiller's plays are not works of fiction, but, actually, truthful representations of history, from the standpoint of the characters who made it.

Take, for example, *Don Carlos*, *Mary Stuart*, and the *Wallenstein* trilogy. These dramas grew directly out of Schiller's passion to present the historical forces behind the religious wars that tore Europe apart in the 1511-1648 period. And yet, in each play, there is implied for the imagination of the audience, an idea of a higher humanity. This is what makes them true tragedies.

William Shakespeare; the Roman Capitol.

While this has been clearly established for Schiller, as he was explicit concerning his compositional method, the question of Shakespeare as an historian is less obvious, although nonetheless clear also. One need only look at Shakespeare's first plays, on the English kings and the developments that led to the overthrow of Richard III's Plantagenet dynasty, and the initiation of the Tudor Renaissance under Henry VII. In this, Shakespeare identified his relationship to Sir Thomas More, whose own *History of Richard III* was the source of Shakespeare's understanding of how these developments came to shape England.

This is no different from Homer, Aeschylus, Sophocles, or Plato, who were Shakespeare's direct predecessors. Classical drama has always focussed on creating a common history and language of a people, as the basis for a national entity. It has also always focussed on the need to lift the population out of disaster. These are the fundamental questions of statecraft.

For Homer, how the Trojan War led Greek civilization into a dark age, and brought disaster to the very king who launched it, was the focus of his composing both *The Iliad* and *The Odyssey*. This subject was, in turn, reintroduced by Aeschylus in his Oresteia Trilogy, recasting the events of King Agamemnon's return from Troy, and how the cycle of revenge that followed in the wake of his murder would be resolved. In Plato, a very different type of drama is introduced, whose subject, Socrates, is sublime. But, such a sublime figure had already been introduced by Aeschylus in his trilogy on Prometheus.

It is the height of illiteracy to think that Shakespeare had any taint of the modernist idea of "art for art's sake." This type of insanity was spread, in the postwar period, by the mouthpieces of the literally fascist Congress for Cultural Freedom. In an earlier period, the domination of literary criticism by Romantics like Coleridge, placed Shakespeare's works outside time and place, to produce an "artsy-fartsy" view of them. This itself followed the pervasive attacks by John Dryden *et al.*, which had resulted in Shakespeare's plays no longer

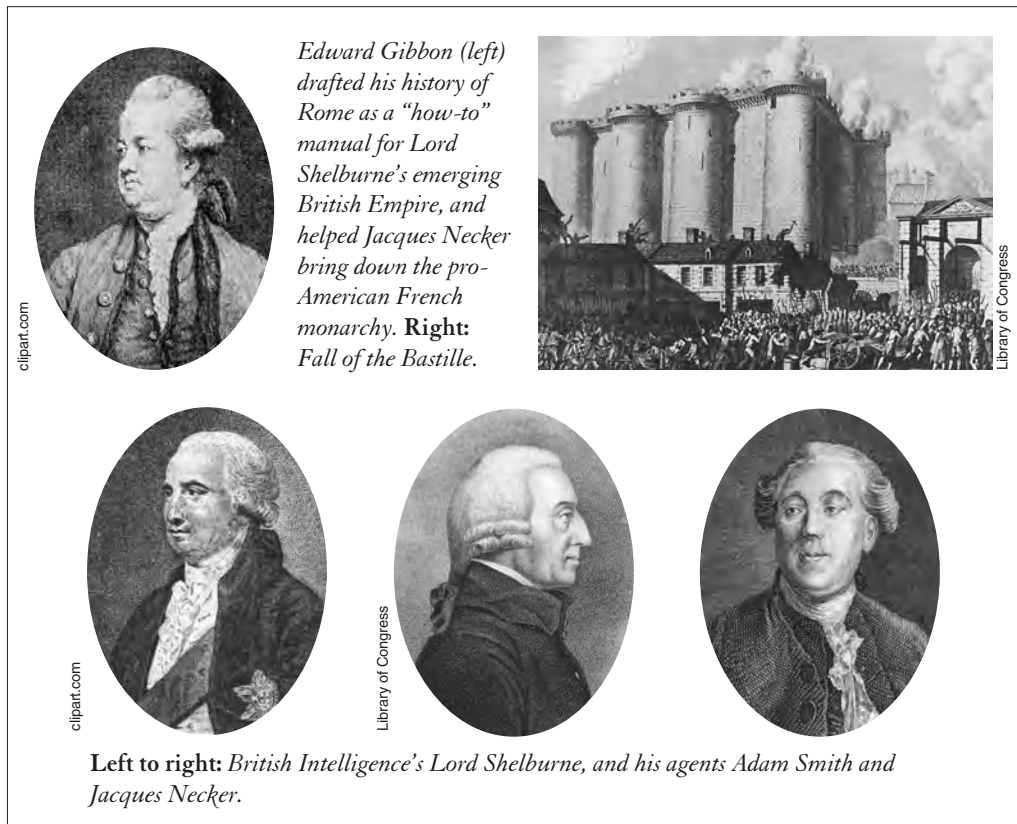
being performed in Eighteenth-century England.

It was only under the influence of the revival of Classical culture in Germany by Gotthold Lessing and Moses Mendelssohn, that the true Shakespeare could again be performed, albeit this time in German. It was Shakespeare who inspired Schiller to reintroduce Classical drama into the cultural life of Europe.

It is with this in mind, that we should look at how it is, that Shakespeare was a greater historian of Rome than the authors of the most famous academic histories. And, of course, Rome is a not-unimportant issue today, since at this moment, the question of an "American Empire" has reared its ugly head. Shakespeare's unique insight into Rome, provides us with the actual basis to understand what a real policy concerning the idea of an "American Empire" ought to be.

History as Ideology

First, take Gibbon and Mommsen. Gibbon, in his monumental *Decline and Fall of the Roman Empire*,¹ writes a treatise of some 1,500 pages, beginning with Augustus Caesar and going up to the 1453 fall of Constantinople. Two things hit you about this work: First, that it is written explicitly to teach the lessons of the Roman Empire's strengths and weaknesses, to train the then-current British imperial leaders to avoid the mistakes made by the Romans. It is not some academic work. Gibbon worked for Lord Shelburne at the



moment of the emergence of the British Empire under the direction of the British East India Company, and was part of the salon with Jacques Necker which, together with Shelburne, created the inside/outside operation in France that brought down the pro-American French monarchy. He was one of the many lovers of Necker's daughter, Madame de Stael. It is clear that the intention of writing the *Decline and Fall* was to learn the lessons of Rome, so that the British Empire would last longer than Rome did.

From the book's very first three chapters, Gibbon asserts that, from the time of Augustus Caesar to that of the Antonines, a period of about 160 years, Rome was stable and exerted a humanizing influence over the known world by its moderate running of the Empire. He even develops the argument of Adam Smith, another Shelburne protégé, that the very luxury of the Roman oligarchy stimulated the trades and agriculture. According to Gibbon, even slavery during these 160 years was ameliorated by the possibility of becoming freemen, and by the fact that the courts, not the slave owners, regulated punishment of the slaves. He makes the argument that since Rome was not in an expansion phase, the supply of slaves was dwindling, and the slaves had to be treated better than before, because they couldn't be readily replaced. The fact that this is almost completely untrue relative to what was really happening in Rome, doesn't seem to faze Gibbon. It is astonishing that he bypasses the Emperors Tiberius, Caligula, and Nero, in the course of making his argument about the peaceful reign between Augustus and the Antonines. An odd omission, seemingly inconceivable; but since the book is actually about the lessons to be taken from the fall of Rome as they apply to Britain, the underlying truth can not be allowed to emerge, which is *that empires always fail*.

Second, Gibbon focusses on the assertion that Christianity was responsible for bringing down the Empire. It is not to be doubted that this was not a mistake on his part. Remember, this was the Enlightenment, and the very idea of truth was anathema to Gibbon. Sketched simply, his thesis was that Rome was weakened by the Christian questioning of Roman authority. Not just the questioning, but the evangelizing of the truth by the early Christians, made them profoundly revolutionary toward the Roman pantheon. And, in fact, since Gibbon was competent on one level, he had hit upon a certain truth, writing the *Decline and Fall* as

a direct refutation of St. Augustine's *City of God*. Augustine's *City of God*, in fact, is the only extant, fully truthful insight into the disaster that was Rome. Gibbon's point on this is, that as Christianity more and more dominated Rome, intolerance followed in its wake. Not only did intolerance follow, but the idea of a military culture was undermined as the dominant cultural matrix.

At the same time, however, Gibbon also points out that as Rome went beyond citizen-soldiers as the foundation of the military, the Praetorian Guard increasingly became the dominant political force in Rome. He develops how Augustus allowed the military for the first time to be a base of support against both the Roman Senate and the *populus*. After the death of Augustus and the insanity of Tiberius, Caligula, and Nero, the Praetorian Guard realized that they could wield power in Rome. They literally began to choose emperors and dispose of them at will. At one point, the absurd situation was reached wherein, within a several-day period, two emperors were proclaimed solely on the basis of what they could promise the Praetorians.

Yet, Gibbon focussed solely on the role of Christianity in the fall of Rome. Christianity, he said, introduced intolerance into the Empire, and the ability of the Empire to rule over many cultures and gods was ruined by the Christians' evangelical zeal. In fact, Gibbon's argument



Gibbon's history ignored the murderous Emperor Tiberius (left) and psychotics Caligula (center) and Nero (right). **Below:** Nero fiddles while Rome burns.



Mommsen's Caesar

Mommsen's *History of Rome*² is a work of ideology also. Admittedly, Mommsen writes with force and imagination, but his conclusion is so faulty, it is somewhat startling. He proceeds very systematically through Roman history, from its beginnings to the fall of Julius Caesar. It is a four-volume work, and what is very accessible in it, is the cogent analysis of the problems under the Roman Republic: the relationship between the oligarchy, represented by the Roman Senate, and the unbelievable extent and condition of the slave population, and how this slave system degraded into a rabble the semi-independent farmers who had been the bulwark of Roman society at its inception. The process of the creation of the *Vox Populi* is crucial to understanding the fundamental conflict in Roman society, and Mommsen is very clear in making sense of this development.

Yet, his visceral reaction to the ascendancy of the Roman Senate as the voice of the oligarchical families, led Mommsen to the conclusion that Caesar was the hope of Rome. In this, his violent attack on Cicero led him to defend the tribune Clodius, who plotted the overthrow of the Senate in the Catiline Conspiracy. Clodius was an almost complete degenerate, but Mommsen was willing to overlook this, out of his hatred for the Senate for

being ineffective. So, although he condemned Rome for its slavery—and in this he was both forceful and correct—he saw in Caesar a precursor to the rise of the Holy Roman Empire under a strong ruler who could stand above the oligarchy.

Mommsen's praise of Caesar was so immoderate, that he was known throughout Europe as an exponent of the Prussian model of empire for how Germany should be ruled. He was, in fact, an extreme Hegelian, who thought that history culminated in the strong man, as Hegel had defended Napoleon. Like Hegel, he was a monarchist. Since he wrote in the 1850-1870 period, long after the American Revolution, there was no excuse for his lack of historical prescience in understanding the fundamental political issues of his age. It is not surprising that he was the major opponent of Friedrich List, the foremost American System proponent in Germany; like Karl Marx, Mommsen favored a free-trade system. (It is telling that Mommsen was never able to write the concluding volume on Rome under the Empire—which would have required him to confront the reality of Hegel's "end of history" thesis—although he lectured on it.)



As opposed to Gibbon, St. Augustine (top, right) saw Rome's collapse as a result of its degenerate, oligarchical culture. Above: Gladiatorial combat. Top: Christians thrown to the lions.

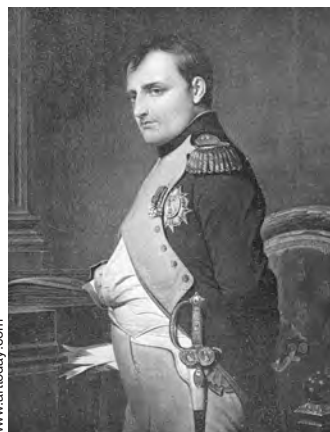
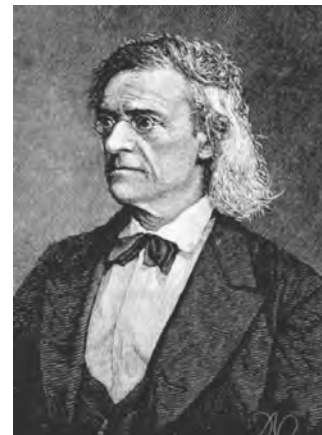
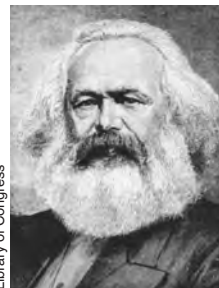
means that only an Enlightenment culture can run an Empire. This is not an academic observation: It was Gibbon's assignment from Shelburne, to define the cultural axioms required for the long-term success of a British Empire. Is it otherwise conceivable that you could write a history of the "decline and fall of the Roman Empire," and leave out the fact that right after the Emperor Augustus, you had in rapid succession Tiberius, Caligula, and finally Nero?

The culture of an Empire is self-destructive and conducive to creating madmen. But, if you want to ignore the fact that empires always destroy themselves by their very nature, then, leaving that aside, you can ask, "How are we going to run the place?" And Gibbon says, it's only through a return to the Roman pantheonic religion that Britain can run a world empire. Questions of truth and natural law have to be ruled out. Empiricism and romanticism are the only way to dominate. In fact, the *Decline and Fall* is a paean to the Enlightenment as the axiomatic basis for British, or what is called "Liberal," imperialism. That is Gibbon's lesson to be learned. So, the work is a piece of ideology, and to that extent it is not interested in the reality of Rome.

Mommsen was famous for his commitment to the ascendancy of the Hohenzollern monarchy as the power that would unify Germany by force of arms. Thus, the thesis of his *History of Rome* is, that Rome was proof of the dictum dictating “the suppression of nations less capable of, or less advanced in, culture, by nations of a higher standard.” He makes the case that Rome was fundamentally Thrasymachan. Might doesn’t only make right, *might is right*. The surface of history is the only judge, and history is always moving upward to necessity. It is Hegel’s defense of the Beast-Man: the “objective” trajectory of history, which rules over man, and over which man has no control. It is the Nineteenth-century Romanticism that gave us Adolf Hitler, and today’s Dick Cheney.

It is somewhat lurid how such a gifted person as Mommsen could be so overwhelmed by a formal Hegelian system. It is reminiscent of another young Hegelian, Ludwig Feuerbach. In Lyndon LaRouche’s 1973 essay, “The Case of Ludwig Feuerbach,”³ the point is made that Feuerbach, in his most famous work, *The Essence of Christianity*, argues quite brilliantly that there is something in the nature of being human that is captured in the Christian religion. Yet, as he goes on, Feuerbach is taken over by a severe neurosis (ideology), arguing that the true Trinity is the Father, the Son, and, not the Holy Spirit, but the Virgin Mary. Besides being a strict violation of doctrine which loses the Platonist philosophical content implicit in the theological concept, it becomes lurid in its praise of the pagan Gaia principle. Feuerbach’s work served as a transition point from Hegelian “idealism” to the flip-sided “materialism” of British-economist Karl Marx.

So, in reading Mommsen, you see at times he is brilliant and bold, but as he comes to his conclusion, he is taken over by an obsessive belief in a system, and not the reality of what Rome became. His history, like Gibbon’s, is very lively and pointed, but it is just plain wrong.



German historian Theodor Mommsen (right) was a Hegelian monarchist who worshipped Julius Caesar as a strong-man, just as Hegel (above, left) had revered the Beast-Man Napoleon Bonaparte (left). Like Hegel disciple Karl Marx (above), Mommsen opposed the leading American System economist, Friedrich List (right).

A Thousand-Year Dark Age

As demographic studies prepared under the direction of Lyndon LaRouche show, Rome brought on an almost thousand-year dark age, which ended with a collapse of population of the Mediterranean region from 47 million to about 29 million, a collapse of approximately 40 percent. It left Europe with a feudal system that led to another dark age collapse and depopulation of Europe in the Black Death.

Rome embarked on the course of empire in the wake of its defeat of Carthage in the Punic Wars. Up to that point, Rome was the dominant military power on the Italian peninsula. In the course of the Punic Wars, as the Roman historian Polybius points out, Rome became the dominant naval power in the Mediterranean. After its defeat of Carthage, Rome went on to defeat Greece and Macedonia. It subdued all the Carthaginian states and satrapies in North Africa and Spain, and the Celtic tribes in what is now France. So, on both sides of the Mediterranean, Rome dominated Western civilization, including later the eastern regions of Egypt, Asia Minor, and so forth. Rome became a military culture, and Polybius, writing on its constitution, extols it as a Spartan state:

It is clear that we should regard as the *best* constitution one which includes elements of all three species; this has been proved not only in theory but in practice by Lycurgus, who

was the first to construct a constitution, that of Sparta, on this principle. . . .

Now Lycurgus through his powers of reasoning could foresee the direction to which events naturally move and the factors which cause them to do so, and thus constructed his constitution without having to learn the lessons which misfortune teaches. The Romans, on the other hand, although they have arrived at the same result as regards their form of government, did not do so by means of abstract reasoning, but rather through the lessons learned from many struggles and difficulties; and finally, by always choosing the better course in the light of experience acquired from disasters, they have reached the same goal as Lycurgus; that is, the best of all existing constitutions.⁴

As the LaRouche studies of Rome under the direction of Ken Kronberg demonstrate,⁵ the relative potential population-density of the Mediterranean fell from the high-point of Classical Greece, the most populous region in 400 B.C., with 23 persons per square kilometer, to 11 persons per square kilometer in Italy a thousand years later. It was the looting of this region, and the destruction of the productive capacities of Rome itself under a military system based on primitive accumulation, which led Rome to increasingly more looting and degeneracy. Since all empires are based on looting satrapies and client states, they have all ended in disaster. As Lyndon LaRouche has repeatedly pointed out, the true measure

of a society is its continuing ability to increase the relative potential population-density of the planet, an ability that derives from the introduction of scientific and technological innovations into the process of social reproduction. A society that does this, is in accord with natural law. A society that violates this principle, like Rome, whose slave society brought a halt to scientific progress for almost a millennium, is a society that will inevitably fail.

So, why would the two men who achieved the greatest renown as historians of Rome in modern times, and who laid the basis for all subsequent studies, be so blind? Both held up the study of Rome, because it lasted so long and dominated the known world. Both argued that Rome was a model of government because of this. William Shakespeare proved the opposite.

Historical Specificity and Prescience

Why was Shakespeare, with only limited resources and time, able to produce the most valid history of Rome to date? Of course, it is true that St. Augustine's *City of God* contains a profound insight into Rome and why it failed, but such a long work lacks the dramatic force and historical specificity of Shakespeare's plays. In fact, it could be argued that, in some sense, Shakespeare was informed by St. Augustine, since Sir Thomas More, who was Shakespeare's inspiration, did lecture on the *City of God*, and I



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The Tudor Renaissance and statecraft. *William Shakespeare was the direct heir of the effort fostered by King Henry VII, to create an educated citizenry by importing the New Learning of Renaissance Italy. Inspired by the writings of Erasmus (above), Tudor Platonists included the educators John Colet (above, right) and Thomas Linacre (right), and the statesman Sir Thomas More (above, left). Left: Illustration from More's "Utopia." Above: "Introduction to Grammar" by William Lily (1557).*

do believe that is directly relevant to Shakespeare's understanding of Rome; although, as a factual hypothesis, this does not need to be proven.

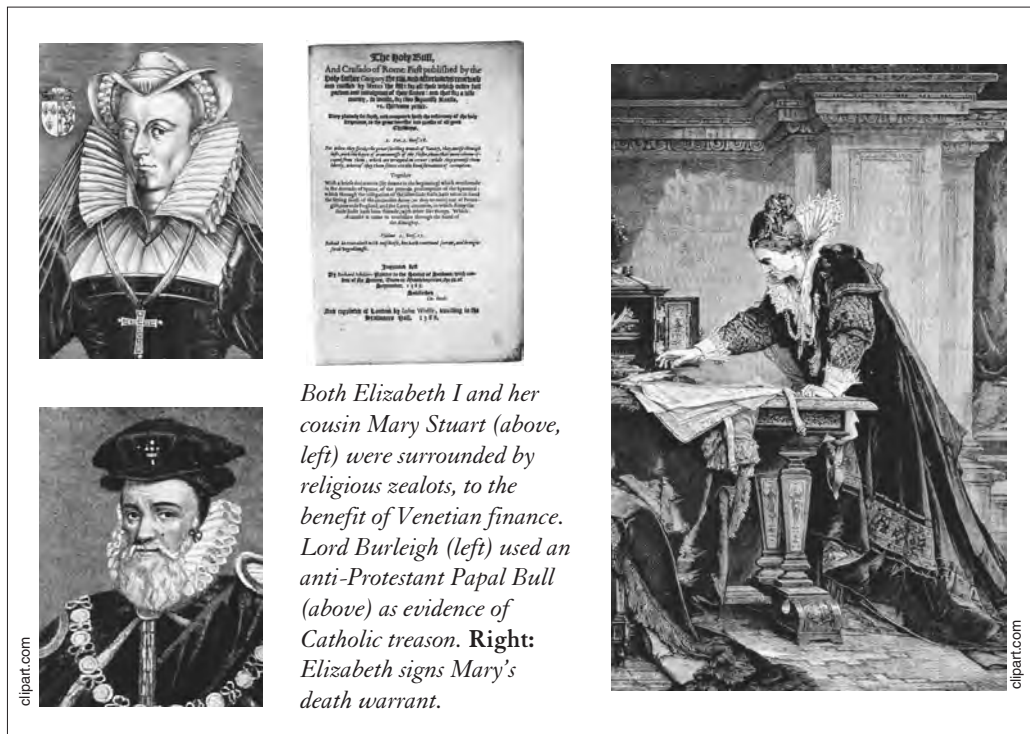
Shakespeare, from the very beginning with his *Richard III*, taken directly from More's history of the same name, identifies the political problem he was facing. England was being ripped apart by religious conflict, as was all of Europe from 1511 to the 1648 Treaty of Westphalia. This warfare led to the beheading of More, the greatest figure of England's Tudor Renaissance. The issue for Shakespeare was, to identify for the king and the nobility those issues of statecraft which would lead to the consolidation of a commonwealth, as the solution to the tragedy of interminable civil strife.

This was not only More's direction in his *Utopia*, but it was the intention of his friend and mentor Erasmus's effort in his writing *The Education of a Christian Prince*. In the victory of Henry VII (Tudor) over Richard III, and the consolidation of peace after the Wars of the Roses, England had a great impulse-tendency toward development in the arts and sciences. These developments sprang directly from the ideas of statecraft of France's Louis XI, in whose court Henry Tudor was raised, and the Italian Renaissance, with the reading of Plato in the original Greek by the English educators Colet, Grocyn, and Linacre, who studied their Greek in Italy's Platonic Academy of Ficino. Thomas More, and later Shakespeare, were steeped in that culture and idea of man.⁶

As identified brilliantly by Schiller in his *Mary Stuart*, Queen Elizabeth was surrounded by religious zealots, as was her cousin Mary Queen of Scots. England was being ripped apart by Venice and its manipulation of European-wide, Protestant *vs.* Catholic religious insanity. As has been documented elsewhere,⁷ Venice ran both sides of the operation, to the benefit of Venetian-controlled finance. A Papal Bull excusing England's Catholics from obeying the laws of Elizabeth led *prime facie* to all Catholics being suspect-

ed of treason. On the other side, Lord Burleigh used this fear to capture Elizabeth's support for the murder of Mary. This was the political and social reality in which Shakespeare wrote his plays. He stood almost alone in this era, concentrating on developing the monarchy and nobility to shape the terms of the real issues facing them, as opposed to the false, insoluble quagmire they found themselves in. He focussed on the question of how to create a commonwealth, based on the *Augustinian* idea of the "city of God" on Earth. So, like Gibbon and Mommsen, Shakespeare had an immediate political purpose; but his purpose was the establishment of a republic, whereas theirs was empire.

It is in this light that Shakespeare wrote three plays on Roman history in rapid succession. His choice was by no means arbitrary. It is well known that any artist picks his subject at a critical point which captures the whole. As Gotthold Lessing develops in his *Laocoön*, poetry and painting require different types of compactness, different approaches to the "critical point." In painting, you capture, in mid-motion, a single moment, which conveys the whole thought. Poetry uses the same principle of compactness, but it is much more flexible in its capability to convey a succession of ideas. Shakespeare chooses as the critical point, the moment of Caesar's assassination, and the transition to the rule of Octavian (Augustus Caesar), for *Julius Caesar* and *Antony and Cleopatra*, the first two of his Roman plays.



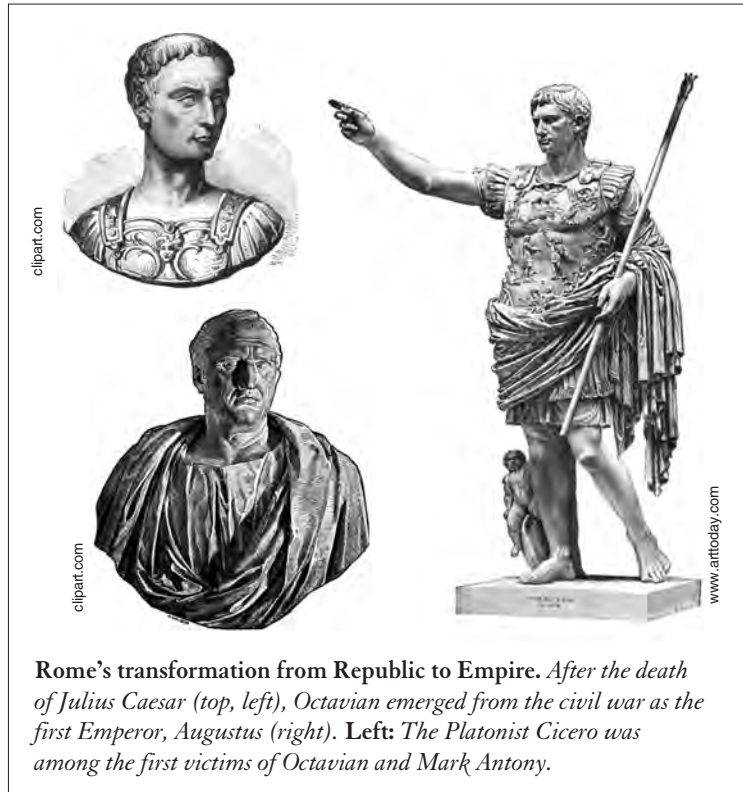
Both Elizabeth I and her cousin Mary Stuart (above, left) were surrounded by religious zealots, to the benefit of Venetian finance. Lord Burleigh (left) used an anti-Protestant Papal Bull (above) as evidence of Catholic treason. Right: Elizabeth signs Mary's death warrant.

This is the moment when Rome was officially transformed from a “republic” into an empire. What this meant technically, was that the Roman Senate, which was made up of the oligarchical families of Rome, was to now become a rubber stamp for the emperor. Julius Caesar had just defeated the Senatorial party led by Pompey, and while he was not yet officially crowned, it was inevitable that this would happen—at which point Caesar would be the only law in Rome. He would be the Pontifex Maximus, ruling over the pantheon of religions. In effect, he would be a god. This transition set the trajectory for more than a thousand years of Roman rule. In the course of *Julius Caesar* and *Antony and Cleopatra*, every protagonist but Octavian, later known as Augustus, the first Roman emperor, is either killed or commits suicide. Which of course did indeed happen in real life, in the events of the day as they unfolded.

Shakespeare chooses this critical moment, the transition from republic to empire, to unfold the issues of political leadership, the interaction of rulers and ruled. What are the requirements of leadership for statecraft, and what are the qualities required of the populace, the citizens, if they are to be capable of self-government? He is taking up the themes of More’s *Utopia* and Erasmus’s *Christian Prince*.

Shakespeare sets the first scene of *Julius Caesar* in the Forum, where the true nature of Rome is revealed from the very first moment. Two tribunes emerge in the midst of a crowd of workmen, who are making a holiday of the triumphant return of Caesar to Rome after his defeat of Pompey. The tribunes are clearing the streets of the crowds, reminding them

MURELLUS (TRIBUNE): Wherefore rejoice? What conquest brings he home?
 What tributaries follow him to Rome
 To grace in captive bonds his chariot wheels?
 You blocks, you stones, you worse than senseless things!
 O you hard hearts, you cruel men of Rome,
 Knew you not Pompey? Many a time and oft
 Have you climbed up to walls and battlements,
 To towers and windows, yea, to chimney-tops,
 Your infants in your arms, and there have sat
 The livelong day, with patient expectation,
 To see great Pompey pass the streets of Rome:
 And when you saw his chariot but appear,
 Have you not made an universal shout,
 That Tiber trembled underneath her banks
 To hear the replication of your sounds
 Made in her concave shores?
 And do you now put on your best attire?
 And do you now cull out a holiday?



Rome’s transformation from Republic to Empire. *After the death of Julius Caesar (top, left), Octavian emerged from the civil war as the first Emperor, Augustus (right). Left: The Platonist Cicero was among the first victims of Octavian and Mark Antony.*

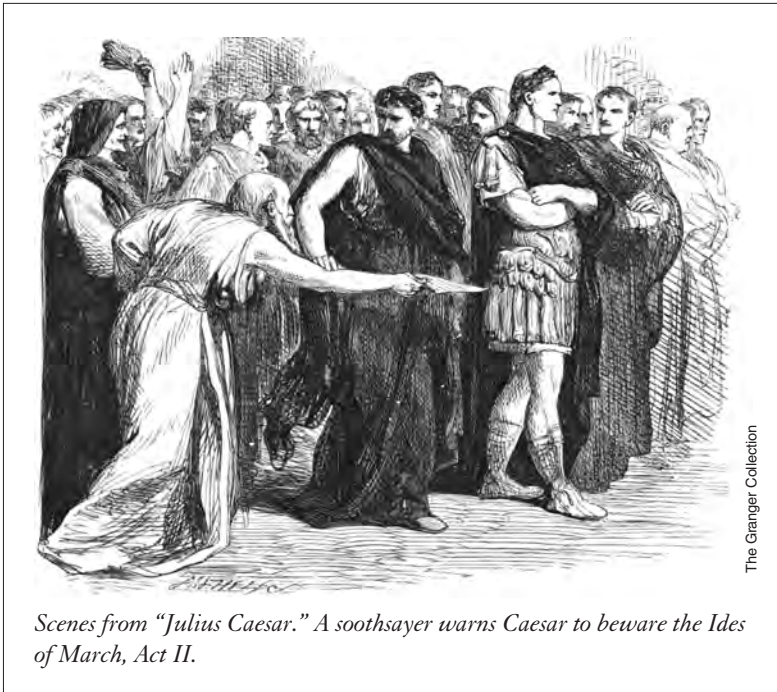
And do you now strew flowers in his way,
 That comes in triumph over Pompey’s blood?
 Be gone!
 Run to your houses, fall upon your knees,
 Pray to the gods to intermit the plague
 That needs must light on this ingratitude.

So the conflict immediately unfolds, in which an adoring populace—the Roman mob—are shown not to know what they do. Just as they cheered for Pompey, so they cheer for the man who destroyed Pompey. Yet, rather than reason with them, the tribunes awe the people with their power.

The next scene introduces Julius Caesar, Mark Antony, Brutus, and Cassius, on their way to celebrating the feast of Lupercal. In the first scene, Shakespeare introduced the problem of the “Vox Populi,” the total fickleness and lability of the Roman population fed on “bread and circuses.” Now, in the second scene, by way of juxtaposition, he introduces Caesar and the Roman oligarchy. Shakespeare always introduces his themes and variations in a condensed, musical way at the beginning of a play, just as Schiller identifies that the pregnant moment, the seed crystal of the entire drama, must be introduced in the first moments of the action.

So, the first words of Mark Antony are,

ANTONY. Caesar, my lord



Scenes from "Julius Caesar." A soothsayer warns Caesar to beware the Ides of March, Act II.

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Platonist, he believes in truth and appeals to truth, not conspiracy. None of the conspirators understood the real issue being fought out, which is faintly reflected in Cicero's adherence to the Platonic legacy of Classical Greece. Rome was a degenerate culture, with none of the creativity of Greece, and this was well understood by Shakespeare. It is on this counterposition—degenerate Rome to creative Greece—that the question of the real tragedy unfolds.

Shakespeare's play is not a soap opera, in which the failure of one or another individual person is the subject, and reality is reduced to a symbolic morality play, set in no particular time and no particular place. The true essence of Classical tragedy such as Shakespeare's is, that it gets at the heart of why a civilization or nation fails. It must first of all be truthful, but it must also be "prescient," in the sense that the problem of a particular society is embedded in a set of failed axioms shared by everyone living

and further on, his next speech is,

ANTONY. . . . When Caesar says,
Do this, it is performed.

Next, Caesar is introduced, and he refers to himself throughout in the third person. He says to the soothsayer,

CAESAR. Speak, Caesar is turned to hear.

Brutus is introduced as bringing the soothsayer to Caesar,

BRUTUS. A soothsayer bids you beware the Ides of March,

and finally Cassius says to the soothsayer,

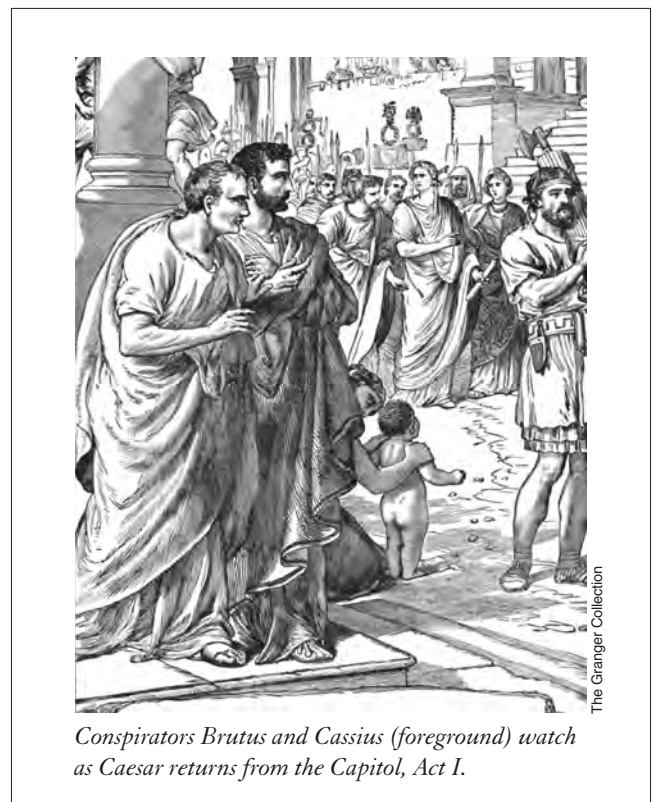
CASSIUS. Fellow, come from the throng; look upon Caesar.

Look at the compactness Shakespeare achieves. Cassius, Brutus, and Casca, all of whom kill Caesar on the Ides of March, are the ones who introduce the soothsayer to Caesar. Meanwhile, Caesar speaks of himself in the third person as if he were a god. Antony acts in total awe of him. Three of the party hate Caesar, and two are already plotting to kill him. Caesar has no idea what is going on, because he believes himself invulnerable. Antony is enamored of Caesar's power; Cassius is envious of it. Only Brutus has a different view, as we shall see.

As Lyndon LaRouche has pointed out, the question of Cicero—the "Greek speaker"—is the point of reflection about the unfolding tragedy.⁸ What is important, is not that Cicero could have saved Rome, but that the reason he could have saved Rome, is the same reason that the conspirators did not choose him to work with them: as a

in it. This is what leads to the tragedy.

The reference to Cicero provides the true nature of what happened with Rome. *It was the failure of Greece, that led to the rise of Rome*, and indeed Polybius in his famous discussion of the Punic Wars cited above indicates that the success of Rome was based on their adher-



Conspirators Brutus and Cassius (foreground) watch as Caesar returns from the Capitol, Act I.

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ence to the laws of Sparta's Lycurgus, and that that is why they triumphed. Ironically, this is why they failed, not why they succeeded: The ideal of the even best Romans was civic virtue, not the Good. As Schiller points out in his essay on "Solon and Lycurgus," the wise ruler relies upon the development of his people, and uses the state as an aid to that purpose. The Spartan case was the exact opposite. There, the citizen was subordinated to the state and the oligarchical interests. Admittedly, under Lycurgus the oligarchy was disciplined (which they hated), but it was an oligarchical state nonetheless. With the so-called success of Rome after the Punic Wars, the discipline of the oligarchy broke down. They became more and more degenerate, as they looted the populations of the Mediterranean to support their increasingly opulent life-style, and destroyed the independent farmers by resorting to slave labor and loot to buy off the *populus* with "bread and circuses."

Look at the motivations of all the lead characters:

1. Cassius's seduction of Brutus to the conspiracy
(Act I, Scene 2):

CASSIUS. I know that virtue to be in you, Brutus,
As well as I do know your outward favor.
Well, honor is the subject of my story.—
I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Caesar; so were you:
We both have fed as well; and we can both
Endure the winter's cold as well as he.
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Caesar said to me, "Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?"—Upon the word,
Accoutred as I was, I plunged in,
And bade him follow: so indeed he did.
The torrent roar'd; and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy:
But ere we could arrive the point propos'd,
Caesar cried, "Help me, Cassius, or I sink!"
I, as Aeneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar: and this man
Is now become a god; and Cassius is
A wretched creature, and must bend his body
If Caesar carelessly but nod on him.
He had a fever when he was in Spain,
And, when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake:
His coward lips did from their color fly;



Mark Antony's funeral oration for the dead Caesar whips the Roman mob into a murderous frenzy, Act III.

And that same eye, whose bend doth awe the world,
Did lose his lustre: I did hear him groan:
Ay, and that tongue of his, that bade the Romans
Mark him, and write his speeches in their books,
"Alas!" it cried, "Give me some drink, Titinius,"
As a sick girl. Ye gods, it doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone. *[Shout: flourish.]*

BRUTUS. Another general shout!

I do believe that these applauses are
For some new honours that are heap'd on Caesar.

CASSIUS. Why, man, he doth bestride the narrow world
Like a Colossus; and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.

2. Brutus contemplating the murder of Caesar
(Act II, Scene 1):

BRUTUS. It must be by his death: and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd:
How that might change his nature, there's the question:
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him?—that—
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is, when it disjoins

Remorse from power: and, to speak truth of Caesar,
 I have not known when his affections sway'd
 More than his reason. But 'tis a common proof
 That lowliness is young ambition's ladder,
 Whereto the climber-upward turns his face;
 But when he once attains the utmost round,
 He then unto the ladder turns his back,
 Looks in the clouds, scorning the base degrees
 By which he did ascend. So Caesar may;
 Then, lest he may, prevent. And, since the quarrel
 Will bear no color for the thing he is,
 Fashion it thus; that what he is, augmented,
 Would run to these and these extremities;
 And, therefore think him as a serpent's egg,
 Which, hatch'd, would as his kind grow mischievous;
 And kill him in his shell.

3. Caesar's seduction by Decius Brutus (Act II, Scene 2):

DECIUS: Caesar, all hail! Good-morrow, worthy Caesar:
 I come to fetch you to the senate-house.

CAESAR. And you are come in very happy time,
 To bear my greeting to the senators,
 And tell them that I will not come to-day:
 Cannot, is false; and that I dare not, falsèr:
 I will not come to-day,—tell them so, Decius.

CALPURNIA. Say he is sick.

CAESAR: Shall Caesar send a lie?
 Have I in conquest stretch'd mine arm so far,
 To be afraid to tell graybeards the truth?
 Decius, go tell them Caesar will not come.

DECIUS. Most mighty Caesar, let me know some cause,
 Lest I be laugh'd at when I tell them so.

CAESAR. The cause is in my will,—I will not come;
 That is enough to satisfy the senate.
 But for your private satisfaction,
 Because I love you. I will let you know,—
 Calpurnia here, my wife, stays me at home:
 She dreamt to-night she saw my statue,
 Which, like a fountain with a hundred spouts,
 Did run pure blood; and many lusty Romans
 Came smiling and did bathe their hands in it:
 And these does she apply for warnings and portents,
 And evils imminent; and on her knee
 Hath begg'd that I will stay at home to-day.

DECIUS. This dream is all amiss interpreted;
 It was a vision fair and fortunate:
 Your statue spouting blood in many pipes,
 In which so many smiling Romans bath'd,
 Signifies that from you great Rome shall suck
 Reviving blood; and that great men shall press
 For tinctures, stains, relics, and cognizance.
 This by Calpurnia's dream is signified.

CAESAR. And this way have you well expounded it.

DECIUS. I have, when you have heard what I can say;
 And know it now,—the senate have concluded

To give this day a crown to mighty Caesar.
 If you shall send them word you will not come,
 Their minds may change. Besides, it were a mock,
 Apt to be render'd, for some one to say,
 "Break up the senate till another time
 When Caesar's wife shall meet with better dreams."
 If Caesar hide himself, shall they not whisper,
 "Lo, Caesar is afraid?"
 Pardon me, Caesar; for my dear dear love
 To your proceeding bids me tell you this;
 And reason to my love is liable.

CAESAR. How foolish do your fears seem now,
 Calpurnia!
 I am ashamed I did yield to them.—
 Give me my robe for I will go . . .

4. Antony's revenge and consolidation of power (Act IV, Scene 1):

The first act of the empire is the murder of Cicero.
 The following scene shows the conference at which
 this murder was concluded. It comes immediately
 after Mark Antony's famous funeral oration, which
 culminates in the arbitrary murder of the innocent
 poet Cinna by the frenzied mob, because he shared a
 name with one of the conspirators.

ANTONY. These many, then shall die; their names are
 prick'd.

OCTAVIAN. Your brother too must die; consent you,
 Lepidus?

LEPIDUS. I do consent.

OCTAVIAN. Prick him down, Antony.

LEPIDUS. Upon condition Publius shall not live,
 Who is your sister's son, Mark Antony.

ANTONY. He shall not live; look, with a spot I damn him.
 But, Lepidus, go you to Caesar's house;
 Fetch the will hither, and we shall determine
 How to cut off some charge in legacies.

LEPIDUS. What, shall I find you here?

OCTAVIAN. Or here or at the Capitol. [*Exit Lepidus.*]

ANTONY. This is a slight unmeritable man,
 Meet to be sent on errands: is it fit,
 The threefold world divided, he should stand
 One of the three to share it?

OCTAVIAN. So you thought him;
 And took his voice who should be prick'd to die,
 In our black sentence and proscription.

ANTONY. Octavian, I have seen more days than you:
 And though we lay these honors on this man,
 To ease ourselves of diverse slanderous loads,
 He shall but bear them as the ass bears gold,
 To groan and sweat under the business,
 Either led or driven as we point the way;
 And having brought our treasure where we will,
 Then take we down his load, and turn him off,
 Like to the empty ass, to shake his ears



On the battlefield, allies Mark Antony, Octavian, and Lepidus negotiate the murder of their factional opponents in Rome, Act IV.

And graze in commons.

OCTAVIAN. You may do your will:

But he's a tried and valiant soldier.

ANTONY. So is my horse, Octavian; and for that

I do appoint him store of provender:

It is a creature that I teach to fight,

To wind, to stop, to run directly on,—

His corporal motion govern'd by my spirit.

And, in some taste, is Lepidus but so;

He must be taught, and train'd, and bid go forth;—

A barren-spirited fellow; one that feeds

On objects, arts and imitations

Which, out of use and stal'd by other men,

Begin his fashion: do not talk of him

But as a property. And now, Octavian,

Listen great things.—Brutus and Cassius

Are levying powers: we must straight make head:

Therefore let our alliance be combin'd,

Our best friends made, our means stretch'd;

And let us presently go sit in council,

How covert matters may be best disclos'd,

And open perils surest answered.

OCTAVIAN. Let us do so: for we are at the stake,

And bay'd about with many enemies;

And some that smile have in their hearts, I fear,

Millions of mischiefs.

While the speakers are in each case eloquent in themselves, the cumulative effect leads to a total disaster for each of the characters, and Rome as a whole. Cassius's speech shows him to be motivated by envy of Caesar. Caesar himself is so vain, he believes himself immortal. Antony is the essence of the demagogue who manipulates the mob, but has only power on his mind; it is he who orders the murder of Cicero. Only Brutus appears different.

What is so extraordinary about Shakespeare is, that this is indeed what each of the characters thought in real life. It is what happened in the transition from the Republic to the Empire, and it was the characteristic that infected all of them, Brutus included. For, Mark Antony, in seeing Brutus dead, says ironically, "There lies Brutus, the noblest Roman of them all." Yet, what kind of society was Brutus protecting? The right of the oligarchy to rule Rome through the Senate. The so-called rule of law: Everything was stolen lawfully. They knew they could not rely upon the people of Rome, as is shown in the opening scene of the play. In fact, the Senate was hated by the people, just as the Senate hated the people. The tragedy was set, and only the Platonist Cicero had even an inkling of what to do, and he was the first actual sacrifice of the Roman Empire.

Antony and Cleopatra and Coriolanus

Without going through a long excursion: *Antony and Cleopatra* presents the denouement of the civil war launched by the assassination of Julius Caesar, with the consolidation of the Empire by Octavian (Augustus). While the play is clearly about *eros*, passion, and how Mark Antony is destroyed by its power, this is, in fact, what was happening to Rome politically. Shakespeare shows how the consolidation of the Empire leads, first, to the destruction of Pompey's son by treachery; then to the destruction of Lepidus, one of the initial triumvirs along with Octavian and Antony; and finally, to Antony's suicide, brought on by his infantile infatuation with Cleopatra, leaving Cleopatra to commit suicide herself. In the final scene, Octavian stands over the dead Cleopatra, the sole survivor of the revolution called the Roman Empire. This all happened in the actual history. It was one unending tragedy, including the self-slaughter of Cassius, Brutus, Mark Antony, and Cleopatra. After Shakespeare's devastating critique, how could anyone want to copy Rome, as both Gibbon and Mommsen advised?

Shakespeare once again introduces the theme of leadership's responsibility to uplift the people in *Coriolanus*, this time in an even more devastating fashion. He chooses something of a monster in the figure of Coriolanus, a man who shows utter contempt for the people of Rome, while at the same time being the savior of the state in a devastating war. Speaking to the *populus*, he says:



Scene from "Antony and Cleopatra." Octavian's consolidation of the Empire leads to the suicide of Mark Antony, and then his lover Cleopatra, Act V.

CAIUS MARCIUS (CORIOLANUS). . . . What's the matter,
 you dissentious rogues,
 That, rubbing the poor itch of your opinion,
 Make yourselves scabs? . . .

. . . What would you have, ye curs,
 That like nor peace, nor war? The one affrights you,
 The other makes you proud. he that trusts to you,
 Where he should find you lions, finds you hares:
 Where foxes, geese: . . .

. . . Who deserves greatness
 Deserves your hate; . . .

With every minute you do change a mind,
 And call him noble, that was your hate;
 Him vile, that was your garland.

The story, also taken from Plutarch, occurred several hundred years before the time of Julius Caesar, and shows that the Roman Republic was also a disaster, for the same reasons as the Empire. Shakespeare's point can not be missed: Even from its very beginning, Roman society was not intended to provide for the common good.

Shakespeare and the Sublime

One of the most remarkable mysteries in the history of human thought, is the fact that almost nothing is directly known about William Shakespeare. This mystery has allowed several prominent authors to even deny that

William Shakespeare existed, or that he was the author of Shakespeare's plays! How is it that one of the greatest writers who ever lived left no direct record, except an occasional signature on a birth certificate or a title to land? It is beyond the scope of this essay to explore this, but several points are unmistakable.

One point of reference, is that Shakespeare was from the very beginning an adherent of Sir Thomas More. There is significant indirect evidence to believe that Shakespeare may have been a Catholic; but, if so, decidedly in the tradition of St. Augustine, and opposed to the religious conflicts engulfing England and ripping Elizabeth apart. (That's why the effort to portray Shakespeare as a Catholic in a spate of recent studies is an irrelevancy, since the way these books tend to be written, the real point is completely missed: Whatever Shakespeare's confessed faith, his abiding commitment was to his fellow man and the commonwealth.) It was in considering this, that it became apparent to me why so little is known or written down of Shakespeare's day-to-day life, or of his political involvements. Remember, Marlowe's exposé of the St. Bartholomew's Day Massacre in his *Massacre at Paris*, had gotten him killed. The "Essex Conspiracy" had been exposed, and its leaders disemboweled. This was the level of personal danger that Shakespeare faced.

Yet, it is to be remembered that the Globe Theater was a mass education facility, seating 3,000 people a day, six days a week. It was here that Shakespeare did his political organizing, continuing the work of the Tudor Renaissance geniuses More and Erasmus; so, it is to his plays that we must look for his "political" message.

As I indicated at the outset, to really comprehend who Shakespeare was, and why he had such insight, you must first understand the true nature of Classical art. Shakespeare was first and foremost committed to uplifting mankind by a devastating attack on Folly. This is in all his Comedies, Tragedies, and Histories.

From the time of Homer until today, every great Classical writer was driven by the folly of their contemporaries. Homer looked to the degradation of the Greek tribes after the disastrous wars of Troy. Aeschylus in his time again took up the fall of Troy, in his *Oresteia* Trilogy; he also took up the theme of Prometheus. Sophocles takes up the fall of Thebes, showing its lack of *agapē* in the case of Oedipus, and the rise of Athens through its commitment to a universal idea of man. The summation of this development comes in the Dialogues of Plato, a sublime transcendence over tragedy, which lay the basis for Western civilization and the idea of statecraft.

It is the great artists, as Percy Bysshe Shelly wrote in his "Defence of Poetry," who are the "unacknowledged legislators of mankind." It is a rigorously provable thesis that the driving impulse of the great artist is, to locate the

folly of his countrymen, and to rally them, in the words of Schiller, to “dare to be wise”—to transcend what would otherwise seem to be their fate. All human progress is made in this way.

Shakespeare was such a sublime character. It was precisely because of this, that he was able to see what Mommsen and Gibbon could not see about Rome. That may seem like an impossible paradox, but it is nonetheless true. Only if, before you study history, you know man from the standpoint of his uniquely sublime ability to create, can you know history. It is only from this perspective that you can truly know what an abomination Rome was. As Schiller points out in his “Theater as a Moral Institution,” if you don’t know truth, you can not use art; art will use you.

Thus, it would seem that, in order to know history, you must first transcend it. This is where the question of historic specificity comes in. In each historical epoch, there is a set of ruling axioms, some stated, most implicit. You can not know history, unless you examine the precise failings of previous societies, as these are reflected in the axiomatic beliefs of the people inhabiting them. The idea that history repeats itself is an absurdity. There is no way you can understand Venice, for example, unless you understand Rome and the *ultramontanism* that Rome created and Venice manipulated. The problems that must be solved are historically specific, but since human beings are involved, there is a universal characteristic to them. That human characteristic is determined by the capacity to *change* underlying axioms, to discover new principles. That is what is uniquely human. No other species can do that. And yet, if you do not know the nature of the problems, you can not mobilize the answers. So, contrary to Hegel, history really does happen. It is not the playing out of the *Weltgeist* (World Spirit) beyond man’s will.

If you start from an oligarchical standpoint, you will produce ideology, not history.

‘Late Shakespeare’

What is going to be proposed now is new territory.

It is obvious to anyone who has had the privilege of either being a creative genius, intensively working with one, or studying one, that development of a fundamental nature is always taking place. It is in the nature of genius, that this is its characteristic. I have worked with Lyndon LaRouche for over thirty years, and can say with absolute certainty that without doubt we are now witnessing what I would call “late LaRouche,” in the same way others have characterized the late quartets of Beethoven as “late Beethoven.”

There are definitely three Shakespeare plays of such a “late” genre. There may be others, given that the dates of these plays are not certain, but *Cymbeline*, *The Winter’s*

Tale, and *The Tempest* are indisputable. They mark a unique departure from the “Tragedies, Comedies, and Histories” of Shakespeare. It is amusing to watch the Lilliputians try to categorize these plays. They are a true anomaly, and true to form, the experts try to explain them away, as inferior, indicative of a Shakespeare gone stale after the enormous exertions of *Lear*, *Hamlet*, and so forth. They are termed “Romances,” and generally buried away as “incoherent.” They are not played very often. Although *The Tempest* is part of the repertoire, both *Cymbeline* and *The Winter’s Tale* are generally swept under the rug, especially *Cymbeline*.

In my view, one may with justice see *Cymbeline* as the fourth of the Roman plays. It is in this play that the truly sublime nature of Shakespeare’s view of Rome is fully revealed.

What characterizes these late plays, is that all three open in terrible tragedy, wrought by kings who have used their powers in arbitrary fashion. I first came to this understanding of late Shakespeare, through a remarkable anomaly in *King Lear*. As Lear, led by his fool, comes off the heath, he comes to a hovel in which lies “Tom O’Bedlam,” the disguised Edgar, who has been banished by the trickery of his bastard brother Edmund. As Lear enters the hovel mad with grief, he becomes for a moment completely lucid, and seeing the condition of the



Scenes from “*Cymbeline*.” Roman tribune Caius Lucius addresses the British king Cymbeline and his Queen, Act III. The conflict leads to a Roman invasion.

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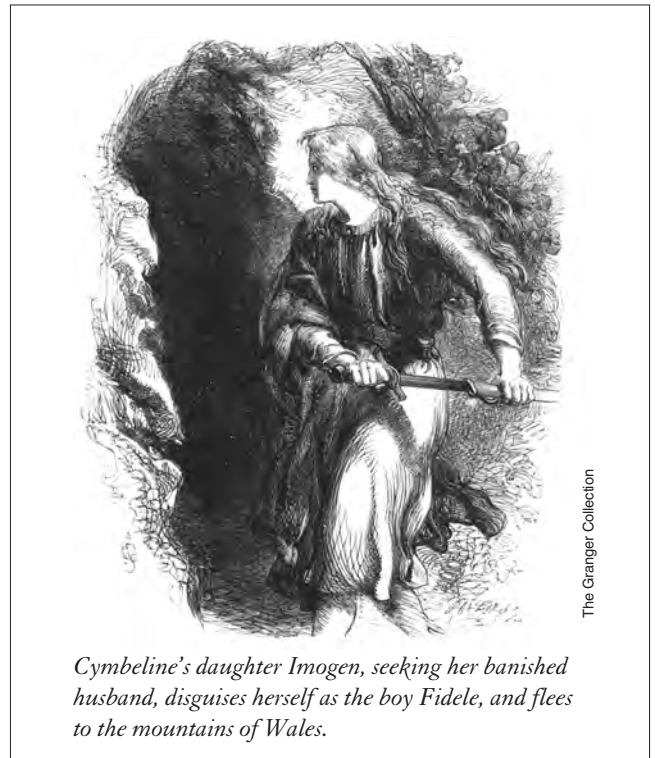
shelter, remarks that he had no idea his people lived this way, and that he should have been a better king when he had the power.

As in all genius, Shakespeare explores this theme in multiply-reflected ways in his late, and I would contend, most brilliant plays. It is here that he finally resolves the problem of tragedy. The solution lies in *agapē* and reconciliation, the theme of all three, and a harbinger of the Peace of Westphalia that would save Europe from destruction. If you wish to find the sublime in an *explicit* form in Shakespeare, then you must look to these last plays.

Cymbeline is remarkable in its poetry and impulse. As in *The Winter's Tale*, the play explodes as a tragedy. The setting is Britain in the time of Augustus. Imogen, daughter of the British king Cymbeline, defies her father's command and marries the man she loves. The king banishes her husband Posthumus. Being the son of a noble Roman soldier who was once a defender of the British king, Posthumus travels to Rome in his banishment. So begins what is acknowledged to be perhaps the most complex and interwoven plot in all Shakespeare, with scores of interrelated incidents and subplots.

In the course of Posthumus's stay in Rome, a knight named Iachimo, incensed by praise of Imogen's virtue, wagers that he can seduce her. The wager is taken, and through guile Iachimo convinces Posthumus that Imogen has indeed been seduced—which is of course not true. In a rage, Posthumus orders his servant Pisanio to murder her. Meanwhile, in Britain, Cymbeline, who has effectively disowned Imogen, is convinced by the Queen, his scheming second wife, to refuse to pay tribute to Augustus. Caesar's tribune entreats Cymbeline to pay, but in the confrontation, Cymbeline listens to the Queen and Cloten, her venal son by a prior marriage, and declares independence from Rome. This has all the makings of total tragedy.

What does Shakespeare do? In a total revolution, he takes the play in a totally different direction. Imogen leaves under a false pretense to find her husband, who has returned to Britain, and has scheduled to meet her in Milford Haven. In fact, she is to be murdered there by Pisanio. But the loyal servant knows she is innocent, and tells her of the plot. Imogen disguises herself as a boy, takes the name Fidele (reminiscent of Beethoven's *Fidelio*), and escapes to the rough hills of Wales. There she meets two young mountain men, brought up by Belarius, a Roman knight who was loyal to Cymbeline but unjustly banished many years earlier. We learn that these youths are the unknowing lost sons of Cymbeline—i.e., Imogen/Fidele's brothers—kidnapped by the knight in revenge. Away from the court, they have been raised to be noble and good. The three unknowing siblings immediately recognize the nobility in one another, and



Cymbeline's daughter Imogen, seeking her banished husband, disguises herself as the boy Fidele, and flees to the mountains of Wales.

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form an unbreakable bond. Their innocence and nobility stand in stark contrast to the court intrigue swirling around Cymbeline.

In the course of events, Fidele, feeling weak, takes a potion provided by Pisanio but maliciously prepared for murder by the Queen, thinking it will restore her health. She sleeps deeply by its effects. Her brothers find her and, thinking her dead, sing over her one of the most beautiful songs ever composed in the English language, "Fear no more the heat o' the sun." Soon, the brothers flee to the mountains to avoid an invading Roman army, arrived to quell Cymbeline's rebellion. As the Roman forces pass, the awakened Imogen/Fidele is taken on as a page by the Roman commander. The body of the dead Cloten, killed in self-defense by one of the mountain youths, is discovered.

In the battle between Roman and British armies, Cymbeline is routed and almost captured, but the two mountain boys and Belarius defeat the Romans and save the King. Posthumus is captured, and mistaken for an invading Roman. He is condemned to die, but is happy to do so, thinking himself responsible for the murder of his wife Imogen. Iachimo, the true author of Posthumus's rage, is also captured, as is the Roman commander. Ironically, a soothsayer has told the commander that Rome will triumph in this conflict.

These are only some of the circumstances of the dizzying plot, and readers familiar with Shakespeare will rec-

ognize their resonances in many other plays. It is as if Shakespeare wanted to place before us the entire sweep of his earlier life's work.

Finally, at the denouement, we have the most startling developments ever in any play. It is revealed to Cymbeline: First, that the Queen on her deathbed has confessed to hating Imogen, and that she had been poisoning the King in hopes of obtaining the kingdom for Cloten. Next, Fidele, having gotten Iachimo to confess his lies in front of Posthumus, reveals herself as Imogen. Both Cymbeline and Posthumus are overwhelmed with joy. Then, it is revealed that one of the mountain youths has killed Cloten. Cymbeline must exact the penalty of death for the murder of a prince of the blood by a commoner. But Belarius, the old Roman knight, risking his own death, reveals their true identities as the sons of Cymbeline, hence royal and not subject to such punishment. So, to the father Cymbeline are restored his two sons and daughter. To Posthumus, his wife and two brothers. To the Roman knight, his dignity and his sovereign. In the

wake of these discoveries, Cymbeline announces he will pay tribute to Rome, rather than go on fighting.

So we have now the final point of it all. The soothsayer pronounces that indeed Rome was victorious:

SOOTHSAYER. The fingers of the powers above do tune
 The harmony of this peace. The vision,
 Which I made known to Lucius ere the stroke
 Of this yet scarce cold battle, at this instant
 Is full accomplished; for the Roman eagle,
 From south to west on wings soaring aloft,
Lessen'd herself and in the beam o' the sun
So vanish'd; which foreshow'd our princely eagle,
 The imperial Caesar, should again unite
 His favor with the radiant Cymbeline,
 Which shines here in the west. [*Emphasis added.*]

Rome wins not through force of arms, but through redemption and love. It is an unbelievably beautiful resolution of the problem of Rome. That is why it is without doubt that Shakespeare was the greatest historian of Rome who ever lived.

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4. Polybius, *The Rise of the Roman Empire*, trans. by Ian Scott-Kilvert (Harmondsworth, Middlesex, England: Penguin Books Ltd., 1979), Book VI, "On the Roman Constitution."
5. Kenneth Kronberg, "How the Romans Nearly Destroyed Civilization," reprinted in *EIR Special Report: The Genocidal Roots of Bush's 'New World Order'*, May 1992.
6. See Robert Trout, "Henry VII and the Creation of Shakespeare's England," *Fidelio*, Winter/Spring 2002 (Vol. XI, No. 1-2).
7. See Lyndon H. LaRouche, Jr., "How Bertrand Russell Became an Evil Man: Reflections Upon Tragedy and Hope," *Fidelio*, Fall 1992 (Vol. III, No. 3); Webster Tarpley, "Venice's War Against Western Civilization," *Fidelio*, Summer 1995 (Vol. IV, No. 2); Donald Phau, "Erasmus of Rotterdam: The Educator's Educator," *Fidelio*, Summer 1995 (Vol. IV, No. 2).
8. Casca on Cicero: "It was Greek to me." See Lyndon H. LaRouche, Jr., "Shakespeare as a Scholar: U.S. Politics as Tragedy," *Fidelio*, Winter 2003 (Vol. XII, No. 4).

A Note to the Reader

This article is the result of reflecting on the works of the Classical tradition listed below. The ideas of the authors bounce off one another. As you undertake this process for yourself, you will perhaps find new pathways of discovery.

William Shakespeare, *Richard III, Julius Caesar, Antony and Cleopatra, Coriolanus, King Lear, Cymbeline, The Winter's Tale, The Tempest.*

Friedrich Schiller, *Don Carlos, Mary Stuart, Wallenstein* Trilogy, "To What End, and Why Do We Study, Universal History?," "The Legislation of Lycurgus and Solon," "Theater Considered as a Moral Institution."

Aeschylus, *Oresteia: Agamemnon, The Libation Bearers, The Eumenides; Prometheus Bound.*

Sophocles, *Theban Plays: Oedipus Rex, Antigone, Oedipus at Colonus.*

Plato, *The Republic.*

St. Augustine, *The City of God.*

Erasmus of Rotterdam, *In Praise of Folly, The Education of a Christian Prince.*

Sir Thomas More, *Utopia, History of Richard III.*

Gotthold Lessing, *Laocoön: An Essay Upon the Limits of Poetry and Painting.*

Percy Bysshe Shelley, "In Defence of Poetry."

Lyndon H. LaRouche, Jr., "Shakespeare as a Scholar: U.S. Politics as Tragedy"; "Those Populist Fools Who Would Seek a Contract Even with God," page 4, this issue of *Fidelio*; "The Uniquely Needed Doctrine for U.S. Economic Survival Today: Why 'Fiscal Austerity' Is Insane," *Executive Intelligence Review*, May 14, 2004 (Vol. 31, No. 19).



Office of the President of India

Lyndon LaRouche and Helga Zepp LaRouche meet India's President Shri Kocheiril Raman Narayanan (second from left) in New Delhi, December 2001. EIR correspondent Ramtanu Maitra is at far left.

and 1991, the U.S. was actually in a situation like that of Classical Greece after the Greeks had defeated the Persians in the Fifth century B.C.: They no longer had a major enemy, and they very easily could have put the relationship between East and West on a completely new basis of partnership and cooperation. But, as

The One and The Many, and The Dialogue Among Cultures

Helga Zepp LaRouche, founder of the international Schiller Institute, authored this article for the 'Asia Annual, 2003,' published by the Multidisciplinary Institute of the Maulana Abul Kalam Azad Institute of Asian Studies, Calcutta, India.

One can certainly say, that the mind of an author is visible behind the articles and books he or she writes. And, after having tortured myself to read several such products by Samuel Huntington, Director of the John M. Olin Institute for Strategic Studies at Harvard University, I can definitely say that Mr. Huntington has a very ugly mind. Where more noble souls always look for the best and most beautiful in another person or culture, Huntington's mind is divisive; he sees only conflict, violence, and difference. From his scandalous 1957 book *The Soldier and the State*, to his recent works on the supposed "Clash of Civilizations," it is clear that he has a completely oligarchical mind, and the corresponding bestial image of man.

So, why then should one even bother to look at his trivia? Well, unfortunately, his ravings are not merely those of an academic who must have had a very unhappy childhood, but his theses are presently the operational basis of U.S. foreign policy.

When the Soviet Union started dissolving itself in the period between 1989

Thucydides describes in his *Peloponnesian War*, Athens decided under Themistocles and Cimon to turn into an empire economically and militarily, and to transform its allies into slaves, which finally led to the collapse of Greece in its entirety. In a similar way, the U.S. decided after the collapse of the Soviet Union, not to satisfy itself with the role of the only remaining superpower, but to transform itself from a constitutional republic into a world empire in the tradition of ancient Rome.

It is part of the strange logic of the present war party around Cheney, Rumsfeld, Wolfowitz and Co., and their shared ideologue Leo Strauss, whose students they all are, to believe that one must always have an enemy. So, when the East-West conflict no longer functioned as the controlling regime, various neo-conservative thinktanks came up with the idea of replacing the East-West conflict with a North-South conflict, in general, and the clash of the West against Islam, in particular. In the Summer 1993 issue of the Council on Foreign Relations' journal *Foreign Affairs*, Hunting-

ton presented for the first time his thesis, that a clash among the eight major civilizations—Western, Confucian, Japanese, Islamic, Hindu, Slavic-Orthodox, Latin American, and African—will be inevitable.

“Why will this be the case?,” asks Huntington. “First,” he answers, “differences among civilizations are not only real; they are basic,” and he then proceeds to prove that he has no knowledge of any of the named civilizations. The exact opposite is true: of course, the differences among them are real, but they are not basic. What is basic, is what unites them as just different expressions of the one human civilization. But, unfortunately, one can not simply ignore Huntington’s gibberish, since, beginning with the outbreak of the war in Afghanistan, the Clash of Civilizations is on. And therefore, everyone who is interested in a human world, should engage in a dialogue of cultures, to counter the bestial outlook of those who think that war is a perfect imperial instrument of power.

The ‘Peace of Faith’

A very good way to engage in such a dialogue is on the basis of a beautiful Socratic dialogue written in 1453 by Nicolaus of Cusa. Cusanus, as he is also called, was a Cardinal during the time of Pope Pius II (Piccolomini); he was the founder of modern natural science, and of the principles of the sovereign nation-state. He was also instrumental in locating the original writings that became the basis for the unification of the churches at the 1437 Council of Florence, which marked the high point of the Italian Golden Renaissance.

In 1453, Constantinople was conquered by Mohammed II. The news arriving in the West was horrifying—stories of murder, rape, blasphemy—and it convinced most people that barbarians had taken over the city. The fall of Constantinople was truly regarded as a “clash of civilizations” at the time. Nicolaus, who had just visited the city to escort the delegation of the Orthodox Patriarch to the Florentine Council, reacted in a completely different manner.

He wrote the Socratic dialogue “*De pace fidei*” (“On the Peace of Faith”), in which 17 representatives of different religions and nations all go to seek God’s advice. They ask him: “What should we do? We are all fighting each other and killing each other, and we all pretend that we are doing it in your name. This can not be your wish. Can you not help us and give us advice?”

And God answers: “I will not address you as representatives of different religions. You are all also regarded as philosophers and sages in your countries, and as such

DIALOGUE of CIVILIZATIONS

you know that there can be only one truth.”

“Yes,” they say, “as philosophers we know that the truth is one. But why then do we kill each other?”

And God says: “You make the mistake of mixing up the words of the prophets, with the Word of God. The prophets are many, but God is one.” So they say: “Yes, we can see this. But yet, the fighting continues. Can you help us further?” And God says: “You make another mistake. You confuse the many religious traditions, which are different, with the one truth.”

So, the wise men say: “Yes, we can also see this. But, how can we now go to our people, and tell them that they should believe in a new religion, when they have



Helga Zepp LaRouche and Lyndon LaRouche examine a pillar of pure iron, from the reign of Chandra Gupta II (A.D. 375-413), near Delhi, April 1982.

spilled so much blood for the old one?” And God says: “I am not suggesting a new religion. I am talking about the one religion, which existed before all others. The One before the Many. And the One is of a higher quality and of a different magnitude, than the Many.” The sages

agree, and God tells them to go to their respective countries and educate their people in this spirit.

As everyone in India knows, this is exactly what ancient Hinduism teaches. In the *Rig Veda*, there is the famous sentence: "The truth is One, the sages just give it different names." In Hinduism, there exists the "*Sanathana Dharma*," which is the eternal religion, which is even higher than "*Hindu Dharma*." Mahatma Gandhi regarded himself as a Sanathana Hindu. The one divine truth in Hinduism does not give privilege to one language or nationality or culture, but says that the divine truth glows differently in different souls. The world is so diverse, because God wants it that way. According to Hinduism, it is fine to believe that one is on the right path; but to insist that another is on the wrong path, is regarded as arrogant, and even blasphemous.

So, what is this universal principle, which one can find in all cultures, in all religions and civilizations? It lies in the fact that man is distinct from all other living creatures, through his identity as a cognitive being. Man's creative reason enables him again and again to formulate adequate hypotheses about the lawfulness of the cosmic order, the physical universe, which lead to increased knowledge about this order. When this improved knowledge, which we call scientific progress, is applied in the form of technology to the production process, it leads to an increase in the productivity of both productive facilities and the labor force. This in turn increases the population potential of the planet, both the living standards and longevity of the people.

Once a universally verifiable scientific principle has been discovered, it can be rediscovered and transmitted by any human being anywhere in the world. There is no such thing as an "African scientific idea," or a "Western scientific discovery," or "Indian scientific progress." What one human being has discovered about the physical universe, he or she has conquered for the whole human race.

The fact that something created in the human mind, a hypothesis, an immaterial idea, has an effect in the material universe, by increasing the power of mankind within that universe, is very revealing. It means nothing less, than that the laws of the microcosm, the human mind, work according to the same principles as those of the macrocosm, the universe at large. And that is something common to all human beings, no matter which culture or civilization they belong to.

All great religions emphasize that cognitive quality of man as divine. In Christianity, it is associated with the notion of man as being in the image of God, or even being

the living image of God, who continues the process of creation on earth. There is in Hinduism also the idea, that the human soul partakes of the divine soul. And, in the Koran (2:30) it is said, that man is appointed the Caliph of Allah, and that God has breathed from His soul into man, so that man's soul is from God's (Koran 32:9).

So, the first requirement of a successful dialogue among cultures is, therefore, that each human being relate to others in respect of their mutual cognitive or divine identity. If this cognitive aspect is treated as primary, then the "different cultural traditions," as Nicolaus of Cusa said, are an enrichment, not a threat.



Left: Jawaharlal Nehru (left), first Prime Minister of India, with Mohandas Gandhi, his mentor in the independence struggle against the British.

Below: Prime Minister Nehru inaugurates the Bhabha Atomic Research Center, Trombay, January 1957.



Government of India

Universal History

The dialogue of cultures should be furthermore approached from the standpoint of the great German "poet of freedom," Friedrich Schiller. In his 1789 lecture "What Is, and to What End Do We Study, Universal History?," Schiller says to the students seated before him:

Even that *we* found ourselves together here at this moment, found ourselves together with this degree of national culture, with this language, these manners, these civil benefits, this degree of freedom of conscience, is the result perhaps of all previous events in the world: The *entirety* of world history, at least, were

necessary to explain this single moment.

If one takes Schiller's approach, then it is clear that universal history is not the property of a single culture, but that, over the millennia, the torch of human progress has been passed from one culture to the next. Many cultures have had several high periods in their history, in which they represented the vanguard of mankind at the time. For example, the implications for universal history of the discovery of a 9,500-year-old city, 36 meters below sea level in India's Gulf of Cambay, 30 kilometers west of the state of Gujarat, have not yet been properly evalu-



NSIPS/P. Zlotofsky

Right and above:
Prime Minister Indira Gandhi, Nehru's daughter, tours rural villages during a December 1979 election campaign.



NSIPS/P. Zlotofsky

ated. But, the discovery of that city confirms stories in the early *Rig Veda* hymns, about cities along the Sarasvati river, which were for a long time believed not to be in India at all. Given that this city is 5,000 years older than the previously known, equally large cities of Mesopotamia, what does it mean in respect to the role of Vedic culture in the history of civilization?

Then, another important contribution came from Egypt, which was the cradle of European civilization, and which had many high periods. In what is called the Old Kingdom, which laid the foundation, especially the Third Dynasty from 2660 to 2590 B.C., there was an early universal genius of the sort of a Leonardo da Vinci, whose name

was Djoser. He was, together with Snofru, the builder of the Great Pyramid. Other high periods were the Fourth, Twelfth, Nineteenth, and Twenty-Sixth Dynasties. When Alexander the Great could not conquer India, he created Alexandria in Egypt, which became the center for Greek-Egyptian education, where many famous thinkers who laid the foundation for the Greek Classics studied; among them was Solon, the first philosopher of statecraft, who stayed several times in Egypt.

After Greece collapsed owing to the imperial appetites described by Thucydides in his *Peloponnesian War*, the Roman Empire eventually brought about a dark age in Europe. But, at the same time, a new high point developed in India, with the Gupta period, in which beautiful dramas and poetry blossomed. Recent excavations in China have uncovered 320 Buddhist sculptures in the Temple of Hsing Tsu with extraordinarily beautiful facial expressions, reflecting some of the same Renaissance spirit as the Gupta period.

And, while Europe was still in a dark age, Haroun al-Rashid and other Caliphs of the Abbasid Dynasty organized a renaissance, by collecting knowledge from all the countries of the Mediterranean region. At that time, Baghdad was the center of world culture, and it was only through the contact of the Caliph of Baghdad with Charlemagne, that European civilization could discover its own roots. Later, the Andalusian culture in Spain, the Italian Renaissance, and the German Classical culture, all built upon and referenced the contributions of earlier periods. Many of the great universal thinkers, such as Plato, influenced other great universal minds centuries later, reaching into other civilizations, such as Islam's al-Kindi, al Farabi, and Ibn Sina, or Russia's V.I. Vernadsky, or the representatives of the Indian renaissance of the Nineteenth century.

Thus, without even trying to mention all the most important developments and thinkers of history, the point I wish to make is, that the dialogue of cultures is a fact of universal history. It did and it does take place, over the centuries, and from one great mind to all of his or her successors.

Principles of Hinduism

Whenever one focusses on this universal character, the dialogue is easy. Problems only arise, if one takes a narrow, fundamentalist, or chauvinist view. For instance, there was a very interesting argument developed in an article that appeared on Jan. 20, 2003, in the *Hindustan Times*, by Karan Singh. He was intervening in the ongo-

ing debate in India, concerning whether or not India should be based on *hindutva*. Should India become a more fundamentalist state, where religion and state are mixed, or should it remain secular? Singh pointed out, that there are certain primary principles of Hinduism, found in the *Upanishads*, which give the answer. He mentioned five particular ones, which deserve special mention. It is most interesting to explore how these principles find echoes in European and other cultures.

The first of these principles is the most basic concept, that of the all-pervasive *brahman*: the “*ishawaram idam sarvam jagat kincha jagatvam jagat*”—“whatever exists is permeated by the same divine power.” Now, one finds the same cosmic dimension of existence in the Platonic tradition of European philosophy and religion. For example, as already mentioned, Nicolaus of Cusa says: “*Quod libet in quo libet*,” that the One, the universe, as the most perfect in the order of nature, is *antecedent* to everything else, so that everything exists *in* everything else. The reason I can relate to another human being, is not because we exist as self-evident, independent, atomic beings or particles in the universe, but because we are both permeated by the One. You find the same concept in Leibniz, in the idea of the *monad*: that the entire lawfulness of the universe exists in each individual soul.

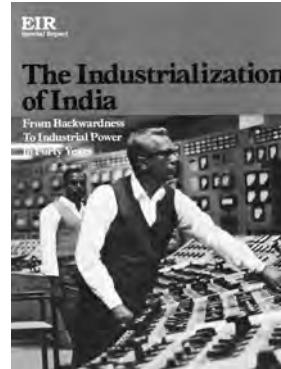
The second principle is, that the *brahman* exists within each individual consciousness, in the *atman*. The *atman* is the reflection of the all-pervasive *brahman*; it is individual consciousness, but it is not ultimately separate from the *brahman*. This is the concept of the “*ishwara sarvabhutanam idise tishtati*”—“the Lord resides within the heart of each individual.” The relationship between the *atman* and the *brahman* is the pivot upon which the whole Vedantic teaching revolves.

In Christianity, one finds a similar notion of man as *imago viva dei*, as the “living image of God.” It is the “living” image, because man is not just a static reflection of the divine principle, but he is himself capable of the creative principle. He is *capax dei*, capable of participation in God.

A third Vedantic concept is, that all human beings, because of their shared spirituality, are members of a single family. The *Upanishads* uses “*amritashya putra*”—“children of immortality”—for the idea of the human race. In Christianity, God, of whom man is the living image, has the characteristic of existing in the “simultaneity of eternity.” If, in his lifetime, man contributes a valid universal principle, which is based on necessary predecessors and which lays the basis for necessary successors, he provides new value, through his work, to the importance of the

past, and he enriches the future. Thus, he connects his mortal existence to the infinite chain of humanity.

The fourth concept of the *Upanishads* is the idea of the essential unity of all religions, of all spiritual paths, “*eko-ham svat vipra bahuda vadanti*”—“the truth is One, the sages call it by different names”—as it is said in the *Rig Veda*, and which we have already discussed in regard to Nicolaus of Cusa; namely, that the One is of a higher order than the Many. At their highest, Hinduism and Christianity are universalist religions, in which there is no contradiction between reason and faith—i.e., the opposite of fundamentalism.



A fifth Vedantic concept is that of the welfare of all beings, “*bahujana shukhaya bahujana hitaya cha*.” At its highest, Hindu philosophy seeks “the welfare of all human beings and all forms of life on the planet.” In European philosophy, there is the concept of eternal and natural law, which must guide all concrete, positive law. According to this, a government has legitimacy, only if it is committed to the common good and the welfare of all of its citizens. According to Nicolaus of Cusa, there can only be harmony—concord in the macrocosm of the universe at large—if all microcosms develop their potentialities to the fullest.

This idea, that there can be peace in the world only if all nations develop their potentialities in the best possible

way; this idea, which is deeply rooted in philosophy, must be the basis for a community of principle among perfectly sovereign nation-states. Peace is possible, only if each nation is permitted to develop to the full its own characteristics, its own potentialities, and regards it as its fundamental self-interest that all other nations similarly develop to their maximum.

The real purpose of the dialogue among cultures is not to establish new dogmas, of who is right and who is wrong, of who is more important, and who less. The real purpose of the dialogue, is to find the universal science of human possibilities. The goal is, that all human beings become students of Sarasvati, the goddess of knowledge, as



Lyndon LaRouche's 40-year program for the industrialization of India (above, far left), issued in 1980, was the subject of discussion with Prime Minister Indira Gandhi during an April 1982 visit to India. Shown are meetings with Indian scientists (left) and the Indian Council of World Affairs (above). The LaRouches returned to India in August 1983 (above, left).

she is called in Indian philosophy, or the goddess Athena, as she is known in Greek mythology. And about Athena, Schiller says in his *Letters on the Aesthetical Education of Man*, that she must come to Earth fully armed, because she has to fight stupidity, and it takes courage to be wise.

The Beautiful Soul

I have found that many excellent Indian scholars have a very negative perception of the West. They observe, that the entirety of Western civilization is in trouble, because it is based totally on “*pavrtti*” (outward action), and that there is absolutely no “*nivrtti*” (inward contemplation). Unfortunately, one can not argue with the observation that, as a result, Western civilization has become inwardly poorer and poorer; essentially, one can add, over almost 200 years, and especially over approximately the last 40 years, in particular. The lust for money, power, and pleasure has become almost the only desire, and a far-reach-

ing erosion of values, an increase of violence, and ugliness, and enslavement to objects, has been the result.

While this view is completely correct concerning the present popular culture, it does not make the distinction, that the present desolate condition of the West is the result of a complete takeover by the tradition of the oligarchical point of view, the long line of Aristoteleanism, empiricism, positivism, the British and French Enlightenment, utilitarianism, and so forth. And today, unfortunately, Western culture seems completely dominated by ever new varieties of that mechanistic world outlook. So, these Indian scholars say: You see, the Western emphasis on natural science leads to this result; therefore, we need the Indian emphasis on “spirituality.”

But what many of these scholars seem to overlook, is that there is a whole other tradition, the long line of Platonic thinking, of Classical art in architecture, painting, drama, poetry, and music, which fulfills every demand of Indian spirituality. Maybe it is because of British colonialism, which hated that tradition as a threat to its rule, that its existence was somewhat suppressed in India.

Christianity, for example, has a notion of the development of *nivrtti* in the form of its saints. Admittedly, in present Western culture this concept seems a bit obsolete, but does it have to be? And the very idea of *nivrtti*, to go deeper into the inner nature of oneself, beyond the identity in the ego controlled by the senses, and to find one's identity in the larger Self—that concept absolutely exists in the form of the *Sublime*, especially as it is developed by Friedrich Schiller. It was he who even said, that all improvements in the political realm could come only from *nivrtti*—he called it “*Empfindungsvermögen*,” for which there is not even a word in English.

In the *Bhagavad Gita*, the goal of human development is from *tamas* to *rajas* to *sattva*, that every person should become a *sattvika* person. It says, that every person has the potential and task to become a *brahmana*, the highest form of sainthood. Friedrich Schiller formulates the same idea, that every human being must develop into a beautiful soul. This is a person, for whom freedom and necessity, passion and duty, are one. This is a person, who can blindly follow his or her instincts, because they are developed to the level of reason, and would never suggest something in contradiction to reason. The beautiful soul is the person for whom reason and spirituality are one.

The dialogue of cultures at this historical moment is a wonderful thing, because it will encourage the *brahmana* persons in Russia, America, China, India, Germany, and all other countries of the world, to come forward, and not abandon the world to the barbarians.

COMPOSITION OF *this poem*, commemorating the October 1984 assassination of Indian Prime Minister Indira Gandhi, began after the mid-flight explosion of the U.S. Space Shuttle Challenger on Jan. 28, 1986. It was presented to Mrs. Gandhi's son, then Prime Minister Rajiv Gandhi, by Lyndon LaRouche's EIR representative in India, Ramtanu Maitra, and was subsequently published in the April 1987 issue of "Congress Varnika," the official journal of India's then-ruling Congress (I) Party.

In Memoriam
Indira Gandhi
d. Oct. 31, 1984



EIRNS

*Indira Gandhi, oil portrait by
Gary Genazzio, 1987*

I

Ascending now the steep steps at Jaipur,
The watchman paused, held up his lamp;
Below, the moonlight shimmered like a gauze
Of purple muslin, and the wind was damp.

A little further, at the arch above,
A solitary figure plies his trade:
With sextant, glass, and astrolabe,
He plots the stars' emerge from evening shade.

"What see you, father?" cries the guardsman out
(As torchlight wheels, and ashes fall);
"What future profit do the stars reveal?
Will Fate betray us, all our hopes recall?"

And, turning from his hoops of beaten brass
As if to wake, the sire replies:
"Dear son, my measures cannot scan our fate,
For God's not dicing with the patterned skies—

"The circles of the stars are moved by One
Who Law upholds, not moments hire . . ."
"But surely, father, some small sign He shows,
Some silent message echoes our desire?"

The watchman placed his torch upon the fire,
Awaiting answer to his quest;
The elder put his instruments to rest,
And challenged, said, "My son, what men call blessed

"Are not the birdsongs' momentary joys;
Such things soon fade, as lotus hues;
These lustrous forest minstrels were but made
To image the unfolding of God's muse."

Unchecked, the guardsman did his cause pursue.
The night was still; an owl swooped past;
No soul disturbed their discourse thus, until
The dawn spread open to the world at last.

II

Above all else, what endeared her to us
Was her toughness of intellect, the star
She wore diamondlike in the Indian sky.

She was descendant of a nation-building
Family, and sought to lift her people
Upon the pinnacle of history.

Now she is gone, this jewel whose enemies
Called tyrant. Harsh winter whistles through the trees.
They, they will inherit this barrenness.

III

The "Discovery of India," she knew,
Was India's discovery anew
That ancient pathways strengthen our resolve
To generate the future, to evolve—

That knowledge of the past will guide our way,
As God's untested spacecraft we embark,
To lift us beyond height, whence we survey
The mobs of ignorance, suspicions dark—

That misery and tumult, pain and want
Are not man's state of nature, but a cave,
Whose depths may be illumined by a spark
Brought down from heaven, to emblaze our hearts.

Beside man's hearth there burns a sacred fire,
Nurtured by huntsmen 'gainst the starlit night;
O, let the orchids that adorned her pyre
Become the blossoms of that holy light!

For the India she saw, was never known
Except as past and future, never shown
Except to those whose vision could contain
The lofty Himalayan mountain range.

Her ashes blow, they billow in the wind;
Like birds they twist, they soar beyond our sight;
Remember us, Indira, on your flight;
Bear witness to things greater than our sins.

How rare those moments, when our eyes reveal
A beauty born of certitude and warmth;

How short those glimpses, which above we steal,
To recognize God's triumph over death!

Let the stars' celestial motions
Unwind flowerings of grief;
Let her fathers' secret ages
Mourn nobility too brief.

IV

"From fairest creatures we desire increase";
From all God's creatures we desire increase;
From each and every flower and leaf
Our hearts burst open for the soul's release.
Our Bard, who fashioned music from the rude,
Unfinished letterings of earthy men,
Bequeathed to us a father's attitude
Toward those who seek their nurture from our pen;
For wisely sang he praise of nature free,
Of love and beauty, twilight, of the Age—
What star amongst us dare to sing as he,
Unstrained, the precious goodness man attains?
Indira, like Shakuntala, fly o'er:
Lead continents of children to explore!

Kenneth Kronberg
10.25.86

NOTES

Jaipur Greatest of the Eighteenth-century astronomical observatories built by the scientist-statesman Jai Singh.

"The Discovery of India" Jawaharlal Nehru, Mrs. Gandhi's father, wrote this history of India while imprisoned by the British during the 1940's.

"From fairest creatures we desire increase" From the opening of Shakespeare's sonnet series, the great fugue which charted the laws of verbal action in the English language.

Shakuntala Heroine of the drama by Kalidasa, the Fourth-century author considered to be the greatest poet and dramatist of Sanskrit literature.

The Cave Book VII of Plato's *Republic*. Is it the Greek Prometheus, or the Vedic Agni, who ignites man's creative spirit?

LaRouche's India In Universal History: The Essential Poetry of Science

by Richard Welsh

In December 2000, an oceanographic survey team made a startling discovery, 40 meters below the surface of the Gulf of Cambay, off the Arabian Sea coast of India's state of Gujarat. Using the remote imaging technique known as side-scanning sonar, the Indian National Institute of Ocean Technology (NIOT) scientists identified sharply rectangular sub-sea structures resembling house and other building basement-foundations, ranging in size from 5×5 meters to 15×15 meters, and extending about nine kilometers along the two sides of a former river channel. Follow-up dredging and coring a year later, brought up samples of human artifacts and one piece of wood, dated by Carbon-14 analysis in the range of 8,450-9,550 years old (i.e., about 6450-7550 B.C.). From geological evidence of various sorts, it had already been determined that this area of India's continental shelf had been inundated by rising sea levels no later than about 5000 B.C. This was part of the general 6,000-8,000-year glacial melt which terminated the last Ice Age, drowning millions of square miles of comparable areas surrounding all the world's



Underwater exploration of an 8,500-9,500 year old city, lying 40 meters below India's Gulf of Cambay, will revolutionize academic axioms of archaeology and pre-history, along the lines of LaRouche's hypotheses.

continents [SEE Box, page 76].

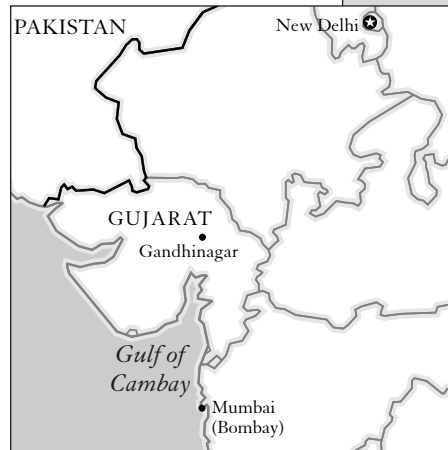
This discovery of human activity at such a depth and date, provides the most recent corroboration of hypotheses developed by Lyndon LaRouche decades earlier. At that time, LaRouche had advanced the conception that the roots of human civilization lay not in the popular image of river-valley peasant villages agglomerating into empires, but rather, in ocean-coastal

settlements, exploiting marine and riverine fisheries, and developing from that a world-girdling civilization based on technological improvements in sailing and adjunct technologies, sustained by scientific discoveries in astronomy (first and foremost) and other sciences. The archaeological evidence of such history would necessarily be under the ocean, in depths of up to 100 meters or more, owing to the sea-level rise; until the necessary efforts were made to seek such remains, other types of evidence would have to suffice. Following a visit to Poona, India in April-May 1982, where LaRouche held extensive discussions with scholars of the Bhandakar Oriental Research Institute, and others, he brought these studies to a culmination in a series of major works including, most prominently, the book-length *The Toynbee Factor in British Grand Strategy*¹ and *Religion, Science, and Statecraft: New Directions in Indo-European Philology*.²

The issue was not one of finding “more” evidence of early civilization. It was rather, what constitutes a *truthful* concept of civilization at all. Is it a collection of “techniques,” “discoveries,” and “arts,” superimposed on a fundamentally bestial mass of mankind; or, is it a product of man’s labors as an inherently *cognitive being from the very beginning of human history*? In LaRouche’s view, the study of prehistory must necessarily be the search for evidences of cognition, of creative reason, as applied to the scientific-technological development of the human species.

In this crucial hypothesis, LaRouche threw down the gauntlet to virtually the entirety of so-called “knowledge” and “expert opinion” in the domains of archaeology, anthropology, and ancient (and not-so-ancient) history. It was no mere academic dispute: From LaRouche’s standpoint, the purpose of, and necessity for, the study of the past, is to create the future—a better future, for *all* human beings, than had ever been possible in the eons of previous time.

The stakes were just as serious for LaRouche’s enemies. In his 1982 *Toynbee Factor*, written during the hard-pressed struggle for the soul of the Reagan Administration, and hence the security and prosperity of the world, LaRouche identified the issue as follows, by raising the question of why British Secret Intelligence, at a certain point of its history, should have turned to the leadership



of the nominally academic historian Arnold Toynbee:

This brings us to the point on which we and Toynbee work from opposite political directions, his *oligarchical* and ours *republican*.

Every feature of the policy-shaping structure of the British oligarchy, and British Secret Intelligence Service, is based on the oligarchical point of view typified by Toynbee’s approach. Every policy-shaping criterion in the practice of the writer and his immediate associates is determined by the republican outlook and objectives directly opposite to those of Toynbee *et al.* . . .

Within the scope of the variety of historical reference-points we summarized just before this point, our ability to trace the pattern of oligarchical activities and characteristics of oligarchical world-outlook and behavior poses a profound problem to any serious historian. When and how did oligarchism emerge as a well-defined and very “hard” form of current in human society? Toynbee asks himself the same question, but approaching the subject from the opposing political standpoint, he also asks himself: How did this blasted republicanism come into being, and how do we not only crush it out of existence, but ensure that it never erupts again in the future?

Neither we nor the late Toynbee require immediately an exact answer to such questions, but we must have some general notion of where the answer might lie. The importance of that knowledge is not limited to our curiosity about very early pre-history. That is a fascinating inquiry in its own right, but there is a much more immediate and very practical issue of contemporary political-intelligence at stake in getting approximately the correct answer to the

questions posed. Establishing a *correct approximation* of the answer to the questions provides us reference-points through which to deal with evidence from the long sweep of verifiable history bearing on the conflict. Without such a reference-point certain crucial issues of interpretation of known history can not be resolved.

This can be restated fruitfully thus. Without such reference points, we can not resolve certain questions bearing on the laws of human behavior, questions which bear directly and significantly upon policy-decisions confronting us presently. The late Arnold Toynbee from his vantage-point and we from ours.³

Plato's Atlantis

On one level the story began, for LaRouche, with his earliest adolescent and adult inquiries into human nature, history, and language, both modern and ancient. More immediately, it began in the years 1977-1978, when,

in connection with background researches conducted to aid a new English-language translation of Plato's *Timaeus*, we dug into this matter of the Atlas culture afresh. We sorted through a mass of ludicrous cultish stuff on this area, and isolated the sources of verifiable scientific merit. We published a summary of certain features of this material which we thought would be of interest to a popular readership. The explosion of flatulence from Britain came promptly in response.

What LaRouche refers to here, is his first exposition of the evidence that Plato's account of Atlantis, as laid out in the *Timaeus* and *Critias* dialogues, was no mere myth (even if mythologized by others), but contained within it a kernel of very ancient history, the existence of which was of the "crucial experiment" type of refutation of oligarchic and kindred Romantic views of human history. More broadly, the existence of such a history, would make a singular contribution to the concept of human history in general, as the relationship of the ideas governing cultures with those cultures' ability to sustain and improve the quality of human existence, and, ultimately, the impact of those axiomatic ideas on those cultures' abilities to survive catastrophes, whether natural or (to the point at issue) *of their own making*:

The fact that the British

were virtually in a panic over our references to these connections [the validity of Plato's Atlantis account, and the *Timaeus* as central to the development of modern science—RW] indicated to us that the British viewed such material as having a very practical, if merely implicit relevance for the most crucial strategic-political issues of the present period of developing crisis. This obliged us to recognize the real significance of Toynbee's and related British historiography, and thus to recognize exactly what sort of a vital role that historiography performs in the shaping of British policy-directions today.



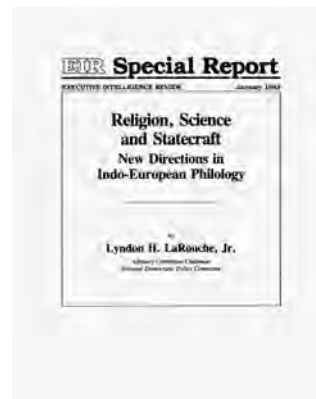
The Granger Collection

Indian scientist and independence leader Bal Gangadhar Tilak (1856-1920).

The primary importance of the Atlantis material, lay in three interrelated conclusions.

First, that civilized levels of culture, on a world scale, had predated, by several millennia at least (and arguably many more), the generally accepted "most ancient" civilizations associated primarily with the world's major river systems: the Nile (Egyptian), Tigris-Euphrates (Mesopotamian cultures from the Sumerian to the Babylonian), Indus (Indus Valley, or "Harappan" culture), and Yellow and Yangtze Rivers (Chinese). The oldest of these, are conventionally dated to the late-Fourth millennium B.C.

Second, that this predecessor culture was based on maritime capabilities in sailing, and associated techno-



Some of the studies authored by LaRouche in the early 1980's, based on considerations of Indian pre-history, science, and poetry.

logical achievements and scientific knowledge in navigational astronomy. The argument, as to why a maritime culture should have been a birthplace of civilization, rather than an enlarged peasant culture, as LaRouche went on to develop it, was based in part on thermodynamic considerations: that only coastal fishing ecologies, at that earlier level of human technological development, could afford the necessary levels of protein and caloric intake, to sustain the requisite densities of population.

The third point of significance in Plato's Atlantis account, is that the collapse of this culture, although culminating in cataclysmic geological events—earthquakes and floods beyond the scope of modern comprehension—first originated in the failure of its people to sustain an identity as creative, generous, and just human beings, sinking instead into pettiness, greed, and violence.



Lyndon and Helga LaRouche with Professor R.N. Dandekar, at the Bhandarkar Institute, in Poona, India, April 1982. It was LaRouche's first visit to India since his World War II military service.

It is precisely the image of human history as driven by that greed and violence, under the mere "vener" of civilization (the image of British imperialism's Thomas Hobbes and today's Straussian neo-conservatives), which characterizes the Toynbee and other conventional representations of history, including, most emphatically, their choices of which civilizations are to be considered "primary," and how those civilizations are to be understood. Thus, the primacy accorded ancient Mesopotamia, the "mother" of ancient empires, which LaRouche had long found suspect—not least for the reason, that a competent model of human progress cannot be reconciled with the

astrological and related cultish practices of that succession of cultures, in which the mass of humanity labored as beasts of burden.

Here LaRouche's work in this area largely rested, for the most part, until one of history's choicer ironies brought him back to India. It had been there, during his World War II military service, that he had first viewed at close hand and with horror, the squalid realities of British "civilizing" colonial rule. Now a world figure, particularly honored for his work to free the Third World from ongoing economic re-colonization, he reported to his scientific collaborators in the Fusion Energy Foundation on his 1982 sojourn to Poona:

We focussed on the work of leading centers of Sanskrit studies in India, centers which have been developed on the foundations of the German school of Classical philology of Humboldt, Bopp, and Boeckh. In this connection, our attention was drawn to two of the books of the Indian patriot-scholar Bal Gangadhar Tilak, Tilak's *Orion* [1893] and *Arctic Home in the Vedas* [1903]. Employing studies of ancient Vedic astronomical calendars conducted chiefly by German astronomers and physicists, including the circles of Carl Gauss, Tilak dated the earliest versions of some Vedic hymns to not later than 4000 B.C., when the relevant equinox was in the constellation of Orion. In the *Arctic Home*, Tilak extended what he had begun in *Orion*, exploring the implications of astonishingly accurate polar long-cycles and related matter in transmitted epic poetry of the Indo-European literature. The question was posed: Could such provably pre-Mesopotamian datings for a rigorous early astronomy supply important parts of the answer to our questions respecting the early roots of scientific thinking?⁴

The answer was a resounding "yes," which LaRouche went on to elaborate over the next year and a half, in the *Toynbee* study and several succeeding works, including three *EIR* Special Reports, a special supplement to *Campaigner* magazine, "The Science of the Human Mind," and an unpublished memorandum, "The Present Scientific Implications of Vedic Calendars from the Standpoint of Kepler and Circles of Gauss."

The Sanskrit that LaRouche references here, is the ancient language of the primary Indian religious works, as well as of the epic poetry, philosophy, and other works of the Classical Indian tradition. It is ancestral to most of the modern languages of northern India, and cousin to the Iranian languages. Knowledge

of Sanskrit was first introduced into Europe in the late Eighteenth century, revolutionizing conceptions of language, history, and culture, as the discovery of America had done to old notions of geography and cosmology. Out of the discovery, in particular, that this far-distant tongue was the close elder cousin to most of the European languages, and every bit the equal of Classical Greek in richness of expression, grew the new science of philology—the history of the development of language as a medium of cognitive communication—starting with intensive exploration of the newly-conceived language family known today as Indo-European. A group of primarily German scholars led in creating the new science, including Franz Bopp, August Boeckh, Wilhelm von Humboldt, and the Grimm brothers. As we shall see in more detail below, LaRouche has drawn particular attention to the vital role played by literate language, in the scientific and creative capabilities of any culture, and in particular, in the early history of human civilization.

The special place India has held in LaRouche’s moral, political, and intellectual history, was strengthened, during this visit, by study of the related approach to history, politics, and the mind, taken by the “patriot-scholar” Bal Gangadhar Tilak. The crucial issue here is *science*, as primary in the historical process of civilization, and, as applied to immediate circumstances, long preceding the arrival on the subcontinent of the ravaging British East India Company. Working for Indian independence some decades prior to Gandhi’s taking up the fight, Tilak focussed his talents on refuting the notion that British (“European”) culture was higher, more civilized, and (traced back through Mesopotamia) more ancient, than Indian. As with any enslaved or colonized people, this was the perhaps the most difficult, and most important task: To force people to overcome their own internalized sense of inferiority to their slavemasters. What Tilak demonstrated was, that among the older hymns of the *Rig Veda*—the oldest of the Sanskrit corpus, lying at the heart of Hindu religious culture—were many that made clear reference to observed astronomical phenomena, whose content displayed evidence of a very ancient, scientifically driven civilization.

These astronomical references were not mere mythology, of the sort more familiar in the West from Greek sources, such as the placing into the sky of variously fortunate or unfortunate mortals, as recompense for evils suffered on earth, or legends of the personified constellations, and the like—although these are represented in the *Vedas* as well. Rather, the references in

question were, in the case of Tilak’s *Orion*, to the position of the rising sun, on the dawn of the Spring equinox (first day of Spring), with respect to specific constellations in the sky behind it, at the moment before those stars were lost to sight in the brightening sky. Which segment of the sphere of stars provides the backdrop for this seasonal event, shifts slowly, in an approximately 23,000 year cycle known as the Precession of the Equinoxes, and is the definition (in part) of those twelve constellations known to Western astronomy as the signs of the Zodiac.

Further, the Vedic references revealed a knowledge of that Precession itself, and by specification of where that equinoctial sunrise was then occurring (in a star cluster near the constellation Orion), provided an objectively-anchored “date-stamp” of a time not later than 4000 B.C. But, to this day, conventional textbook datings lyingly place the *Rig Veda* at not earlier than 1500 B.C.

So, here we have three things of great interest:

First, the ancestors of Indian civilization, wherever they might have been at the time, had begun composing the core works of their culture at least a millennium before the beginning of the “standard” river-civilizations.

Second, and more important, those compositions included rigorously scientific knowledge: *astronomy*, when even millennia later, Babylonian so-called astronomy, supposedly among the world’s oldest, was already rife with *astrology*.

And, lastly, that this knowledge has been preserved, for millennia, by oral traditions passed down for perhaps hundreds of generations. What does that bespeak of the language, and the *poetic powers* it contained for such longevity?

Of course, the antiquity of a culture can be used to frivolous or wicked purposes, as well as good. Such is the classic form of “my people’s” (or, “my family’s”) bloodline, “my people’s turf”—the feudalist evil that LaRouche commonly refers to as the “blood and soil” mentality dominating oligarchical cultures. Thus, Mussolini claimed, in comic-opera fashion, to resurrect the glories of ancient Rome; thus, far worse, Adolf Hitler’s myth of “Aryan” regeneration. The reverse use of mythologized antiquities is a prime tool of imperial powers, applied to their colonized subject: *You* do not have any cultural or historical depth.

As LaRouche wrote, to ensure that no such weak-minded approach would appropriate Tilak’s crucial insights:

The spawning of the Nazi Party by the Gnostic Thule Society of Bavaria, has given such an unpleasant taste to the name of “Ultima Thule,” that it were easier, for vari-

ously frightened or despicable men, to neglect or to deprecate the line of continuing scientific inquiry fostered by the work of Bal Gangadhar Tilak. Yet, the stunning degree of relative accuracy of the Vedic long-cycle solar astronomical calendars, and the fact that elements of these calendars have been securely dated, by their internal evidence, to prior to 4000 B.C., is perhaps the only known, scientifically reliable means we have, to unlock the mystery of the earliest roots of civilization.

It can not be considered accidental, that Tilak's principal writings bearing upon this matter, his *Orion* and his *Arctic Home in the Vedas*, coincide with the most critical period of his efforts to give the Indian nationalist cause a truly independent basis. The heritage exemplified by the transmission of these ancient astronomical calendars, is demonstrably the "innermost soul" of the culture of India: to discover that innermost soul, and to cleanse it of dross contrary to its pure nature, is to discover India, to discover what India must become.⁵

Thus, in the astronomical content of the ancient *Rig Veda*, we have a rare and precious testament to the scientific basis of early human civilization, as well as a starting point for, as LaRouche put it, the awakening of the "sleeping giant," buried in the Sanskrit tradition, of India's unrealized potential.

Ideology of Empire

Returning to the British Empire (and others), whose influences have yet to be eradicated from both India and the world at large: Just what is that contrary view of pre-history, of the origins of civilization, and of the implied nature of man, that LaRouche has attacked so often, over so long a time?

In brief, it is that the long sweep of human pre-history has been characterized by a gradual, often environmentally determined, accretion of small improvements, of slow growths of population and technological capacities, from a "primitive" level of "hunting and gathering" (supposedly equivalent to so-called 'primitive' societies today), through the development of small farming villages made possible by the development of agriculture in the course of the so-called "neolithic revolution" (c. 10,000-5000 B.C.), the expansion of these into larger towns, and in ecologically favored areas, thence into the first empires—in the river civilizations mentioned above. This is the standard meat of "Archaeology 101." One variation on the theme, from early in the Twentieth century, introduced the notion of "hydraulic" culture or civilization, to describe the top-down control of the populations, organized around the tasks of controlling the distribution of the river's water supply for irrigated farming.

With the growth of towns into cities in these societies, ultimately, so the story goes, came such innovations as bronze-working (replacing copper, which had itself replaced stone as a primary cutting medium around 5000 B.C.); wheeled vehicles; and writing. And thus, as in the title of one famous book to that effect, "history begins at Sumer." Sumer was the first literate culture of the Mesopotamian region, existing as a cluster of city-states centered on head of the Persian Gulf and lower Tigris-Euphrates complex, with outposts to the north and outward into the Gulf, and in well-documented contact with the contemporary cities of the Indus Valley across the Arabian Sea, the so-called "Harappan" civilization. Its language, extinct by the First millennium B.C., was completely unrelated to the Semitic languages of the peoples from the north and west who conquered, and ultimately replaced, them—the Akkadians, Assyrians, and Babylonians.

Reflecting on his visit to India, where he discussed all this material in depth with the world's leading Sanskrit scholars, LaRouche harkened back to some of his earliest approaches to the subjects of language and ancient history. "I must confess," he wrote,

an orientation to historical philology prompted during childhood by my environment of Bible-thumping evangelical Quakerism, a Scottish-American grandfather, the Reverend George Weir of Ohio, who was variously directly and indirectly responsible for starting an enduring interest in Mesopotamian archaeology. This interest led me, during the 1950's, to what I considered more or less conclusive proof that the original language of Sumer must have been interconnected with the pre-Vedic languages of the dark-skinned populations of India. Much of my own work in economics was premised earlier in efforts to reconstruct images of the rise and fall of Mesopotamian civilizations. In the course of that, it appeared to be almost conclusively established, to me, that the Semitic conquerors' application of syllabic values to Sumerian cuneiform [clay-incised pictographs and "alphabetic" symbols—RW] must aid us in treating the earlier Sumerian word-names for the cuneiform symbols, which Sumerian I presently suspect to be linked to proto-Dravidian languages of India intersecting the Harappa culture of the Fourth and Third millennia B.C.⁶

Like many ancient civilizations, or other cultures, the Sumerian had been "lost" to modern scholars for millennia. At the time Europe was just discovering Sanskrit in the Eighteenth century, the Bible was the only source of knowledge of ancient worlds, and that most limited indeed. In the course of the Nineteenth century, Europeans' conceptions of the depth of historic time

were increasingly stretched, as records of the Assyrian and Babylonian states emerged and were translated, for the Mesopotamian region. For Egypt, of course, the French and English seizure of the “Rosetta Stone” has become proverbial for a “key to everything” sort of discovery. (The “Rosetta Stone” bears an ancient inscription in multiple languages, enabling knowledge of Greek to begin the process of translating the juxtaposed ancient Egyptian hieroglyphics that had hitherto proven impenetrable.)

Discovery of a Mesopotamian civilization older than the Babylonian—the Sumerian—did not occur until the end of the Nineteenth century, and that of the ancient Indus cities, not until the 1920’s. The Indus script, surviving only in short fragments, remains undeciphered to this day, with much wrangling over what the language may have been. (The predominant view, shared by LaRouche in these writings, is that it was probably a Dravidian language, its cousins now restricted to the more southerly parts of India.) And yet, although the constant discovery of still-older layers of civilized human life has been the archaeological rule, rather than the exception, it has been decided, in the service of the British Empire’s Toynbee’s ideological requirements, that beyond Sumer, there is no more—just a long, dark stone age, stretching back, dimly, for hundreds of thousands of years. Just as Bible-dependent historians of previous generations could not conceive of a history prior to 4004 B.C., so anything pre-Sumerian is inconceivable to “politically correct” academia now.

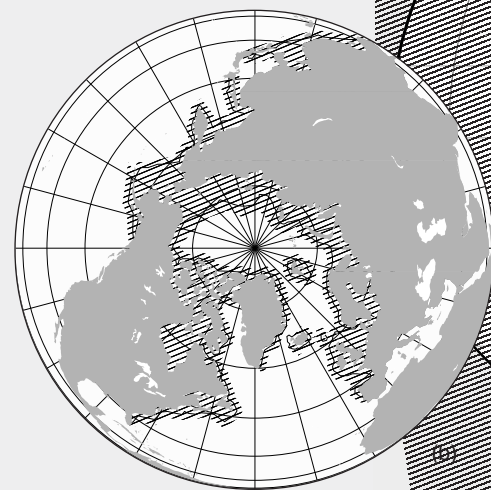
This is not a simple matter of digging deeper into the dirt. The problem is, that since the melting of the continental glaciers of the last Ice Age, which occurred as recently as about 10,000 to about 4000 B.C., areas of human habitation, all around the world, equivalent in total size to a small continent, have been inundated by rising sea levels, to depths of up to 300 feet [SEE Box]. So, if LaRouche is right, that civilization began not in the river valleys themselves, but along oceanic coasts and the mouths of the major rivers feeding them, then the evidence will not come easily. But tantalizing bits there are, and this is the importance of recent discoveries such as in the Gulf of Cambay.

Even so, the issue is not antiquity *per se*, but the role of human cognition, or creative reason. LaRouche’s task in life—if one can simply characterize it—has been to establish the rule of reason in human affairs. Now, in that effort, would it not be useful, to be able to demonstrate that all the successes of human civilized history have come from reason, and most failures from its abandonment? But, how are we to demonstrate the *immaterial* quality of human reason in the process?

Poetry and Classical Education

Just as LaRouche had already committed decades of thought and study to pre- and ancient history, before taking up the subject of Vedic astronomy, so had he done

Prehistoric Man’s Maritime Culture



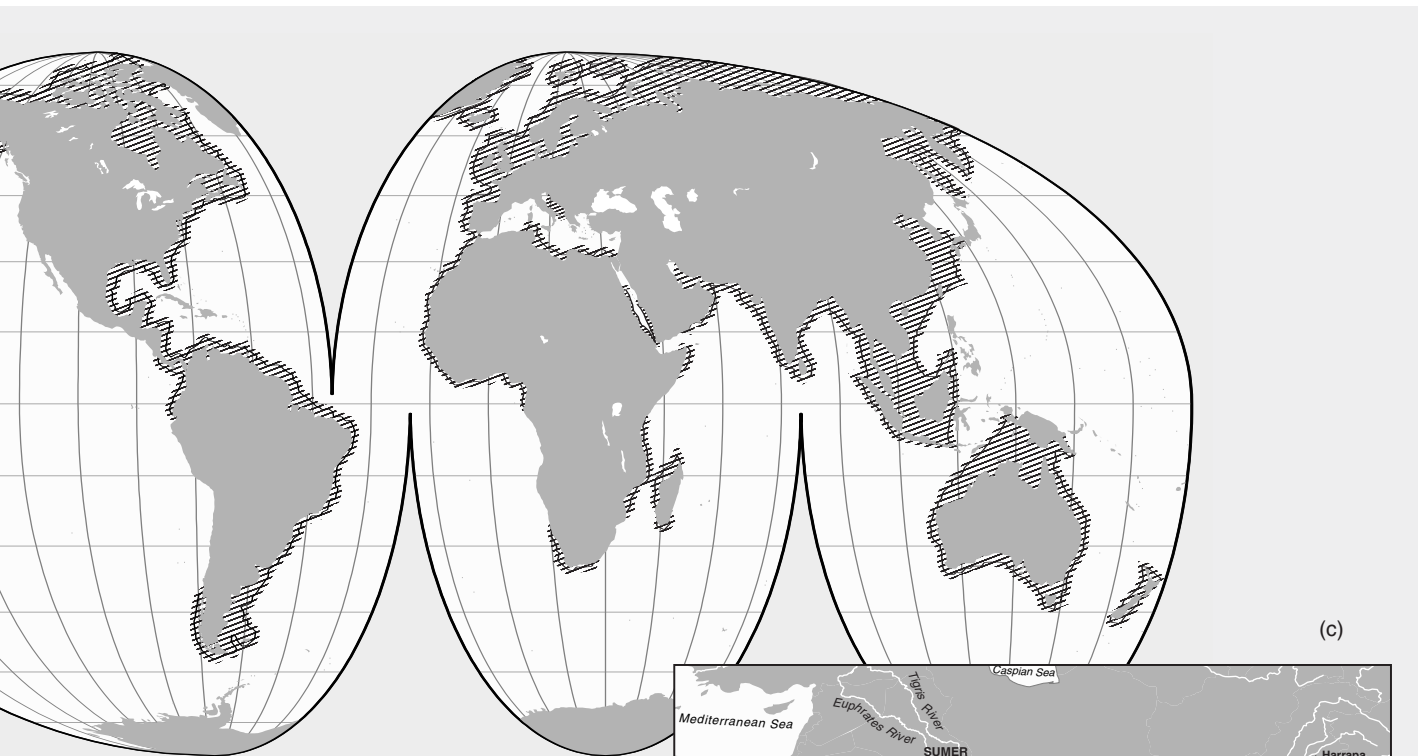
During the last glacial maximum 20,000 years ago, sea levels had fallen by as much as 350 feet, exposing extensive portions of the continental shelves, especially where these have broad, shallow slopes, as in the Arctic and the archipelagoes of Southeast Asia. Beginning about 14,000 years ago, as the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

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

Maps: (a) *Coastlines of the continents today*, showing the 200-foot depth line of the continental shelf. Hatching indi-

with regard to the role of language, and, in particular, poetry. This was the second, indispensable, element to which he was able to put Tilak's discoveries to use: It was only by means of the *Vedas'* poetic quality, that thousands of verses could be passed down, virtually unchanged,

over thousands of years. But equally important, the reverse: the ability to *make* scientific discoveries, itself depends on a poetic imagination; and for a society at large to preserve and advance itself, such imagination must be made general property of society. "Poetry," he

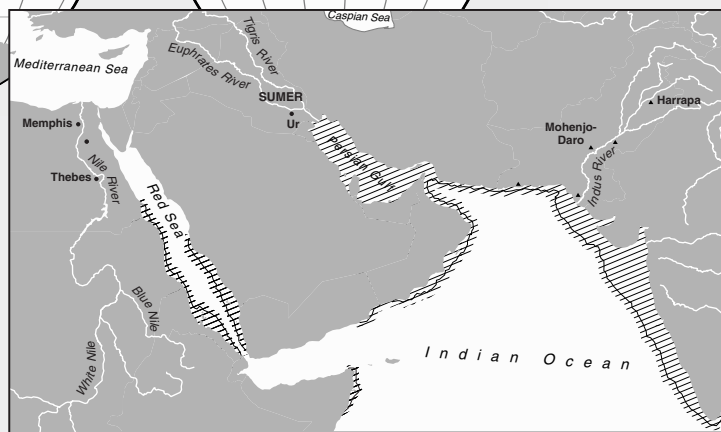


(c)

cates the approximate 350-foot depth exposed during the glacial maximum.

(b) *Arctic region.* One of the most dramatic aspects of lowered sea levels during the glacial maximum, was the extensive area of exposed continental shelf in the Arctic region, including the 1,000-mile-wide Bering Land-Bridge. This was certainly the primary pathway of early man's settlement of the Americas, and has significance for B.G. Tilak's hypothesis of the "Arctic Home in the Vedas." (The northern shelf of Siberia was not covered by glaciers, owing to its extreme aridity.)

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



potential of semi-annual monsoon navigation—points a direction for significant breakthroughs in our knowledge of the early origins of civilization, along the lines outlined by LaRouche in the early 1980's. The development of Mesopotamian Sumerian out of the Dravidian language group, as well as the extensive exposed coastal regions—including, for example, the entire Persian Gulf and western coast of India—are indicative of the sorts of evidence available for further study. Similar directions exist for tracing the impact of Dravidian culture, travelling by way of the Indian Ocean, on the development of Southeast Asia.

—Ken Kronberg

had entitled an incisive article of 1978, “Must Begin To Supersede Mathematics in Physics”⁷:

In first approximation, preconscious thought [the location of the creative process—RW] is unutterable, as distinct from conscious thought. One can identify a nameless preconscious thought in communication only indirectly, by listing sufficient of its diverse, logically unconnected, conscious predicates to suggest to the mind of a reader or listener that only the preconscious conception corresponding to that logically ambiguous array of conscious predicates is intended.

That principle is the essence of poetry. Poetry is not properly symbology, or any sort of ambiguity that uses one literal form of expression to indicate merely another literal form of expression. The ambiguity intrinsic to true poetry identifies the function of poetry as that of definitely indicating the preconscious conception that corresponds to such a logically inexplicable array of communicable terms.⁸

LaRouche would fully develop this concept in his historic “Metaphor” series, beginning with the 1992 “On the Subject of Metaphor.”⁹ With respect to scientific discovery, he continued:

The activity of science is both the constant production of new preconscious conceptions, and the *naming* of these newly created abstractions in such a way, that deductive forms of analysis and ordering of predicated experimental and related practice can incorporate these new notions, to the effect of establishing a logical consistency within the body of scientific practice so transformed. In this crucial, determining aspect of scientific work, we are confronted with two principal sorts of problems. *The first class of problems* is that of educating the scientist (and prospective scientist) to be able to marshal his creative-mental potentialities to effect a high rate of fruitful discovery. . . .

With respect to the first class of problems, the principles of Neoplatonic poetry are the exemplar of the developed means for making the person willfully conscious of his or her preconscious creative processes.

All this would remain empty good wishes, however, if it were not embedded in the education of a society’s youth—another subject that has preoccupied LaRouche for decades, and which was further enriched by his exploration of the deeper implications of the Indian *Vedas*. A “leap in scientific potentials of populations,” he wrote at that time,

could be assuredly effected through readily definable revisions in primary and secondary education. In broad principle, we concur with the outline of educational policy given by Wilhelm von Humboldt. Classical literature plus a grounding in science must be the whole of primary and secondary education. . . .

What we have done is to divide the total subject-span of

primary and secondary education into two general areas: the language of vision (geometry, science, plastic arts) and the language of hearing (poetry, Classical literature, history, music, and philology). We elaborate this program by beginning with geometry as the organizing-center for giving coherence to the entire effort, and treating music and poetry as the “Rosetta Stone” intersecting geometry and thus linking poetry, classical drama, and history to science.¹⁰

Some years earlier, in his seminal “The Secrets Known Only to the Inner Elites,” LaRouche had written:

History, in both its narrowest and broadest meanings, is the history of the human species. Consequently, it is the history of the distinguishing characteristics of the human species, the history of reason, and of the consequences of actions taken according to or contrary to reason by individuals and societies. The advances in ecological population-potential, which determine whether or not the species shall continue to exist, determine successive advances (secularly, for the species as a whole) in successive forms of culture.¹¹

With his assimilation and development of the Vedic-astronomical work, LaRouche was able to provide a wonderfully specific, uniquely verifiable test case:

The ebb and flow of civilization on the subcontinent of Asia, reflected in the course of the oldest of our living literate forms of language, Sanskrit, is among the most precious empirical sources to be included for perfecting a universal body of knowledge subsuming the interdependency of religion, science, and statecraft.¹²

For India, as he wrote in 1985,

[t]hat the preservation [of ancient scientific knowledge in the *Rig Veda*] occurred, is good, is excellent, is almost a miracle. Plainly, history warns us, this is not sufficient. The principle must be given new vigor, and a broader social basis. . . .

The awakening of that giant, affords the nation of India a special purpose, a special destiny among the nations of the world, a purpose appropriate to the circumstances of so populous a nation, a purpose coherent with the precious cultural heritage embedded within the Vedic tradition.¹³

And conversely, in a warning that would be well directed at modern American culture, from the bestialized Cheney-Bush White House on down:

The most effective way in which to destroy nations and entire cultures is to introduce degenerate forms of language-usage and associated culture. The most enduring contributions to growth and strength of a nation is the improvement of the power of language in use together with the accompanying enrichment of the moral content of the language-associated popular culture.¹⁴

LaRouche offered this conjoined warning and promise, in concluding a study of some six or more millennia of Indian history—a history, like that of all mankind, characterized by both soul-uplifting progress, and stinking decay. We must now take up and further that study of universal history—this history

of human cognition—so as to overcome once and for all time, those failures of culture which, far from the natural condition of mankind, are mere lapses from what is truly and universally human. We must achieve the object of that study, which is the creation of humanity's future.

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LaRouche at Democratic Convention

New PAC To Mobilize America's 'Forgotten Man'

Lyndon LaRouche concluded a week-long personal intervention into the Democratic National Convention in Boston with a July 30 press conference, launching a new political action committee, the "LaRouche PAC," which will, he promised, lead the Democratic Party to a landslide victory in the November elections.

LaRouche spelled out the victory plan before an audience of nearly 100 supporters, including members of the LaRouche Youth Movement (LYM), at the John Hancock Conference Center. The former Democratic Party Presidential candidate reported that hundreds of LYM activists would deploy to some of the most hotly contested states, to lead the mobilization of the "Forgotten Men and Women," including America's voting-age youth, armed with the LaRouche November 2004 Democratic Platform, to secure the defeat of President George W. Bush.

Fifty-thousand copies of that document were distributed by LYM activists in Boston during the convention week, and already, the first run of the LaRouche PAC edition is in circulation all over the United States. Millions of



EIRNS/Stuart Lewis

Lyndon LaRouche speaks July 25 in Boston (left), before the Democratic Convention opened, and during the week with LYM organizers (below).



EIRNS

copies of that document, as well as a book containing all three of the famous "Children of Satan" reports issued by the LaRouche campaign, exposing the true fascist nature of the Dick Cheney/neo-

conservative apparatus, will be circulated before the November election.

Boston Convention

Even before the Convention began on July 26, events had already slipped out of the control of the Party's "circus managers." For 48 hours, LYM activists had been saturating Boston with LaRouche campaign literature.

The most dramatic feature of the LYM interven-

LYM sings and organizes on Boston's streets and in its subway.



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EIRNS/Sylvia Spaniol

tion in Boston was the music. Over 100 LaRouche youth activists, trained in the Classical *bel canto* method of singing, brought the musical offerings of J.S. Bach, Beethoven, and the great African-American Spirituals to Convention-goers—on the trolleys and buses, in the public squares, and at the front door of the FleetCenter, where formal Convention proceedings took place nightly.

Candidate LaRouche had told his LYM activists prior to the Boston Convention, that the most effective way to intervene to change the direction of the Party, was to create a counterpoint to the rubbish that had been planned for the FleetCenter. Music was one key feature of that effort, along with the satura-



tion of the city with LaRouche literature, particularly the fighting Platform.

Unique Role

Presidential candidate Kerry, as LaRouche told his audience on July 30, “did a fairly excellent job” in the first part of his acceptance speech, and the commitment Kerry made to the American people was “something you can work with.”

But LaRouche also warned that Kerry and his team are not yet prepared to deal with the gravest problems facing America and the world, particularly the onrushing global financial collapse.

LaRouche further elaborated on *his* campaign strategy for November. “What we’re going to do also, is, we are going to build an impetus among the people we’re organizing, to turn out the vote, some of whom are already committed to vote, especially among leaders of existing Democratic Party constituencies, who

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Webcast: Either Restore FDR Ideas, or Face Fascism



Lyndon LaRouche addresses Washington, D.C. webcast audience, July 15.

After an extensive discussion of the battle of Franklin D. Roosevelt against the international fascist forces who sought world power in the 1930’s and ’40’s, Democratic Presidential pre-candidate Lyndon LaRouche, during the course of his July 15 webcast in Washington, D.C., sharply characterized the current situation going into the Democratic National Convention:

The financial system is bankrupt every-

where on the planet, and the powerful financial forces who created Hitler, are at it again. They are out to collapse the system, and create a new fascist world empire. Dick Cheney is one of their tools—and that pig has to be put in the pen.

That’s where we are. We are not facing the issue of nominating a Presidential candidate, but the question of *who is going to own* the person who is nominat-

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‘LaRouche Doctrine’ Key Support Grows For Iraq Solution

There is going to be *no* solution for the crisis in Southwest Asia, *unless we can adopt it as my doctrine, by name,*” Democratic Presidential pre-candidate Lyndon LaRouche said in his opening remarks to a Washington, D.C. international webcast April 30. “Because nobody else has the credibility to do what has to be done—that is, no candidate, no other spokesman for the United States—has the credibility to make that proffer, and no one can be trusted to carry it through.”

In little more than two weeks from when LaRouche issued his LaRouche Doctrine calling for stabilization of Southwest Asia through involvement of key nations of the region in a process economic integration and development, there was already impressive support coming from leading figures in the Arab world. This is led by two prominent Iraqis.

On April 28, Dr. Ahmed Al-Kubaisi, a leading Sunni religious figure and

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Germany's 'Monday Rallies' Restarted!

Zepp LaRouche Sparks Drive for Jobs, Recovery

Like a spark setting tinder afire, the call for a new series of Monday demonstrations in Germany has set off a blaze of social ferment. This spark was set by Helga Zepp LaRouche, founder of the Schiller Institute and of Germany's BüSo Party, and the LaRouche Youth Movement (LYM), who issued a mass leaflet in July with a call for revival of the rallies, which in 1989 toppled the Communist regime in East Germany.

In launching this phase of the drive for economic and social justice, Helga Zepp LaRouche had very much in mind the lessons of 1989, when the leadership of the mass demonstrations succeeded in bringing down the Communist regime, but lacked the ideas and power required to deal with the economic crisis. Opposition to the German government's current "Hartz IV" program of cuts in pensions and unemployment compensation, had to pose an alternative of jobs creation, she insisted.

In a mass leaflet issued August 4, Zepp LaRouche said, "We're now paying the price for our failure to utilize the Great Opportunity of 1989, which was rightly described at the time as Germany's shining hour. Because, unfortunately, after the Iron Curtain came down, instead of being modernized with modern infrastructure and 'development corridors,' as I had proposed in my 'Paris-Berlin-Vienna Productive Triangle' program, the East's economy was stripped bare."

Zepp LaRouche went on to insist that the key to a successful movement this time, is to take up the demand for a *real* alternative to the collapse of the world financial system. This alternative lies with Lyndon LaRouche's program for a New Bretton Woods and the Eurasian Land-Bridge, which would create at least 8 million jobs in Ger-



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LYM rallies on Monday, August 9, in Leipzig, Germany. Left: Helga Zepp LaRouche addresses the crowd.

many, and 10 million in the U.S., in order to rebuild the world economy.

Talk of the Nation

While the Monday rallies had begun to spread to cities outside Leipzig by August 2, the new ingredient which began to polarize the country around the question came from Economics Minister Wolfgang Clement, who came out on August 6 to call the idea of new Monday rallies "totally ill-placed," and an "insult to the historic Monday rallies."

In the wake of the expansion of the demonstrations to 33 cities on August 9, Germany's press attacked the idea, put out by the BüSo, that the government should create jobs, not cut social services. Helga Zepp LaRouche responded with a statement August 11:

"This is exactly the critical point, which differentiates us from neoliberal ideology. The state *can* create productive full employment. That is exactly what President Franklin D. Roosevelt did with his New Deal policy in the '30's, and how he overcame the depression in America, while we in Germany were stupid enough to go from Brüning to Hitler."

On August 18, a day after Helga Zepp LaRouche issued a Manifesto for the Monday Demonstrations, German Chancellor Gerhard Schroeder foolishly announced that the Hartz IV austerity package would be pushed through "without any changes." Lyndon LaRouche responded that the Chancellor's address "marks the actual beginning of the collapse of the rotten-ripe world monetary-financial system."

LaRouche Warns of Terror Threat, Quijano Factor

Asked during his July 15 webcast for his assessment of Homeland Security Secretary Tom Ridge's proposal that the 2004 Presidential elections could be suspended in case of a terrorist attack, Lyndon LaRouche responded bluntly:

"If we were to accept the idea of calling off the November 4 election, or postponing it—which would mean calling it off—we would no longer have a Republic. We would no longer have a nation. Remember what happened. Just like today, there are some foolish people who say, 'Don't try to get Cheney out as Vice President, because we want him as a liability for Bush, come November.' These people are idiots. They obviously know nothing about history."

LaRouche cited the failure of Germans to stop Adolf Hitler after his January 1933 appointment as Chancellor of Germany, with the argument that Hitler would discredit himself. Then came the orchestrated terrorist incident—the Reichstag Fire—and the emergency decrees which made Hitler dictator. LaRouche then identified the source of the danger today.

The Quijano Factor

"Do any of you know the name of Fernando Quijano? Fernando Quijano is a former associate who was recruited by people such as Nestor Sanchez and by the Nazi organization based in Mexico. The Nazi organization based in Mexico was established there from about 1935 on, directly by Hitler from Berlin, from a special office in Berlin. This coordinated with Hitler's determination to ensure that a Nazi by the name of Francisco Franco, would succeed in establishing a fascist dictatorship in Spain, with the support of Hitler and Mussolini.

"This group, this Nazi group in Mexico which are called the Synarchists, which



Former LaRouche associate *Fernando Quijano*.

became known under such names as the PAN, this group had—in cooperation with Nazi Germany and with Japan—plans up into 1941, up until Midway, until the U.S. fleet defeated the Japanese fleet at Midway in June of 1942. Until

that point, this group in Mexico, this group run by the Nazis, using Nazis recruited to Nazism in Mexico, including priests, centered in Guadalajara, a state of Mexico, had plans for military operations of a terrorist nature, against the territory of the United States; trying to incite peo-

Below: Spanish fascist Blas Piñar. **Left:** Piñar/Quijano allies include (clockwise) Argentines Rafael Breide Obeid and Mario Caponnetto, and Mexican Synarchist Union leader Salvador Abascal.



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ple of Hispanic backgrounds, especially of Mexican backgrounds in the United States, to become part of this Franquista version of Nazism."

Legacy of the Nazis

"That organization exists today. I warned about it. It exists in Argentina, it exists in Uruguay, it exists in Brazil, it exists in Venezuela, it exists now in Peru, in Bolivia, as well as Mexico, and

elsewhere. It is organizing in this area, organizing fools and sympathizers for this kind of—exactly the same kind of propaganda which the Nazis promoted in their operations in Mexico in the 1930's and early 1940's. Is there a possibility that this operation, this so-called Hispanic operation, would be used for a terrorist act or acts in the foreseeable future? Yes. Yes. But that doesn't make any difference about having the election in November, as scheduled. We have the election anyway.

"What we do is, we move to deal with the terrorist threat.

"Now the first step you do to deal with something like that, is you expose it. Now, I've named the name. I could also

name another name, an associate of Fernando's, Nestor Sanchez, a resident of Leesburg, or was a resident of Leesburg, Virginia, close to this death squad operation which a so-called section of the CIA was running in Central America, with the approval and support of Fernando. So there is a danger, and the danger is known to us. It's close. It's a danger, the facts of which should be known to the U.S. government, and this kind of problem should be dealt with, by exposing it.

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FDR Ideas

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ed. Will it be the people and their long-term interests, or will it be this bunch of Nazis in fact?

From there, LaRouche went on to demonstrate how the economic and financial system *is* bankrupt, and the U.S. has been destroyed, with the take-down of jobs, the steel industry, hospitals, and railroads. As a result, the U.S. is now a nation of bread and circuses, with the major “product” being entertainment, bigger and more degraded with each passing day.

When the Democratic Party tells people to go with the “system,” it is this arrangement they are demanding you pledge allegiance to, said LaRouche. They’re demanding you ignore the reality of genocide, unemployment, war, and simply save the “system” of a new Roman Empire.

Stopping Fascism

LaRouche was addressing an audience of approximately 220 people, composed of members of his youth movement, diplomats, and Democratic Party leaders. In his webcast invitation, LaRouche had set the theme as “the new threat of fascism today,” and argued that the removal of Cheney, while an indispensable objective, was simply the prelude to the larger, more substantial task of getting Americans to join him in endorsing an FDR-style approach to rebuilding the world economy.

The fact that the event coincided with funeral services for his longtime associate Mark Burdman, led LaRouche to begin his remarks with a discussion of Burdman’s form of immortality, as a concretization of what he would be talking about more generally. By engaging policymakers internationally in a dialogue about LaRouche’s assessments—talking to individuals who might or might not agree with those assessments—Burdman not only significantly aided LaRouche’s efforts, but participated in *making* history himself, LaRouche said. Burdman’s quality of immortality was defined by the fact that he was a person of ideas.

Terror Threat

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If you expose it, you isolate it. You neutralize it. You will find this kind of operation depends upon fools. You recruit fools to put their lives on the line for the dirty work which a handful are leading.”

Blas Piñar Connection

“And the direction of this is coming out of Spain, out of fascist Spain, because the fascist organization still exists there, under leadership of people, Fernando’s close associate Blas Piñar, who was the head of Nazi-like organizations in Spain, in France and in Italy today. He’s a key leader of it. Therefore, if we expose the stuff, and move to isolate the

LaRouche Doctrine

Continued from page 81

chairman of the United Iraqi Patriotic Movement, which includes Iraqis of all religious persuasions, issued a statement of support. And, on May 3, the chairman of the Executive Board of the Iraq Information and Research Center, Dr. Mostafa Ali Al-Bazergan, issued a statement on behalf of his entire executive board, in support of the LaRouche Doctrine, “and the aspects presented therein that ensure the interests of the Iraqi people and the ending of the American occupation of Iraq in a way which protects the interests of both sides and establishes balanced, mutual relations based on the principle of dialogue and understanding.”

Egyptian Dr. Mohammed Selim of the Cairo University also publicly endorsed LaRouche’s proposal.

On April 30 and May 3, the London-

hard-core perpetrators, and cause their dupes to run away, that’s the first step.”

LaRouche noted that, “You have also the Huntington thesis on the Hispanic war with the United States, as the Arab. Now, the Hispanic one is different, but it has a character, and we have as much danger from this Hispanic problem as we do—even though Huntington’s a liar about what he says the problem is, nonetheless there is a *real* problem, which is Nazism of a Spanish-speaking variety. Of the Nazism that was planted in the United States, by the Nazi Party, by Hitler’s order, in Mexico, and other countries, and reintroduced to Mexico by William F. Buckley, senior and son, in the post-war period, as a CIA office agent in Mexico.”

based Arabic daily *Al-Arab International* published LaRouche’s full document with banner headlines outlining the LaRouche solution as the means of “achieving and enhancing peace.”

Meanwhile, the Doctrine also received prominent publicity in Italy, where one newspaper, *Il Campanile*, published it in full, and the parliamentary news service Agenparl publicized both the Doctrine, and the call by LaRouche’s representative in Italy, Paolo Raimondi, for individuals to rally around LaRouche’s solution.

While LaRouche puts forward a clear course of action for getting out of Iraq, the crisis for the U.S. occupation force in that nation has only worsened. A lasting solution will require a change in Washington, with the embrace of the LaRouche Doctrine, and the dumping of the Dick Cheney-led neo-cons who instigated the war.

‘Forgotten Man’

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are still viable. To give them a picture of what the reality is that we have to deal with; and to build a programmatic base within the combination bringing Kerry to victory in the election. A base which then becomes the basis for a new orientation of the United States, adequate to the

crisis we’re going to get into.”

Within days of the Convention’s close, LaRouche Youth activists were already back in Boston, and fanning out to the formerly industrial Midwest and the Deep South, to provide the winning margin in a dozen “swing states,” and rapidly expand the legions of LaRouche Youth, who truly hold the key to the Party and the nation’s future.

The First Measurement of the Universe

The spread of mythologies in the name of “history of science,” began very early.

The Greek historian Herodotus reported that geometry was invented in Egypt, and transmitted from there to the Ionians. He also claimed, however, that geometry arose in connection with the practical problem of measuring and reconstructing the division-boundaries of agricultural fields after each periodic flooding of the Nile (geo-metry = earth-measurement). If Herodotus intended the term, “geometry,” to signify some specialized knowledge relevant to surveying, there may be an element of truth to the latter assertion; but, if he meant the geometry of Thales, Anaximander, Pythagoras, and Plato, then the account is certainly wrong and highly misleading. This story of geometry’s alleged practical origin (whether Herodotus is to blame for it or not), found its way into the subsequent histories of science, up to this day. It reminds us of the theory of the “opposable thumb” and other absurdities of Friedrich Engels’ “dialectical materialism.”

Contrary to this, the overwhelming evidence—including that contained in Plato’s *Timaeus*, in the Vedic and other ancient calendars, as well as the implied navigational skills of the “Peoples of the Sea”—demonstrates that *all physical science originated in astronomy*. Astronomy, in turn, was cultivated in some form already tens, probably hundreds of thousands of years before the classically recorded Egyptian civilization, by maritime cultures spread across the globe. Geometry begins with nothing less, than man’s attempt to measure the Uni-

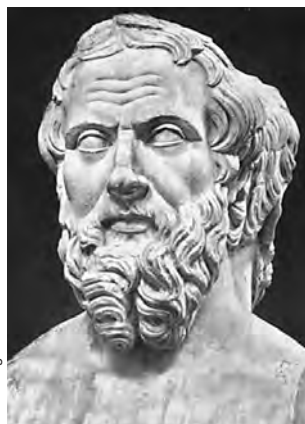
verse as a whole.

This should indicate that the practice of basing school mathematics education on so-called “plane and solid geometry”—a practice that has dominated European education, despite the Renaissance, for over two millennia—is profoundly in error. Henceforth, the teaching of geometry should begin with the *failure* of plane and solid geometry to account for the most elementary features of visual astronomy. That failure has a precise, knowable structure; to characterize that singularity, is to carry out the first scientific measurement of the Universe.

Bearing in mind that we are dealing with matters of fundamental importance, we need not apologize for the elementary nature of the following account. It should help refresh the mind on familiar matters, while opening some new flanks at the same time.

Constructing a Star Chart

Imagine you are a prehistoric astronomer, attempting to produce a star chart on a clay tablet or papyrus sheet.



The Granger Collection

Herodotus (c. 484-430 B.C.)

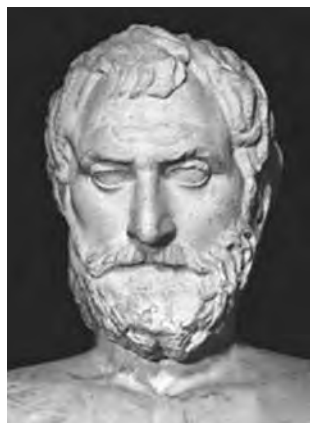
You require that the chart should accurately represent the shapes of the familiar constellations of stars, and also the mutual orientations of the various constellations relative to each other, so that the chart can be used for navigational purposes.

As far as individual constellations are concerned, you find no difficulty drawing any one of them separately. You

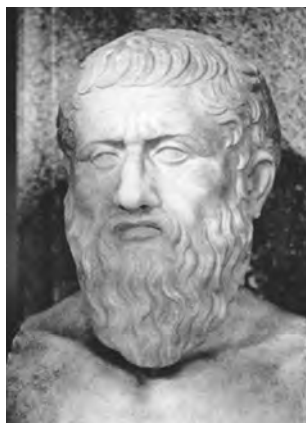
just naively transfer the image of what you see, *as if unchanged*, to the tablet. No problem? But, as you begin to map *larger* portions of the sky, adding more and more constellations to the chart, difficulties arise. The constellations don’t fit together. You begin again, with another constellation as starting-point. Once again, things don’t fit. Why? Although in each case you can specify the point at which the mapping process begins to break down, the underlying cause clearly lies *outside* the specifics of each attempt.

This problem embraces paradoxes of the sort any curious child will have observed. I stand up and look straight ahead at some point on the horizon. Now, I look to the right of that, and more to the right, and so on, until, by continuing my action of “looking to the right,” I turn all the way around and come back to the original point . . . from the *left!* Or instead, if I start by looking straight ahead as before, and now look *up*, and keep turning my head in that “upward” direction further and further, I end up bending backward until I am moving my head *downward* toward the ground and seeing everything upside down!

This Pedagogical Exercise first appeared in December 1998.



Thales (625?-2547 B.C.)



Plato (c. 428-348 B.C.)

EIFNS/Philip Ulanovsky

(Let no one laugh off these simple paradoxes of linearity, who is not prepared, for example, to explain to any child or adult, how it can happen that the Earth can be in two different days, depending on the position on the Earth's surface, at one and the same moment in time.)

These sorts of paradoxes give rise to unavoidable, interwoven *periodicities* in our attempt to construct a star chart—as for example when I attempt to represent the observer's looking “to the right” and “upward” by motion “across” and “up” on the chart.

(At a more apparently “advanced” level, the same problems plague the Cartesian-like coordinate systems still used by astronomers to record the positions of the stars. To describe one such system in a perfunctory manner: Given any star, let “y” be its angular “height” above the horizon—i.e., the magnitude of angle from the position of the star “downward” to the point “directly below it” on the horizon—and “x” the angle along the horizon from that point to some chosen fixed point on the horizon. We might thus represent the position of any star by a point in the Cartesian plane, whose rectilinear coordinates are proportional to x and y, respectively. The resulting mapping, however, grossly distorts the shapes and angular relationships of the constellations, especially those in the vicinity of the overhead or zenith-point, where the mapping “explodes.”)

This mere descriptive approach, however, falls short of identifying the underlying cause of the problem. In particular, it does not answer a crucial question which ought to pose itself to us: Does the difficulty arise only when we want to map *large portions* of the sky; or is it already present, albeit so far unnoticed, in the attempt to represent any *arbitrarily small* portion of the sky?

Spherical Bounding of The Universe

To progress further, we need to examine the internal characteristics of that action by which we, as ancient astronomers and navigators, are

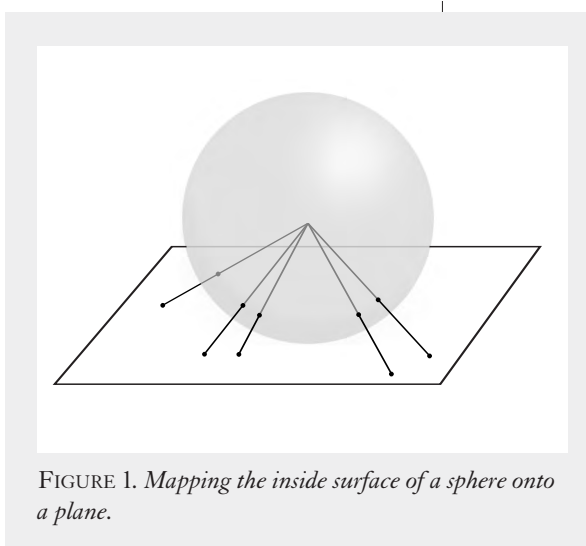


FIGURE 1. Mapping the inside surface of a sphere onto a plane.

attempting to measure the Universe. The ancient astronomer makes a series of *star sightings*, measuring, in effect, the *rotation* from one direction in the sky to another. Imagine that a movable “pointing-rod” of fixed length is fixed at one end to a universal joint at our point of observation. Observe that the tip of that rod moves on a *spherical surface* whose center is the fixed pivot point, and whose radius is the rod's length. Imagine we were to construct a transparent spherical shell of that dimension around the center, and mark the shell at each position where the end of the rod points to a star. The result would be a spherical star-chart, whose markings would coincide *exactly* with the

observed star positions when viewed from the center of the sphere (and only then).

We have demonstrated a *spherical bounding* of our action to measure the Universe! The sphere is not an object in the sky, but a determinate feature of our act of measurement: a representation of its underlying *ordering principle*. Does that make it arbitrary or “purely subjective”? By no means! This phase of astronomy is a necessary step in the

self-development of the Universe, and thus an imbedded characteristic of the Universe itself.

It now appears, that the ancient astronomer's problem of drawing a star chart on a clay tablet or papyrus, is equivalent to the problem of mapping the inner surface of a sphere onto a plane surface. (Note: “Inner surface of a sphere” signifies—paradoxically enough—a *completely different* geometrical ordering principle, than the “outer surface.” “Inner surface” signifies the ordering of the surface with respect to the spherical center only.)

There exist innumerable possible methods to attempt such a projection, each of which fails in a different way. The simplest is the method of central

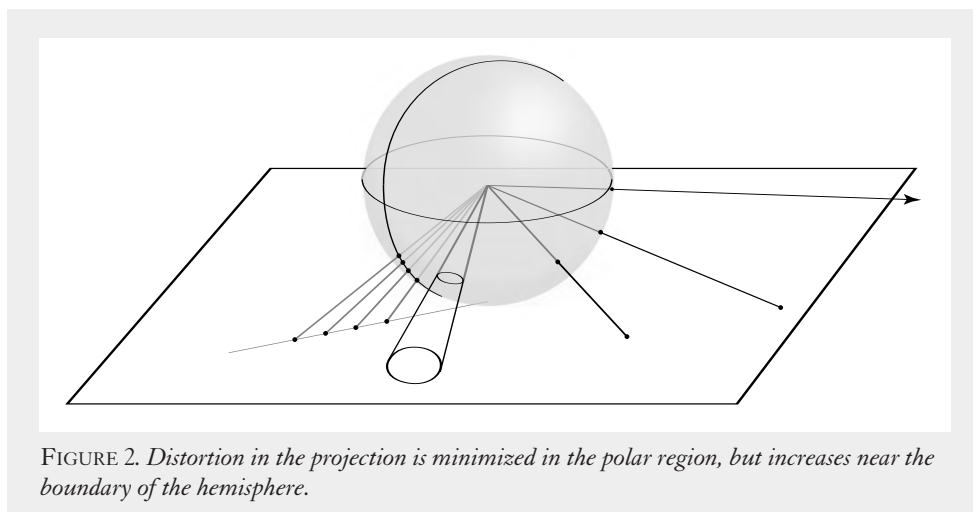


FIGURE 2. Distortion in the projection is minimized in the polar region, but increases near the boundary of the hemisphere.

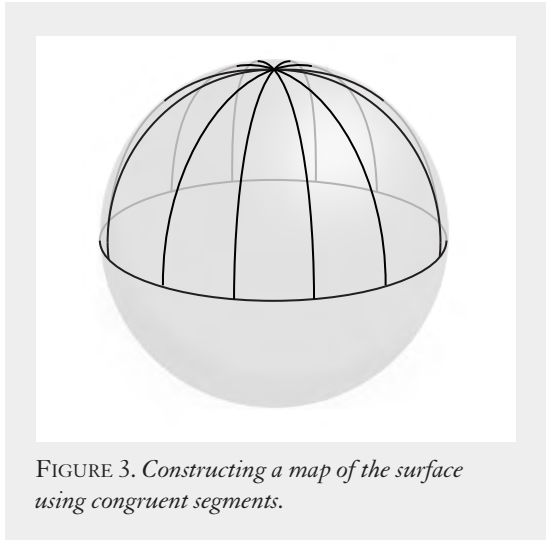


FIGURE 3. *Constructing a map of the surface using congruent segments.*

projection onto a plane outside the sphere, defined as follows: For any locus on the inner spherical surface—corresponding to a pointing-direction from the center—prolong that direction outward until it intersects the plane [SEE Figure 1]. Readers should thoroughly investigate this species of projection with the help of a transparent plastic sphere and a suitable light source, noting several important characteristics.

For example: the action of simple rotation (e.g. of the pointing-rod) generates a *great circle* on the inner surface of the sphere; the projected image of a great circle, so constructed, produces the effect of a *straight line* on the plane surface. Encouraged by that result, examine the effect of the projection on various arrays of great circles. At the same time, observe that the projection maps only a *half* of the spherical surface, a hemisphere, onto the plane. The boundary of that hemisphere—a great circle whose location we can determine by cutting the sphere by a plane surface parallel to the projection-plane—defines a *singularity*: the mapping “blows up” when we approach that boundary circle. In the vicinity of the boundary, the projection introduces wild distortions relative to the relationships on the inner spherical surface. The least distortion apparent occurs farthest away from the boundary, in the

“polar region” of the hemisphere [SEE Figure 2].

The “catastrophic” distortions near the boundary, and the circumstance, that only half of the sphere is mapped (or actually much less, if we want to avoid the worst distortions), suggests to our ancient astronomer the following tactic: Instead of trying to map the entire spherical surface (or night sky) at once, divide the surface into regular, congruent regions, and construct the “truest possible” mapping for each one [SEE Figure 3]. The combination of such

sectoral charts would hopefully fit together to replace a single one. Note, that a complete set of central projections, of the sort we now envisage, corresponds to a *regular array of great circles* on the sphere, each constituting the singular boundary of the corresponding mapping.

Out of the corner of our mind’s eye we might already have anticipated a new source of failure: The attempt to “fit” the mappings together at the edges of the chosen regions, will result in *discontinuities!*

We have entered into the domain governed by the five regular solids. We propose to explore that domain, from a new standpoint, in future pedagogical discussions. To finish this one, consider the following:

We saw, that in order to reduce the effect of distortion in each spherical mapping to a minimum, the portion of the spherical surface mapped, should be made as small as possible. But, how finely can the surface of the sphere be subdivided?

The characteristic of linear, planar, solid, or Cartesian geometry in general—a characteristics which distin-

guishes such hypothetical, “virtual” geometries from the real Universe—is the purported possibility of unlimited, self-similar subdivision, or “tiling,” of space. Take a square in the plane, for example; by connecting the midpoints of the opposite sides, we can divide the square into four congruent subsquares, and so on *ad infinitum*. An analogous construction applies to any triangle. Similarly, a cube in so-called “solid geometry” can be divided into 8 (or any cubed number) of congruent cubes [SEE Figure 4].

What about the inner surface of the sphere? Take the division of the spherical surface into six congruent, curvilinear-square regions—i.e., a regular spherical cube. What happens when we try to subdivide those regions into smaller, congruent curvilinear squares? What happens for the division of the spherical surface, defined by the regular octahedron, and the other regular solids? What is the *common source* of the barrier to further subdivision?

—Jonathan Tennenbaum

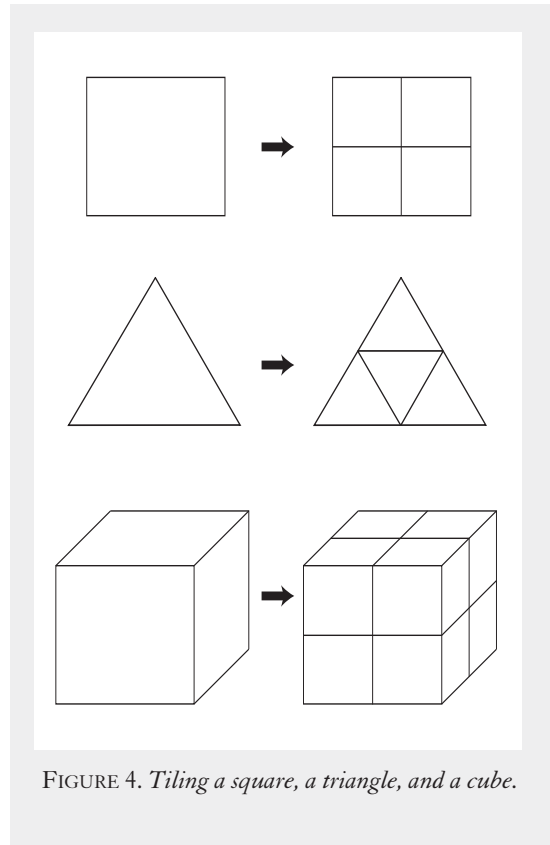


FIGURE 4. *Tiling a square, a triangle, and a cube.*



EIRNS/Michael Weissbach

Al-Andalus: The Melting-Pot Culture That Created a Renaissance

Catholic monarchs, Ferdinand and Isabella. It is said that the Spanish monarchs, steeped in the history and culture of al-Andalus, the centuries-old Islamic civilization of the Iberian peninsula, were dressed in their finest, beautiful Moorish robes, as they climbed the hill to the gates of the fortress-city to receive the keys from the last of the Nasrids, Muhammad XI, known as Boabdil, in a formal ceremony.

In the prologue to the diary of his voyage, Columbus addresses the King and Queen of Spain: “On the second day of January, in the great city of Granada, I saw the

way of the west, whence until today we do not know with certainty that anyone has gone.

“Therefore, after having banished all the Jews from all your Kingdoms and realms, during this same month of January, Your Highnesses ordered me to go with a sufficient fleet to the said regions of India.”¹

Columbus brought the Jew de Torres on this historic voyage, because he believed that the population of the East Indies would speak Arabic. That de Torres spoke Arabic, the first literate vernacular since ancient times, is only one of the multiple ironies contained within the confluence of events of the year 1492.

Prologue: 1492

One early morning in 1492, just before sunrise, three small ships set sail from the port of Palos in Spain, captained by the Genoese Admiral Christopher Columbus. Aboard one of the ships was an Arabic-speaking Jew from Granada, Luis de Torres. On that very morning, August 3, the Expulsion Order driving the Jews, who numbered 300,000 at the time, from Spain, took force. Only months before, the beautiful and legendary city of Granada, with its celebrated Alhambra palace—the last outpost of the Islamic presence in Spain—had been “reconquered” by Spain’s

royal banners of Your Highnesses placed by force of arms on the towers of the Alhambra, which is the fortress of the city. And I saw the Moorish king come to the city gates and kiss the royal hands of Your Highnesses, and those of the Prince, my Lord. . . . Your Highnesses, as Catholic Christians and Princes devoted to the Holy Christian faith and to the spreading of it, and as enemies of the Muslim sect and of all idolatries and heresies, ordered that I should go east, but not by land as is customary. I was to go by

Long before the United States of America, that happy outcome of the voyages begun in 1492, was established as a nation committed to the idea that all people should participate in what the Preamble to our Constitution calls the “General Welfare,” there existed a place, called in Arabic “al-Andalus” (or Andalusia), which was, for seven centuries—while Christian Europe was for the most part sunk in

the depths of a dark age—a brilliant example of what can be accomplished by a “melting pot” civilization. For, al-Andalus brought together the best of the cultures of Muslims, Jews, and Christians, to create a renaissance in the sciences, mathematics, the arts, language, poetry, architecture, and economics.

Beginning in A.D. 711, the



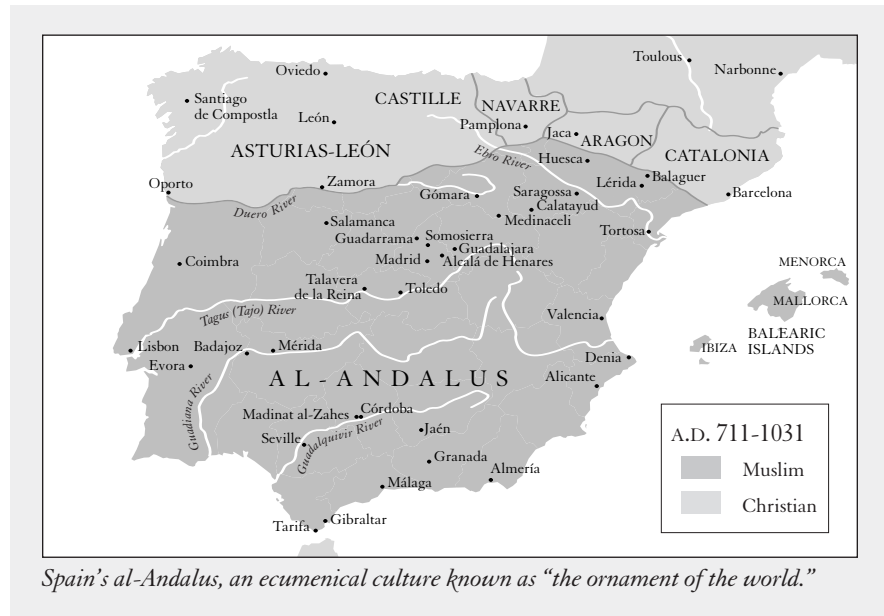
EIRNS/Michael Weissbach

Top left and above: *Dome and interior of the Great Mosque of Córdoba, built A.D. 786-787.*

Umayyads, who were to rule al-Andalus for 300 years, conquered much of what is today the Iberian Peninsula. They were Muslim North African allies of the Umayyad dynasty based in Damascus, Syria, who defeated the Christian Visigoth rulers of Spain, and established what would become the most advanced civilization in the West.

Under the first Umayyad prince, Abd al-Rahman I (r. 756-88), al-Andalus became an independent principality, and by the Tenth century, its capital Córdoba had become the most culturally advanced, wealthiest, and most populous city in all Europe, celebrated and envied for its extraordinary achievements in science, theological scholarship, philosophy, horticulture, poetry, and the arts. It was during this time, that the Great Mosque of Córdoba, with its beautiful interior arches, one of the wonders of the world, was constructed.

Under the Umayyads, al-Andalus experienced a Golden Age. The Islamic Renaissance was created out of the Ara-



Spain's al-Andalus, an ecumenical culture known as "the ornament of the world."

bic language, upon which the Islamic faith was based: "al-Qu'ran" literally means "the recitation," and Mohammed instructed his followers, "Read, recite!"

Beginning with Abd al-Rahman, who was himself a refugee from a coup that overthrew his family dynasty in Damascus, a culture of tolerance was established in Spain. Under Islamic sovereignty, Jews and Christians, who were viewed as sharing the Abrahamic religious tradition, were treated as near equals with Muslims (except that they had to pay taxes, while Muslims did not). They were known in Arabic as the *dhimmi*, or "peoples of the Book." The concept of the *dhimma*, or "covenant" with Islam's monotheistic brethren, was an important part of Islamic law. But, by 1010, conflict over the succession caused the Umayyad dynasty to crumble, and over the succeeding period, numerous *taifas*, or city-states, were created, which became centers of Islamic culture, and where a significant role continued to be played by the highly assimilated Jewish and Christian populations.

The fame and glory of al-Andalus spread throughout the

small intelligentsia of Christian Europe. By the mid-Tenth century, Córdoba came to be known as "the ornament of the world," a description first applied to al-Andalus by the German nun and playwright Hroswitha. Hroswitha never visited Spain, but reportedly knew of Córdoba from the Christian archbishop of al-Andalus, who had visited the courts of Germany as part of the Caliph's diplomatic corps. The archbishop was accompanied on these missions by a leading member of the Jewish community, who served as the Caliph's foreign minister.

No discussion of al-Andalus would be complete without reference to Alfonso X (the Wise), known as the "King of the Three Religions." Alfonso ruled as King of Castille and León for 30 years, from 1252 to 1282. Like his uncle Frederick II Hohenstauffen, who ruled Palermo and as Holy Roman Emperor (1220-50), Alfonso's domains were characterized by an ecumenical spirit which encouraged an outpouring of scientific and artistic production from their Christian, Muslim, and Jewish communities.

Alfonso's legacy included the Toledo School of Translation, with as many as 12,000 students in attendance, which played a crucial role in the vernacular language project, whose mission included the development of a literate



Entrance to the Great Mosque of Córdoba.

vernacular Castilian to replace Latin, which had degenerated as a spoken language. The core translators were Jews and Muslims, who worked on rendering ancient texts from Arabic into the new vernaculars. Among the Toledo professors was the Florentine Brunetto Latini, the celebrated teacher of Dante Alighieri, whose *Commedia* would later create the “illustrious” Italian vernacular.

Even this brief description of Andalusia forces the question, why so little is commonly known about this wonderful place and time. Although the exhibit, “Caliphs and Kings: The Art and Influence of Islamic Spain” (May 8-Oct. 17, 2004), at the Arthur M. Sackler Gallery in Washington, D.C., does not answer this question, it does offer, through 89 rarely exhibited objects, a provocative glimpse into the extraordinarily rich world of al-Andalus. And, while the objects are beautiful and fascinating in themselves, they only hint at the reality that produced them; a story, or confluence of stories, that can only be appreciated with further study, and perhaps a visit to Córdoba and Granada, to see firsthand the remaining wonders of this amazing culture, which graced the world for a time, and left its unmistakable imprint on Western civilization.

Center of Learning

The Córdoba of al-Hakam II, in the third quarter of the Tenth century, was a fabulous city, which for 100 years had been the largest in Europe. Already, under Abd al-Rahman II (822-852), Andalusia’s population of 30 million resided in hundreds of cities; Córdoba, the capital, with 130,000 households, boasted numerous manufacturing enterprises, and produced exquisite textiles for export. The economy enjoyed a highly productive agriculture as well, based on a sophisticated system of irrigation.

Among his many accomplishments, al-Hakam built 27 elementary schools for poor children, among an astonishing 800 schools throughout the city; large orphanages were built for the poor. The great library at Córdoba



FIGURE 1. *Carved ivory box, or pyxis, c. 966, court of al-Hakim II.*

held 400,000 books, with the city producing 60,000 more per year, a feat made possible by the many paper factories (a technology imported from China). Many translations were done here, or imported from Baghdad, another great Islamic translation center, where the works of Greek philosophers and mathematicians were rendered into Arabic, later to be translated into Latin, as well as the newly created vernaculars.

In the Ninth and Tenth centuries, Andalusia’s mosque schools evolved into universities, drawing Jewish, Christian, and Muslim scholars and students from all over world. Academies (outside of the mosques) were established, including the House of Wisdom and the House of Science—modelled on those in Baghdad—which incorporated libraries, translation centers, and astronomical observatories. The majority of Muslims were literate, as their faith required reading, memorizing, and reciting the Qu’ran.

Figure 1 shows a carved ivory box, or *pyxis*, produced c. 966 for the Umayyad court of al-Hakam II (961-976) at Madinat al-Zahra, the beautiful city just south of Córdoba, built as the residence of the Caliph. A poetic inscription, encircling the upper part of the box, describes its

function as a receptacle for highly prized perfumes.

A Child Called ‘Astrolabe’

In the early Twelfth century, a child was born to the great humanist philosopher and teacher, Peter Abelard, who taught at the University of Paris, and his lover, Heloise. They named their child “Astrolabe,” reflecting the influence of Arabic science on the intelligentsia of Europe.

The astrolabe perfectly exemplifies the scientific contributions that Islamic civilization brought to Europe. Figure 2 is a planispheric astrolabe like that created by Muhammad b. alSahli, from Valencia, around 1090, one of the earliest of those preserved from al-Andalus. It was used at one time by a Jewish astronomer/astrologer, who sanded down the star names and re-engraved them in Judeo-Arabic (Arabic written in Hebrew letters). This instrument was used for computing time and surveying, as well as for calculating the correct hour for prayers. It is one of the earliest dated examples from al-Andalus; these Andalusian instruments served as models for astrolabes throughout medieval Europe. The instrument, engraved with stereographic projections of the Earth at different latitudes, and a star map, allowed for the accurate astronomical measurements required for navigation



FIGURE 2. *Planispheric astrolabe, Muhammad b. alSahli, Valencia, c. 1090.*

at sea [SEE back cover, this issue].

Ironically, at the time this astrolabe was produced, al-Andalus had fallen under the rule of Islamic fundamentalists, the Almoravids and the even more fanatical Almohads—Berber tribesmen from North Africa—who caused many of the *dhimmi*—Jews and Christians—to flee the areas under their influence. For, the Berbers rejected the “melting pot” culture of Andalusia, in favor of a theocratic state.

And, at about the same time the astrolabe was produced, the first Crusade set off from France for the Holy Land (1095). Then, in 1099, Jerusalem, under Arabic sovereignty, fell to the Crusaders.

Translation Project

As noted above, hundreds of thousands of books were translated into Arabic, and thence into other languages, notably the new vernacular Romance languages, as well as the newly reformed, spoken Hebrew modelled on Arabic. An example is the medieval Latin *Compendium of Mathematical and Astronomical Treatises* from the Thirteenth century, shown in Figure 3, written in elegant Gothic script, which brought together the works of many cultures. The Baghdad Caliphate sent researchers east to India and China, as well as west to Byzantium and Europe, to find works in all fields for translation into Arabic. These then found their way to al-Andalus, for further translation into Latin and the new vernaculars [SEE back cover, this issue].

In the Twelfth and Thirteenth centuries, as



FIGURE 3. Latin “*Compendium of Mathematical and Astronomical Treatises*,” translated from Arabic, 13th century.

Hispanic Society, New York

the Christian conquest of al-Andalus progressed, scientific and philosophical knowledge began to be transferred to Latin Christendom. Many European scientists travelled to Toledo in this period, seeking “the learning of the Arabs” to be found in prized Arabic scientific manuscripts. Translations were made of works on astronomy, mathematics, geometry, and philosophy, as well as historical and religious texts.

The most important treatise contained in the *Compendium*, this Latin anthology of Greek and Arabic texts, is a translation

Hebrew some time in the Thirteenth century, in which the Hebrew script has clearly taken on the elegant affect of Arabic calligraphy (SEE Figure 4, and back cover, this issue).

The *Sefer* is a collection of aphorisms of Greek philosophers compiled in Byzantium. It was translated into Arabic in Ninth-century Baghdad, by Hunayn b. Ishaq al Ibadī (809-873), a Christian physician. In the late Twelfth or early Thirteenth century, a Jewish author from Toledo, Judah al-Harizi (1170-1235), translated it into Hebrew. Around



FIGURE 4. Hebrew “*Book of the Morals of Philosophers*,” translated from Arabic, 13th century.

Hispanic Society, New York

of a treatise on arithmetic by al-Khawarizmi, an early-Ninth-century mathematician and astronomer who was based at the royal House of Wisdom in Baghdad. The treatise discusses the use of Indian numerals, and introduces concepts such as the decimal place-holding system and the zero. It was first translated into Latin in the Twelfth century. (The manuscript shown here is a Thirteenth-century revision.)

There is also the *Sefer Musré Hafilosofim* (Book of the Morals of Philosophers), written in

the same time, an anonymous Castilian translation of the same text appeared as *The Book of Good Proverbs*, which influenced political, historical, and literary texts in Thirteenth-century Christian Spain. Thus was Classical knowledge transmitted, first throughout the Islamic world, and then through Spain into Christian Europe.

The Twelfth century was also the time of the great Jewish scholar Musa ibn Maymun, better known as Moses Maimonides (1135-1204),

who was born in Córdoba, the son of a prominent rabbi. Forced to flee his beloved al-Andalus when the Almohads conquered Córdoba in 1148, he ultimately arrived in Alexandria, Egypt, in 1204, where he lived for many years. Maimonides, who came to be known as “the second Moses,” wrote many books, including his most famous, the *Guide for the Perplexed*, all of which were written in Arabic, except for his Hebrew *Mishneh Torah*, or *Second Law*.



FIGURE 6. *Antiphony, Balalcázar (Córdoba), c. 1476-1500.*

Hispanic Society, New York

‘Alhambra Silk’

From the mid-Tenth century, al-Andalus produced and exported beautifully crafted textiles, which, along with agricultural products, accounted

for a significant portion of the economic prosperity of the region. An exquisite silk panel from Granada, c. 1400, illustrates the extremely high quality of the artisanship that went into this production (SEE Figure 5). This large woven silk panel of reds, golds, and greens, may have been intended as a curtain, or bedspread; the Arabic inscriptions, wishing happiness, prosperity, good fortune, and perpetual honor, indicate that it was intended as a wedding gift, or tribute. The striking arrangement of its repeating, geometrical bands resembles the patterns in the tilework at the Alhambra palace in Granada; thus, this type of textile is often called “Alhambra silk.”

A Music Book

Some time around the fateful year 1492, the *Antiphony*—a book of songs from Scripture, sung as part of the liturgy—shown in Figure 6, was most likely produced in Seville, and later brought to a convent in Belcázar (Córdoba). It is the second of 10 choir books that form a com-

plete service, which were used by an order of Franciscan monks. According to its title, this book was intended for use during Lent. A five-line staff with six staves per page indicates the plainsong of the liturgical service; this notation was already antiquated by the Fifteenth century, remaining in use only in Spain. The illuminators worked in both Gothic and Mudejar (referring to Muslims living under Christian rule) styles. The rosettes, the geomet-

rical ornament, and the placement of illuminated initial letters in square frames, all show the influence of Koranic illumination, as well as of Arab textile design. Some of the scrollwork is also similar to that found in Fifteenth-century Hebrew bibles.

During the same period leading up to the Expulsion of the Jews, the magnificently illuminated Hebrew Bible shown in Figure 7 was produced in Spain. It was later brought to Portugal, most likely during the diaspora following the Expulsion; in Portugal, between 1492 and 1497, eight folios were illuminated in a Renaissance style. The Spanish illuminations include filigree-like borders in gold and purple ink, knot patterns, and rosettes inspired by Koranic illuminations, as well as architectural motifs, and lions and other animals. One important illustration depicts temple implements, including the menorah candelabra and the steps mounted to kindle it, represented abstractly as an upended triangle. Some of the illuminations of this Bible are similar to those of the contemporary Belalcázar *Antiphony*, illustrating the ongoing cultural exchange between Christian and Jewish scribes.

The Aftermath

Thirty-four years after Columbus’s first voyage to the New World, the Florentine cartographer Juan (Giovanni)

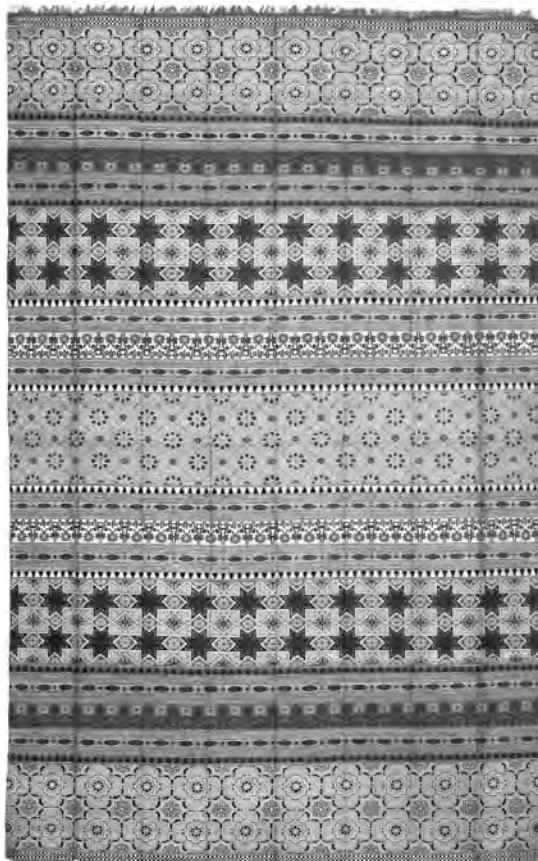


FIGURE 5. “Alhambra silk” panel, Granada, c. 1400.

Hispanic Society, New York

Vespucci produced a map of the world. Vespucci's large map (33x103 inches), produced in Seville in 1526, represents the known world, from the American continent in the west, to China in the east, reflecting what was then the latest knowledge about the Earth's geography (SEE Figure 8).

Juan was the nephew of Amerigo Vespucci, a prominent Florentine citizen who, in that same fateful year 1492, left Florence for Seville, where he became the director of a shipping company that supplied vessels for long voyages. Amerigo would himself make several voyages to the New World, which came to be named for him, even though Columbus was the first European known to have landed on its shores.

It was in the Casa de Contratacion, established in 1503 for the purpose of maintaining royal control over traffic, trade, and information about discoveries in the New World, that Juan Vespucci made his map. When ships returned from voyages of exploration, their captains would inform the cartographers at Seville of newly discovered regions and provide them with the geographical information discovered in their travels. Beginning 1512, the data were compiled in an official and secret

map, the *Padrón Real*, from which copies were made and distributed to captains navigating the Spanish fleets. Vespucci's map is believed to be one of these copies.

The task of producing the *Padrón Real* was entrusted to a *Piloto Major* (chief captain); the first ship captain to hold this post was Amerigo Vespucci.

Juan Vespucci's map emphasizes Spain's superpower status: Spanish ships are shown sailing in all of the world's major oceans, and especially, back and forth from the Americas.

With the voyages of discovery, we come full circle, back to 1492, when the beautiful and poetic culture of al-Andalus, "the ornament of the world," vanished from the Earth. The great historical irony is that, at the same time, Columbus's famous voyage

unleashed an unstoppable process, which led ultimately to the creation of the republics of the Americas, most notably the United States. In America's founding documents, the Declaration of Independence and Constitution, there is enshrined the idea that "all men are created equal, and endowed by their Creator with inalienable rights," and that the purpose of government is the promotion of the common good.

The Classical principles underlying our national purpose, were in large part transmitted to the Golden Renaissance—and thence to us—by the philosophers, the poets, the translators, and the scientists, of al-Andalus.

—Bonnie James

1. *The Log of Christopher Columbus*, trans. by Robert H. Fuson (Camden, Maine: International Marine Publishing, 1992).

Further reading:

María Rosa Menocal, *The Ornament of the World: How Muslims, Jews, and Christians Created a Culture of Tolerance in Medieval Spain* (New York: Little, Brown & Co., 2002).

Muriel Mirak Weissbach, "Andalusia, Gateway to the Golden Renaissance," *Fidelio*, Fall 2001 (Vol. X, No. 3).



FIGURE 7. *Hebrew Bible, Spain and Portugal, 1450-1496.*

Hispanic Society, New York



FIGURE 8.. *Map of the World (Planisphere), Juan Vespucci, Seville, 1526.*

Hispanic Society, New York



Washington National Opera

Hei-Kyung Hong as Violetta and John Matz as Alfredo, in the Washington Opera production of "La Traviata."

Verdi's *La Traviata*— The Woman Who Went Astray

The Washington National Opera performance of Giuseppe Verdi's *La Traviata* on May 14, directed by Marta Domingo, was magnificent. This performance was conceived in honor of the 150th anniversary of *La Traviata*, and utilized the rarely heard, original 1853 score. From the very first, beginning with the overture, the orchestra, conducted by Giovanni Reggioli, captured the attention of the audience. In contrast to many modern performances, in which historical specificity is violated with modernized sets and costumes, in this case both were presented in the period specified by Verdi, and were beautifully designed.

The singing was superb. Korean-American soprano Hei-Kyung Hong, making her role debut as Violetta, was particularly extraordinary. John Matz, singing his first Alfredo, was somewhat stiff in his physical movements, but in his singing was tremendous. The Mexican baritone Jorge Lagunes did a wonderful job portraying Alfredo's father, Giorgio Germont.

The performance was especially challenging, because the 1853 score is much more difficult than the later one of 1854. There are five differences in Acts II and III: the duet of Violetta and Germont; the final section of Germont's aria; the Act II finale; the Act III duet of Violetta and Alfredo; and the final scene. In the duet with Germont, when she cries out that she would rather die than leave Alfredo ("Ah, si, morir preferiro!"), Violetta's part climbs one-and-a-half octaves to a high-C. Germont's music soars up to F-natural both in the duet with Violetta and in the *cabaletta* "No, non udrai rimproveri." This *cabaletta*, along with Alfredo's *cabaletta*, "O mio rimorso, o infamia," are usually eliminated in modern performances.

Educating for Citizenship

In his operas, Giuseppe Verdi was engaged in a project similar to that launched by Friedrich Schiller in Germany earlier through the creation of a national theater—the use of beauty to

elevate and prepare a population morally and intellectually for the establishment of a sovereign nation-state and the responsibilities of republican citizenship. Even though its subject matter is not explicitly political, as was the case in many of Verdi's earlier operas, *La Traviata*, which deals with the life and death of a French courtesan in 1847 (five years before the opera was written), is clearly part of the same political project.

Violetta Valery is "la traviata," literally, "the woman who went astray." And yet, in the course of the opera, this kept woman, or prostitute, who sought only pleasure, is transformed by Alfredo Germont's love for her, a love she had never previously experienced. But Alfredo's father, Giorgio Germont, demands that she leave Alfredo, because his sister's engagement will be ruined if her brother is linked to a prostitute in a relationship that would never receive the approval of the Church.

Although he is himself transformed during the play in response to Violetta's selflessness, and in the end realizes the damage that he has done, Giorgio Germont's small-minded, false morality, based upon traditional family values and customs, is precisely the mentality which Verdi knew had to be changed, if the ongoing effort to create a republic were not to result in tragedy.

At the same time, Alfredo's response to Violetta's leaving him is one of jealous rage, which so blinds him that he is unable to think. Thus, he cannot see that Violetta still loves him, and that it was his father's intervention which caused her departure from him.

But, even Violetta is not without responsibility for the outcome, in that she is unable to resist the pressure placed upon her by Alfredo's father. She has run out of funds, she has a fatal disease. She has asked God for



Washington National Opera

In an act of selfless love, Violetta writes a farewell letter to Alfredo.

forgiveness for her past waywardness, but, as she says, “even if God should forgive her, mankind, to her, remains

implacable.”

When Alfredo finally returns to her, hours before she dies, he asks her to for-

give him and his father. She responds: “I should forgive you? It’s I who am guilty, but only love made me so.”

In the end, as she is about to die, this “woman who went astray,” gives Alfredo the most beautiful of gifts. She gives him a miniature portrait of herself and then in the second to last aria of the opera, *Prendi, quest’e l’immagine*, she sings:

And if a gentle maiden
In the flower of her youth
Should give you her heart,
Make her your wife, I wish it.
Then give her this portrait
And tell her it is a gift
From one, among the angels,
Who prays for her and for you.

So, although *La Traviata* ends in “bitter grief,” nonetheless Violetta’s last wish is an image of hope of future happiness.

— William F. Wertz, Jr.

So Close to Perfection: A Failed Effort At Mozart’s *Le Nozze di Figaro*

“In my opinion each number in Mozart’s Figaro is a miracle; it is totally beyond me how anyone could create something so perfect; nothing like it was ever done again, not even by Beethoven.”

—Johannes Brahms¹

While Brahms’ evident enthusiasm for Mozart’s opera, *Le Nozze di Figaro* (*The Marriage of Figaro*), may have led him to a slight overstatement, there is no doubt that this work is among the small number of compositions which qualifies for such accolades.

Mozart’s *Figaro* was a brilliant intervention into the cultural/political life of the Emperor Joseph II’s Vienna. With this work, he transformed opera, both in its form—“Figaro” fits neither the “opera seria” style of the so-called classical operas popular at the time, nor the



© 2004 Los Angeles Opera

Erwin Schrott as Figaro and Isabel Bayrakdarian as Susanna, in the Los Angeles Opera production of “The Marriage of Figaro.”

“opera buffa” type—and by his astonishing compositional virtuosity, in which a piece of more than three hours maintains a singular idea, applying the “*Motivführung*” principle of composition, which Mozart learned from his collaborator, Joseph Haydn.²

In its political polemic, the optimism about the nature of man which permeates the opera, with its theme of equality and justice, is a reflection of the enthusiasm for the American Revolution among republicans in Europe.

A servant, Figaro, and his bride-to-be, Susanna, are forced into a conspiracy, to thwart the intent of their master, the lustful Count Almaviva, to assert one of the most brutal practices of the nobility, the “*droit de seigneur*,” or “right of the first night” (which an oligarch exercised by sleeping with a newly-wedded bride on his domains, before permitting the bridegroom to do so).

The conspiracy widens, as the two bring in his neglected and forlorn wife, while the Count incorporates his lackeys into his scheme.

Dangerously Revolutionary

The “revolutionary” theme of the drama is evident at once, as Figaro responds to being told by Susanna that the Count wants to reassert his oligarchical rights with her, with a defiant cavatina, “*Se vuol ballare*”—If you want to dance, he sings, referring to the Count, I will play the tune; i.e., you will not get away with this. Imagine the response from the nobility seated in the audience, to the impudence of this mere servant, in challenging this previously enforced right!

In 1786, when this opera was first performed, there was no legal concept of justice for servants living in Hapsburg Austria. Servants, as well as most others who were not part of the nobility, lived at the mercy and “beneficence” of the oligarchy. The bestiality of this “*droit de seigneur*” shows the extent to which a large segment of the population was treated as property, no better than animals. Yet, the reaction to this challenge was tempered by the extraordi-



Susanna, Figaro, and Countess Almaviva conspire to teach the Count a lesson.

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narily beautiful music of Mozart, which adds to the drama on the stage. It becomes impossible for an audience not to recognize the human qualities of the servants, or to be moved by the haunting prayer of the Countess as she pleads, in “*Porgi, amor*,” for her lost love to return.

In the end, it is Susanna, the Countess, and Figaro who prevail, as the Count falls into their elaborate trap, and must plead for forgiveness from his wife, before everyone who lives on his estate. For the moment, it is a happy ending, as cunning has defeated brute force, and love has trumped lust.

Yet, the ending leaves one with an eerie, unresolved sense that all is not really well. Mozart demonstrates a prescience, through the development of his characters—who are not stereotypes, but real, live human beings, with fears and anxieties, and hopes for a better future—of the dangers lurking if Europe’s oligarchy rejected the notion of the inalienable rights of all the people, which was the driving force behind the American Revolution. The bloody chaos of the French Revolution, unleashed in 1789, three years after the premiere of Mozart’s opera, by Britain’s Lord Shelburne, to prevent the spread of the American Revolution to Europe, is a palpable threat, just

beneath the surface in the opera. It is foreshadowed in the revolt against the Count, whose unhappy capitulation to the plot was necessary to prevent a nastier conclusion.

It was for this reason that the play from which the opera was adapted, written by Pierre Augustine Beaumarchais—who was a leading organizer in France of support for the American Revolution—was a matter of controversy at Joseph II’s court. The play had been banned by the Emperor’s decree, but Mozart and his librettist, Lorenzo Da Ponte, convinced Joseph that the opera was unlikely to lead to riots, as the play had when it opened in Paris.³

Historical Specificity

In numerous writings and statements on the method of Classical composition, Lyndon LaRouche has emphasized the importance of “historical specificity.” By this, he means that the intent of the author or composer is to choose an historic moment of crisis in order to provide, to the audience, an insight into their own thinking and behavior, through a self-conscious reflection on the actions of those on the stage. To accomplish this, great dramatists, on the level of Shakespeare and Schiller, picked specific historical

events or personalities, as in Shakespeare's *Richard III* or Schiller's *Don Carlos* and *The Maid of Orleans*, to take the audience beyond "the facts" of historical developments, to a deeper level of truth.

This Classical method forces members of the audience to confront their own fears, to reflect on their own axioms, as they watch the struggles, failures, and successes of those on stage, so they may locate their own sense of identity in history, and find the courage to act against the wrongs they face in their own times. This succeeds in art, not in the literal and didactic way pushed by modernists such as Bertolt Brecht, who reject the Classical form, but through use of metaphor and irony, so that viewers may discover, in their own imagination, what the dramatist or composer has discovered about the potential to transform them, by making them self-conscious.

For this reason, it is both wrong and immoral for modern producers to take a Classical work and change it, to make it more "relevant" to the modern audience, by such tricks as moving the setting. This is commonly done with Beethoven's great opera *Fidelio*, which was written about the jailing of the Marquis de Lafayette. It is often re-set, in either Nazi Germany or a Central American dictatorship, thus robbing it of its real, rich historical context, that of the battle to bring the American Revolution to Europe. Similarly, the recent staging in Berlin of Mozart's *Abduction from the Seraglio*—which was composed with the intent of dampening the enthusiasm of some Viennese oligarchs for war with the Turks—was set in a Twentieth-century bordello and drug den.

'Figaro' in Los Angeles

In June 2004, the Los Angeles Opera presented *Le Nozze di Figaro*. The first act was a complete joy, as the story literally leapt off the stage. The singing was excellent, the playing of the orchestra was crisp. A particular standout was Erwin Schrott, a baritone from Uruguay, who played

Figaro. In addition to a rich voice, Schrott's athletic cavorting and expressive acting made him a highly sympathetic character, in sharp contrast to David Pittsinger's effective performance as the Count, whose plaintive request that Susanna meet him for a tryst, in Act III's "Crudel," combined a seductive sweetness with more than a hint of menace.

Yet, despite an overall superlative cast, there was one huge problem. No, the setting was not Hollywood, but a recognizable Segovia in 1780—true to both Beaumarchais and Mozart, with one glaring exception. As the curtain opens on Act II, with the Countess singing "Porgi, amor," we first see her on the bed, on the *telephone!* This seemingly minor contrivance—which was completely incongruous, serving no function whatsoever—was repeated in the beginning of Act III, when the Count is seen at the opening of the curtain, also on the phone! In both cases, nothing was said by the characters, who hung up the phone, and then began singing.

However, that one directorial indulgence (or, perhaps, act of temporary insanity), destroyed the historic specificity of the whole performance. Instead of leaving the theater exhilarated and uplifted, those who really

know Mozart walked away with a dull ache, saddened that, once again, a great moment had been ruined by an impulsive act of ego, as a conceit of Brechtian *Regietheatre* destroyed what was otherwise a nearly perfect performance.

—Harley Schlanger

1. Quoted in Wolfgang Hildesheimer, *Mozart* (New York: Farrar, Straus & Giroux, 1982).
2. For a discussion of Mozart's development of Haydn's "*Motivführung*" principle, see Lyndon H. LaRouche, Jr., "Mozart's 1782-1786 Revolution in Music," *Fidelio*, Winter 1992 (Vol. I, No. 4). See also David Shavin's accompanying "Mozart and the American Revolutionary Upsurge," for a detailed presentation of Mozart's involvement in the republican movement of his time.
3. One Mozart scholar, Volkmar Braunbehrens, goes so far as to argue that Joseph II approved of a performance of the opera as a "political calculation." He writes that Joseph, who was a reformer and had taken steps to limit the near-absolute power of the Austrian oligarchy and the Church, "was creating a political issue [by approving of performing the opera]. . . . From his viewpoint, the servant who defends his rights was only of minor interest; it was far more important to hold a mirror up to the nobility." [From Volkmar Braunbehrens, *Mozart in Vienna* (New York: Grove Weidenfeld, 1986).]



Count Almaviva, Figaro, Countess Almaviva, and Susan—and in the middle of everything, a bizarre, anachronistic telephone!

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Children of Satan: The Book

Between April 2003 and the Democratic National Convention in Boston at the end of July 2004, literally millions of American citizens, and an unknown number of foreign readers, were given an eye-opening insight into the Synarchist evil known as Dick Cheney and the neo-conservatives, through the distribution of a series of three LaRouche in 2004 campaign reports, *Children of Satan I, II, and III*.

Each edition of the trilogy contained totally new material, exposing the “ignoble liars” behind the Bush-Cheney Iraq war hoax; plumbing the depth of their philosophical depravity; and providing vital historical insight, by documenting the parallels between the current crop of wanna-be American imperialists, and such figures as Napoleon Bonaparte, Tomás de Torquemada, and Adolf Hitler.

At the close of the 2004 Democratic Presidential nomination process, in Boston, the site of the Convention, Lyndon LaRouche announced the launching of a new political action committee, dedicated to securing a Democratic victory in November. Never one for politics-as-usual, LaRouche made it clear that his efforts on behalf of the Kerry-Edwards ticket would concentrate on the “unlikely voters,” the “Forgotten Men and Women” of the original Franklin D. Roosevelt coalition, who must be mobilized in November to secure the resounding defeat of the Bush-Cheney team.

Mobilizing the FDR Coalition

As part of that outreach effort, LaRouche’s new political action committee published, within weeks of its launching, a book, *Children of Satan*, combining all three of the earlier pamphlets, with a new introduction by LaRouche.

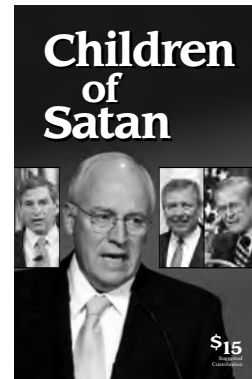
This is truly a case in which the whole is greater than the sum of its parts. The *Children of Satan* series of campaign pamphlets—each circulated

in approximately a million copies—developed three layers of the menace to the American Constitutional system, represented by Dick Cheney and the neo-cons:

- *Children of Satan I: The “Ignoble Liars” Behind Bush’s No-Exit War*, provided an in-depth profile of the entire neo-con crew that infested the Bush Administration, and used the 9/11 attacks to launch a new imperial doctrine of preventive nuclear war. The pamphlet highlighted the role of University of Chicago fascist philosopher Leo Strauss and his kindergarten of neo-con cultists, in the drive to transform the United States into a sick imitation of the Roman or British Empires.

- *Children of Satan II: The Beast-Men*, zeroed in deeper into the role of Vice President Dick Cheney in fostering the new imperial paradigm, and drew out the historical background of Synarchism, the root of 20th-century fascism. Cheney was exposed as a “beast-man” personality, directly out of the pages of the work of Joseph de Maistre, the 18th- and 19th-century Jacobin propagandist for the idea of the revival of the Inquisition.

- *Children of Satan III: The Sexual Congress of Cultural Fascism*, broke new ground, and focussed on the cultural paradigm shift of the 1950’s and ’60’s, which led the United States from its position, under FDR, as the greatest producer-nation in history, to its present status as a crumbling consumer society. While nominally focussing on the role of the Cold War-era Congress for Cultural Freedom, in promoting the 1960’s drug-rock-sex counterculture, the pamphlet broke new ground, in challenging the American people to come to grips with the cultural degeneration foisted upon the country, and to look inside themselves to find the strength to break free from the “concentration camp of the mind” willfully created by the likes of Lord Bertrand Russell, Frankfurt School leader



Children of Satan
Leesburg, Va., Lyndon LaRouche
PAC, 2004
302 pages, paperback

Theodor Adorno, Aldous Huxley, H.G. Wells, and others.

In one single volume, the material offers a coherent picture of where we went wrong as a nation, starting with the most glaring and current evidence of the Cheney/neo-con insurrection against our unique Constitutional system, but constantly forcing the reader to dig deeper to grasp the underlying issues.

First Step Toward Sanity

In his introduction to the book-length volume, Lyndon LaRouche explained the purpose of publishing *Children of Satan* at this time:

“The first step toward sanity and morality for our citizens today, is to blame themselves for the choices of policy which they have either made or tolerated. It was the votes, combined with the non-votes of the morally irresponsible professional underlings known as abstainers, which expressed, chiefly, those wrong ideas about policy which made possible the recent forty years’ transformation of the world’s greatest and wealthiest productive power into the tattered ruin we are today. Unless the people are willing to reconsider their habituated prejudices now, the chances for our nation’s survival, even in the short term, are little or none. We have now come to the end of the road, to the edge of the chasm, where the road ends

for all but our legendary lemmings.

“So, I have chosen to ‘kick against the pricks,’ to tell the unpopular truths about the way in which the majority of public opinion, as more or less than lack of truly competent leaders, has led our nation into the present catastrophe. Unless the majority of our people are

willing to change their political behavior on that account, there is little chance for a happy future for this nation. A nation in which so many people would tolerate the ideas of a Newt Gingrich for as long as ours did, could not be considered either moral, or entirely sane.

“The following pages, which some

should read again, and many for the first time, point the way to understanding what must be understood if we as a nation are to pull back from the brink toward which we are lurching, in time to save not only ourselves, but generations yet to come.”

—Michele Steinberg

Our Mentally Challenged President

President George W. Bush is fond of telling anyone and everyone that he is not a big fan of the psychiatric profession. “I’m not into psychobabble,” he is famously quoted as saying.

And for good reason. If Dr. Justin Frank’s compelling diagnosis of the mind of the 43rd President is even remotely accurate, as it certainly is, George W. Bush is suffering from a wide array of severe psychological disorders, which disqualify him from being able to serve in his current post. Furthermore, Bush has, over his adult life, avoided facing his demons. And so, even the psychological disorders that could be treated, remain aggravated features of the President’s personality—because he is so damned stubbornly in denial.

I wish that Dr. Frank’s book were a partisan screed, full of poignant insights and humor about the President’s mental shortcomings. But it is not.

Bush on the Couch is a serious, in-depth and thoroughly documented profile of George W. Bush, as seen through the eyes of a professional psychoanalyst, with decades of clinical experience and a stellar reputation. Its author is on the faculty of the George Washington University Medical Center and is a practicing psychoanalyst in the Greater Washington, D.C. area.

Applied Psychoanalysis

As he explains in the introductory chapter of his book, Dr. Frank prepared a case study in applied psychoanalysis. Applied psychoanalysis is a relatively new field of inquiry, which has been adopted by the Central Intelligence Agency—and similar intelligence services around the globe—to profile world

leaders, on the basis of massive amounts of raw documentation. The CIA now has an entire unit, made up of psychiatrists, who pore over data on most world leaders, and develop in-depth psychological profiles. These profiles now form an important part of the data base on which the intelligence community provides evaluations to the President and his National Security Council.

As Dr. Frank notes, while George W. Bush has never been a patient, Dr. Frank had access to more in-depth information about the President than he has available to him about most of his patients. The President’s every move is videotaped; he has written autobiographical material, as have most members of his family and his inner circle; his medical records are made available on an annual basis.

Childhood Trauma

Based on this plethora of data, Dr. Frank conducted a dispassionate probe into how the President’s mind works, and what shaping traumatic incidents, particularly during his childhood, helped form those neurotic patterns. Dr. Frank makes no secret of the fact that he is a subscriber to the views of Dr. Melanie Klein, that early childhood experiences can have a lasting impact on an individual.

In the case of George W. Bush, Dr. Frank zeroes in on one particularly traumatic experience, which, he concludes, did severe psychological damage to the young boy, in particular because of the failure of his parents, George H.W. and Barbara Bush, to handle the crisis well.

Dr. Frank writes: “George W. was



Bush on the Couch— Inside the Mind of the President

by Justin A. Frank, M.D.
New York, Harper Collins, 2004
219 pages, hardbound, \$24.95

six years old at the beginning of the tragic episode that he has said yielded his first vivid childhood memories—the illness and death of his sister. In the spring of 1953, young Robin was diagnosed with leukemia, which set into motion a series of extended East Coast trips by parents and child in the ultimately fruitless pursuit of treatment. Critically, however, young George W. was never informed of the reason for the sudden absences; unaware that his sister was ill, he was simply told not to play with the girl, to whom he had grown quite close, on her occasional visits home. Robin died in New York in October 1953; her parents spent the next day golfing in Rye, attending a small memorial service the following day before flying back to Texas. George learned of his sister’s illness only after her death, when his parents returned to Texas, where the family remained while the child’s body was buried in a Connecticut family plot. There was no funeral.”

Dr. Frank presents compelling evidence that the trauma and guilt surrounding the death of his sister did serious psychological damage to young George. In one chapter, he documents that Bush developed an undiagnosed case of Attention Deficit Hyperactivity Disorder (ADHD) in his childhood, which has manifested itself in different ways up through to the present.

As a teenager, G.W. became a heavy drinker of alcohol, a problem that persisted until he was in his early 40's. Alcoholism can be cured with a combination of medical and psychological care, but G.W. never went through any of those healing processes. He did stop drinking, but never did anything to cure the underlying alcoholism. This phenomenon is widely referred to today as

“dry drunk.” The individual suffering from this syndrome is always one crisis, one shock away from going off the wagon and plunging back into alcoholism.

Thoughtful Assessment

If Dr. Frank were preparing a clinical evaluation for his peers in the psychiatric profession, the document would probably take up 20 or so pages, at the most. But Dr. Frank had a more formidable task: To provide a lay audience with enough background on the tools of the psychiatric profession (complete with a useful bibliography of major authors and major works), to enable a thoughtful assessment of the case he presents, that George W. Bush is unfit for the Presidency, and is an individual

in need of psychiatric care.

To his credit, Dr. Frank took on a second, equally formidable task in writing *Bush on the Couch*. He took up the question of why so many Americans were fooled by George W. Bush, and still, in some cases, to this day, consider him to be a legitimate leader of the world's leading power. This led Dr. Frank to delve into the question of the popular culture in America today, which leads people to gravitate to leaders who don't lead, but who mirror the prejudices of the day.

Considering that this year's Presidential election is going to be one of the most important elections in all of our lives, it is imperative that any thinking voter read this book before November.

—Jeffrey Steinberg

A Big '#-@@!—You' to America

My immigrant father could deeply appreciate America, and its universal mission. Coming from Latvia, knowing German as one of his native languages, he once told me that ignorant Adolf Hitler did not understand German culture: that the Jews Mendelssohn and Einstein were Germans.

Hitlerian ignorance not yet having gone out of style, we now have Samuel Huntington's new book, *Who Are We?*

Huntington offers his false construct of an “Anglo-Protestant culture” as the U.S.A.'s historic identity, and a bigotted depiction of Hispanic culture. Here are intrinsic enemies, he warns, and Hispanic immigration will destroy America.

The author thanks the Smith Richardson Foundation and other far-right financiers' agencies for paying to produce this book, as they also directly fund his Harvard University position. *Who Are We?* is the latest sequel in a series, in which Huntington's job for them is the dirty work which few have the stomach for, as the provocateur, the literary bomb-thrower.

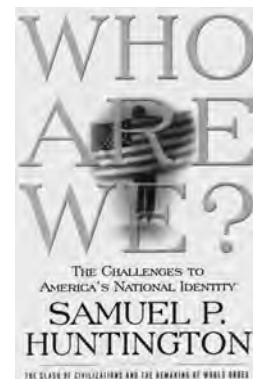
His 1957 book, *The Soldier and the State*, argued that America's World War II aim of victory over fascism detracted from the anti-Russian Balance of Power,

and that a professional, imperial, killer-military ought to replace the “liberal” citizen-soldier concept of George Washington and Douglas MacArthur. His 1970's Trilateral Commission study, *The Crisis of Democracy*, demanded Schachtian austerity instead of the Constitutional republic (“A government . . . committed to substantial domestic programs will have little ability to impose on its people the sacrifices which may be necessary . . . [T]here are potentially desirable limits to economic growth . . . [and] to the indefinite extension of political democracy.”)

Making Americans Stupid

Huntington's 1996 *The Clash of Civilizations and the Remaking of World Order* promoted as inevitable a war between the West and Islam. In *Who Are We?* the latest enemy image, serving the Cheney/neo-conservative drive for permanent planetary war, is Catholic Hispanics, especially Mexicans.

One naturally first reacts against the new book's incitement to race war and religious war. Americans are to be made stupid enough to submit to the strategy of Huntington's sponsors; he writes, “The large and continuing influx of Hispanics



Who Are We?
The Challenges to America's National Identity
 by Samuel P. Huntington
 New York, Simon & Schuster,
 2004
 428 pages, hardbound, \$27.00

threatens the pre-eminence of white Anglo-Saxon Protestant culture and the place of English as the only national language. White nativist movements are a possible and plausible response to these trends, and in situations of serious economic downturn and hardship they could be highly probable. . . .”

Both his anti-Islam *Clash of Civilizations*, and his *Who Are We?*, make Huntington the big hero and spokesman for that new anti-immigrant movement funded by Richard Mellon Scaife and

sponsored by Tom DeLay's religious Dark Age Congressmen.

But as with any provocation, we should recognize the larger dynamic intended by the perpetrator.

Huntington lies to hide all that was humane in the Revolution, in Lincoln's Union victory, in the protectionist high-wage economy. His U.S.A. is *only* the slaveowners and their sympathizers, *only* the imperialists killing Indians and Mexicans to seize their land. You may read the very same propaganda from the violent "anti-Yankee" Synarchists in the undead Francisco Franco fascist tradition still operating today in Spain, Mexico, and South America. Their sponsors have assigned them the same job as Huntington—fomenting war on a new front, in the Americas, between countries and cultures which should be allies.

The Liberal Establishment shares much of Huntington's worldview, but isn't sure how far this Nazi insurrection business should go. The Council on Foreign Relations (*Foreign Affairs*, May-June 2004), praises his "remarkably distinguished academic career," his usual "steadfast commitment to realism," the "[d]istaste for sentimentality" he showed in his earlier books. But they whine, *Who Are We?* is "unrealistic," and "the

brave defender of leadership turns himself into a populist" who is criticizing the "cosmopolitanism of elites."

Anti-American Rant

The Theosophist sociologist Max Weber blended Marxism and Adam Smith into the famous 1904 *Protestant Ethic* book, whose anti-American rant Huntington now employs.

Weber concentrated his hatred on the scientist and statesman Benjamin Franklin, painting him as a petty clown. Huntington goes deeper into deceit, missusing names and events with an apparent assurance that no one will have the nerve to challenge him.

For example:

Georgia slaveowners demanded removal of Cherokee Indians from land guaranteed to them by U.S. treaty. Huntington writes, "Supreme Court . . . Chief Justice John Marshall held that . . . individual Indians were not eligible for American citizenship unless they explicitly detached themselves from the tribe and integrated themselves into American society." This interpretation is ripped out of context, taken from an 1831 decision that was very famous. Huntington hopes that no one today will know *what Marshall decided*—that under law, the Indians' rights must be

protected. He tries to make Marshall appear to be in his own racist faction.

Juggling words, Huntington equates the pro-human Christianity of the American Revolutionaries with the mental state of today's Christian Zionist Armageddonists. Even poor John Adams, a sort of Unitarian, is abused in this fashion.

Economic nationalist leader Henry Clay is reduced to an apostle of the "American Protestant belief in . . . the concept of the self-made man." (Clay was the grand defender of Latin America against imperial scoundrels like Huntington.)

Even Plato is transformed, into a cynical ally of Thomas Hobbes and Francis Fukuyama.

The author hopes his readers will emulate the "racial and anti-foreign movements that helped define American identity," when "[i]mmigration restrictions were furthered by . . . social scientists such as . . . Madison Grant . . . and Lothrop Stoddard."

If we may be permitted to see the pro-Hitler liars Grant and Stoddard as something other than "scientists," then this book should be known as a disgrace to its publisher and to a society that would acquiesce in tolerating it.

—Anton Chaitkin

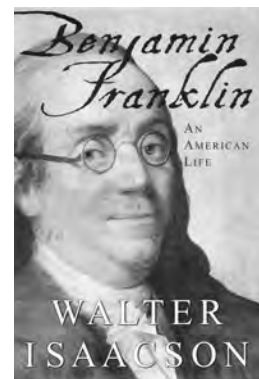
The Antithesis of the 'Practical Man'

It is a popular axiom today, that no one with "great ideas" and a passionate commitment to uplift all humanity, can be "politically successful." That's left to the "practical man," the compromiser, the manipulator. No one exposes the falsity of that axiom more completely than Benjamin Franklin, the philosopher and statesman who played the premier role in founding the United States of America.

Yet, biographers of Franklin almost inevitably proceed to chop this great man down to a size which they think Americans today can understand. In the case of Walter Isaacson, whose rich biography has received a great deal of acclaim since its release,

this process takes the form of presenting Franklin as the epitome of the "middle-class" American with "middle-class virtues"—the small businessman, the joiner.

The political intent of Isaacson's work is not bad. As he emphasized in a speech to a Democratic women's group in early November 2003, Isaacson correctly sees Franklin as the antithesis of everything which the Bush Administration represents: its unilateralism, religious intolerance, and war-mongering. Thus, he wishes to present Franklin as the great compromiser, even going so far as to compare him with the geopolitical maneuverer Henry Kissinger.



**Benjamin Franklin,
An American Life**
by Walter Isaacson
New York, Simon & Schuster, 2003
590 pages, hardcover, \$30.00

The problem with such a portrayal is, that it is just not truthful. Benjamin Franklin's identity lies in his having

been *the* world-historical individual, who transmitted the republican ideals and method of the New England Founding Fathers, such as Cotton Mather, and the Leibniz circles in England, into the American colonies, and organized the networks which made the American Revolution and the world's first and foremost Constitutional republic. The core of Franklin's commitment was the determination *to do good*, not just for his friends, family, and countrymen, but for all mankind. This required his coordinating and working with an international network to outflank the most powerful empire in the world, which he did; to put himself on the hit list of that empire, as potentially indictable for treason; to invite the scorn of family and friends, as well, when their views contrasted with what he knew had to be done.

Would that such were traditional "middle-class" values! Unfortunately, Franklin's are the values of exceptionally few men and women in history, to whom we are indebted for major steps forward in human civilization.

'To Do Good'

Clearly, Isaacson knew better than to belittle Franklin as he did. His book includes a considerable amount of intellectual history, including the evidence of Franklin's acknowledged debt to Cotton Mather, whose *Bonifacius, or Essays to Do Good* Franklin called the most influential book in his life. Isaacson also notes that Franklin's famous Junto, a discussion group of 12 young men from different trades which Franklin founded in 1727, had a set of rules and practices which were taken directly from the similar societies established by his patron Cotton Mather and Mather's collaborator Daniel Defoe a generation earlier.

Isaacson includes in his discussion of the Junto, 20 of the 24 questions which Franklin specified be part of the discussion in Junto meetings. But more indicative of Franklin's concept were the four qualifications which members had to adhere to, which read as follows:

"1. Have you any particular disrespect to any present members?"

"2. Do you sincerely declare that you love mankind in general; of what profession or religion soever?"

"3. Do you think any person ought to be harmed in his body, name or good, for mere speculative opinions, or his external way of worship?"

"4. Do you love *truth for truth's sake*, and will you endeavour impartially to find and receive it yourself and communicate it to others?" [*Emphasis added*]

In all these cases, members were expected to answer yes, in order to participate.

Franklin, of course, pursued this course not simply as a young man, but throughout his entire life, and in every sphere he touched.

A Franklin Revival

Isaacson's book, written with the tricentennial of Franklin's birth (2006) very much in mind, is clearly a valuable resource in the fight to build a real understanding of the origins of the United States. For all its weaknesses in the area of portraying the continuity of the Revolutionary tradition from New England, through the Eighteenth century, the author gives a solid report on the crucial role which Franklin played in every aspect of building the nation, from the Declaration of Independence, to the Treaty of Paris, to the Constitution itself.

It is a readable book, with many scholarly references, and without some of the snide revisionist judgments which have characterized much writing about the American Revolution in recent decades.

However, to understand the American Revolution in its uniqueness, this book must be supplemented by the groundbreaking study done by LaRouche associate H. Graham Lowry, whose 1988 *How the Nation Was Won* provided the first full discussion of how Franklin carried on the strategic plan of establishing a republic in the Western Hemisphere, which had been devised by the Leibnizian faction in Europe. Lowry proves that

Franklin was not only an admirer of Cotton Mather, but that he was deployed by him, linked up with other collaborators of the Leibnizian faction in England, and then worked in Philadelphia as the "crucial link" between the in-depth republican citizenry of New England, and the strategically-placed republican elite fostered by Spotswood in Virginia.

Organizing the Revolution

Without understanding the networks which Lowry uncovered, it is actually impossible to comprehend how Franklin was able to pull together the international, continent-wide network that made the Revolution. The fact that Governor Keith of Pennsylvania, former Governor Spotswood of Virginia, and Governor Burnet of New York, were all part of the extended network of Leibnizian republicans in the colonies, is not obvious to the layman, but is crucial to seeing how Franklin organized the potential for the Revolution.

For example, Spotswood, as Postmaster General, in 1737, appointed Franklin postmaster of Philadelphia, greatly aiding his ability to coordinate revolutionary activity. In the 1740's, Franklin left the publishing industry, to get involved in scientific experimentation, linking up with the anti-Newton faction in the colonies, and then internationally.

Contrary to what many believe, Franklin's profound scientific work had everything to do with his "practical" successes, because his concept of building a republic had as its conscious intention, the creation of institutions that would facilitate human progress. His commitment to promoting the public good, against all lower conceptions of man as a warring beast, and against the so-called science which cohered with that bestial notion, infused the institutions of our republic with those noble ideas as well. To revive them, we have to know the real Franklin, as Graham Lowry made him known to us.

—Nancy Spannaus

Declaration of the Inalienable Rights of Man

Continued from page 3

population increase for industrialization of these States; for that purpose imposing forced sterilization programs and refusing the necessary technology transfer under the pretext of the so-called protection of the environment.

They have obstructed justice by giving aid and comfort to undemocratic forces whom they regarded as their “assets.”

They have made Judges dependent on their will alone for the Tenure of their offices, and the amount and payment of their salaries.

They have erected a multitude of New Offices, and sent swarms of Officers to harass our people, and eat out their substance.

They have used the military might of governments to pursue the continuation of a *de facto* condition of colonialism. They have in many instances furthered military forms of government to impose the demanded austerity.

They have combined with others to subject us to a jurisdiction foreign to our constitutions, and unacknowledged by our laws, giving their Assent to their Acts of pretended Legislation:

For using the territory of our countries for proxy and population wars;

For cutting off our trade with all parts of the World; for imposing conditionalities on us without our consent;

For depriving us in many cases of the benefits of Trial by Jury;

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of Our Governments. They have caused conditions in our countries, which destroyed the lives of our people; they have generally caused our countries, already previously weakened and exploited by colonialism, to collapse, with methods of cruelty and perfidy scarcely paralleled in the most barbarous ages, totally unworthy of Man in civilized nations.

They have excited domestic insurrections amongst us, and have endeavored to bring on the

most backward and fanatic savages, whose known rule of Warfare is an undistinguished destruction of all ages, sexes and conditions.

In every step of these Oppressions, we have petitioned for Redress in the most humble terms: Our repeated Petitions and Resolutions have been answered only by repeated injury. Institutions, whose character is thus marked by every act which may define a Tyrant, are unfit to be the rulers of free peoples. We have appealed to them in innumerable conferences, assemblies, and conventions, and appealed to their sense of justice, without any positive response.

We, therefore, the Representatives of the Peoples of the World, appealing to the Supreme Judge of the World for the rectitude of our intentions, do, in the Name, and by the Authority of, all good people of all countries, solemnly publish and declare, that all the countries of the World are and of Right ought to be Free and independent States.

That all human beings on this planet have inalienable rights, which guarantee them life, freedom, material conditions worthy of man, and the right to develop fully all potentialities of their intellect and their souls. That therefore a change in the present monetary and economic order is necessary and urgent, to establish justice among the peoples of the world.

These were in large part the formulations of the American Declaration of Independence, and no honest witness can deny that all we wish to remedy are the same unjust conditions which the Founding Fathers wished to remove when they ended their condition as colonies to establish the first true independent republic. It is this example we wish to replicate everywhere and it is these principles we wish to uphold.

And for the support of this Declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor.



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Spain's Al-Andalus: 'The Learning of the Arabs'

here, or imported from Baghdad, another great Islamic translation center, where the works of Greek philosophers and mathematicians were rendered into Arabic.

In the Ninth and Tenth centuries, Andalusia's mosque schools evolved into universities, drawing Jewish, Christian, and Muslim scholars and students from all over world. Academies were established, including the House of Wisdom and the House of Science—modelled on those in Baghdad—which

incorporated libraries, translation centers, and astronomical observatories. The majority of Muslims were literate, as their faith required reading, memorizing, and reciting the Qu'ran.

Over the ensuing centuries, hundreds of thousands of books were translated into Arabic, and thence into other languages, notably the new vernacular Romance languages, as well as the newly reformed, spoken Hebrew modelled on Arabic.

In the Twelfth and Thirteenth centuries, as the Christian conquest of al-Andalus progressed, scientific and philosophical knowledge began to be transferred to Latin Christendom. Many European scientists travelled to Toledo in this period, seeking the knowledge to be found in prized Arabic scientific manuscripts.

—Bonnie James

The Córdoba of al-Hakam II, in the third quarter of the Tenth century, was a fabulous city, which for 100 years had been the largest in Europe. Already, under Abd al-Rahman II (A.D. 822-852), Andalusia's population of 30 million resided in hundreds of cities; Córdoba, the capital, with 130,000 households, boasted numerous manufacturing enterprises, and produced exquisite textiles for export. The economy enjoyed a highly productive agriculture as well, based on a sophisticated system of irrigation.

Among his many accomplishments, al-Hakam built 27 elementary schools for poor children, among an astonishing 800 schools throughout the city; large orphanages were built for the poor. The great library at Córdoba held 400,000 books, with the city producing 60,000 more per year. Many translations were done

Above: Planispheric astrolabe, Valencia, A.D. 1090.



Hispanic Society, New York



Hispanic Society, New York

[SEE 'Al-Andalus: The Melting-Pot Culture that Created a Renaissance']

Translations from Arabic. Top: Latin 'Compendium of Mathematical and Astronomical Treatises.' Bottom: Hebrew 'Book of the Morals of Philosophers.'



Erich Lessing/Art Resource, New York

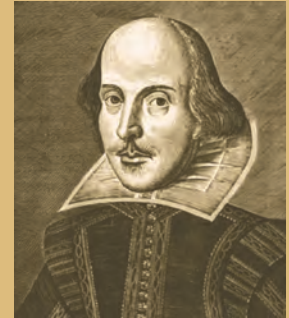
Those Populist Fools Who Would Seek A Contract Even With God

‘In the works of Erasmus, More, Rabelais, Cervantes, and Shakespeare, the word “folly” has a profoundly ironic, ambiguous meaning,’ writes Lyndon H. LaRouche, Jr., as he analyzes the reign of the Baby Boomer generation. ‘In their usage, it refers to a time when madness had overtaken a nation and its people, a time of a foolishness, like that of the recent decades of our own U.S.A., which prompts the foolish popular opinion of that time to regard as fools their contemporary wise men and women, rather than their own misguided, foolish selves.’

A Shakespeare Dialogue: Acting on the Stage of History

Authors Stanley Ezrol, Terry Jones, and Gerald Rose launch a full-scale assault on the academically and politically correct version of Shakespeare taught in

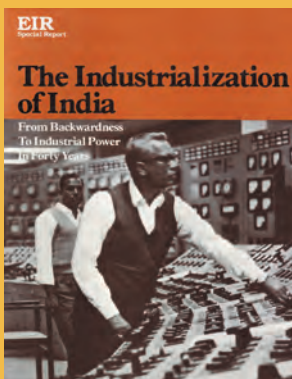
universities, to reveal the true intent of the Tragedies, Histories, and Comedies—to force us to free ourselves from the axiomatic straitjacket of popular opinion, and rise to take responsibility for the outcome of the historically specific, onrushing global crisis that confronts us today.



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The One and the Many, and The Dialogue Among Cultures

The nation of India has long held a special place in Lyndon LaRouche’s moral, political, and intellectual history. In articles on the Dialogue of Civilizations, Helga Zepp LaRouche examines the principles of Hindusim in the context of world culture, and Richard Welsh provides a précis of ‘LaRouche’s India in Universal History: The Essential Poetry of Science.’

