

# FIDELIO

Journal of Poetry, Science, and Statecraft



Fall 2005

\$5.00

# The Revolutionary Legacy of Nicolaus of Cusa's Renaissance

The clear dividing-line between medieval and modern European civilization is the impact of the process associated with the Fifteenth century's great ecumenical Council of Florence. The U.S. Federal Constitution of 1789 is the heir of the revolution in principles of government established by that Council. The most typical of the writings defining the functional meaning of that distinction, are two works of (Cardinal) Nicolaus of Cusa: his *Concordantia Catholica*, superseding Dante Alighieri's *De Monarchia* as a definition of the founding of the modern sovereign form of nation-state republic; and his launching of modern experimental science with a series of works beginning with his *De Docta Ignorantia*, and including his proposal for what became Christopher Columbus's voyages of discovery to North and Central America.

Admittedly, this Council did not establish a prescribed form of the modern state, but, rather, specified the ecumenical principles already implicit in Christianity under which the organization of peoples among sovereign states

might be arranged. However, the results of the findings by the Council were soon realized as the first modern European sovereign nation-states committed to the principle of *agapē*. The included outcome of these proposed reforms was the founding of the form of modern nation-state known as the *commonwealth*, which was first established in Louis XI's France, and then Henry VII's England. This notion of the principle

of the commonwealth was affirmed in the first provision of the agreement to end religious warfare with which the 1648 Treaty of Westphalia opens, as presented in a more perfect way in the 1776 U.S. Declaration of Independence and 1789 Federal Constitution. The concept of 'promote the general welfare,' as an integral feature of the supreme principle of Constitutional law in the Preamble of the Constitution, is an expression of the qualitative distinction, on principle, between the European cultures' forms of feudal and modern society.

—Lyndon H. LaRouche, Jr.,  
'Man's Original Creations'



Cardinal Nicolaus of Cusa, donor portrait from the Altarpiece in the St. Nicolaus Hospital, Berncastel-Kues, Germany. Manuscripts: Left: 'De Docta Ignorantia' ('On Learned Ignorance'); Top: 'De Pace Fidei' ('On the Peace of Faith').

Photographs reprinted from 'Nikolaus von Kues, 1401-1464: Leben und Werk im Bild,' by Dr. Helmut Gestrich, Cusanus-Gesellschaft, by permission of the author.



Declaration of Independence drafting committee presents final text to Continental Congress, July 28, 1776.

The Granger Collection, New York

# FIDELIO

"It is through beauty that one proceeds to freedom."

—Friedrich Schiller

Vol. XIV, No. 3 Fall 2005

## EDITOR-IN-CHIEF

William F. Wertz, Jr.

## EDITOR

Kenneth Kronberg

## ART DIRECTOR

Alan Yue

## BOOKS

Katherine Notley

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

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

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

## On the Cover

Pierodella Francesca, *The Flagellation* (1453) (detail). The ecumenical spirit: An angel guides discussion between Eastern and Western Churches at the Council of Florence. (Scala/Art Resource, NY)

4

## Interreligious Dialogue and Jewish-Christian Relations

Cardinal Joseph Ratzinger  
(Pope Benedict XVI)

12

## Man's Original Creations

Lyndon H. LaRouche, Jr.

30

## Music, Politics, and J.S. Bach's 'Jesu, meine Freude'

A discussion with John Sigerson  
and members of the LaRouche Youth Movement

41

IN MEMORIAM

## Maxim Ghilan, A Fighter for Peace

<b>Editorial</b>	2	The Post-Cheney Era
<b>Translation</b>	55	Cardinal Nicolaus of Cusa: <i>On the Peace of Faith</i>
<b>News</b>	73	Webcast: Defeat Cheney's 'Permanent War'!
	73	LaRouche Warns of Hyperinflationary Blowout
	74	Berlin Seminar: Crisis Demands New Monetary System
	76	BüSo Election Breakthrough in Germany
	77	Mexico Tour Promotes Industrial Renaissance
	78	Amelia Boynton Robinson Honored in Detroit
<b>Art</b>	79	Albrecht Dürer: The Beautiful in a Time of Trials
<b>Reviews</b>	90	A Beautiful Mind, The Da Vinci Code
	92	Evening in the Palace of Reason

# The Post-Cheney Era

As this issue goes to print, grand jury indictments are expected to be issued against high-level officials in the Bush Administration—centered in the office of Vice President Dick Cheney and the White House Iraq Group—for their involvement in the exposure of CIA operative Valerie Plame, as part of a concerted effort to protect Cheney’s “permanent war” policy in Iraq. If Cheney’s chief of staff Lewis Libby, and/or Bush’s political adviser Karl Rove, are indicted, among others, then Dick Cheney’s days are numbered as Vice President of the United States.

This case, however, is not being pursued in isolation. At the same time, Congressman Tom Delay, Cheney’s enforcer in the Republican-controlled House of Representatives, has been indicted on conspiracy and money-laundering charges in Texas. His ally, lobbyist Jack Abramoff, whose connections to other Republicans and to the White House itself have further legal implications, has also been indicted. Former Pentagon official Larry Franklin has already pleaded guilty to leaking classified information to two now-resigned officials of AIPAC. In addition, it is reported that the Italian Parliament has provided U.S. special prosecutor Patrick Fitzgerald with a report on the documents that alleged that Saddam Hussein was attempting to obtain uranium from Niger. These documents, which were used as part of Cheney’s justification for war against Iraq, were immediately exposed as a forgery by the IAEA.

This combination of cases is much bigger than the tax-evasion charge that brought down Vice President Spiro Agnew on Oct. 10, 1973, or the Watergate burglary that forced President Richard Nixon to resign on Aug. 9, 1974. This combination of cases has the potential not only to remove Cheney—and potentially President Bush—from office, but also the entire neo-conservative Cheney-Rumsfeld cabal.

Thus, we are now at the threshold of what Lyndon LaRouche has called the post-Cheney era, and none too soon.

We are faced with the worst financial crisis in modern history. There are whole sections of the United States, such as the former industrial heartland of Michigan, Ohio, Indiana, Illinois, and western Pennsylvania, which have been destroyed. The entire great Farm Belt has been largely destroyed. The automobile sector, following the bankruptcy filing of Delphi, is being dismantled at an accelerating rate. The airlines industry is bankrupt. The nation’s underfunded infrastructure, as demonstrated by the devastation wreaked by Hurricane Katrina, is inadequate in the face of natural disasters.

## EDITORIAL

This destruction of the physical economy of the United States, is the result of the adoption of the policy of free trade, and the deliberate destruction of our manufacturing capacity through globalized “outsourcing.”

What’s more, we have now entered the throes of a hyperinflationary shock wave, whose front is the imploding, derivatives-based hedge funds—the result of the financial system having been oriented away from fostering real physical production since the FDR Bretton Woods system was abandoned by Nixon in 1971, and instead toward investment in a succession of speculative bubbles orchestrated since the 1987 stock market crash by Federal Reserve head Alan Greenspan.

There is no way to solve the financial-economic crisis, unless the Cheney gang is removed from office. Nor is there any way to exit the mess Cheney *et al.* have created in Iraq, with this crowd still in power.

But simply removing them, as was done in the case of Agnew and Nixon, as necessary as this is, will not solve our problem. The abandonment of the economic house built by Franklin Roosevelt was not reversed with the removal of Nixon-Agnew, but rather, it was accelerated over the succeeding 30-plus years.

What is required today, as we enter the post-Cheney era, is a change of philosophy. We require a rejection of the axiomatic assumptions which underlie the Cheney doctrine of “permanent revolution,” and

the Samuel Huntington doctrine of a "Clash of Civilizations" adopted by this Administration. We need to reject the ideology of globalization and free trade, and return to the American System of respect for national sovereignty and protectionism.

But that requires embracing and mastering the alternative worldview elaborated most clearly by Lyndon LaRouche. That view, expressed in this issue of *Fidelio* by LaRouche's essay "Man's Original Creations," is based on a renaissance of the Classical principles of Platonic Greek culture, such as occurred during the Golden Renaissance of the Fifteenth century, which was launched by Nicolaus of Cusa in opposition to the same Venetian, Anglo-Dutch imperial system which is destroying us today.

It is our firm conviction that we can bring mankind back from the abyss, and create a happy future for generations to come. We are not alone in that view.

In this issue of *Fidelio*, we are pleased to reprint an article written in 1998 by then-Cardinal Joseph Ratzinger, who was elected Pope Benedict XVI in April 2005, entitled "Interreligious Dialogue and Jewish-Christian Relations." We also want to share with you our memory of a great fighter for peace and justice, the Israeli poet and political activist Maxim Ghilan. Such a dialogue, based as it is on the search for universal truth, would be incomplete without a translation of Nicolaus of Cusa's 1453 work, "The Peace of Faith."

Finally, this issue of *Fidelio* features a discussion with Schiller Institute chorus director John Sigerson and leading members of the LaRouche Youth Movement, on "Music, Politics, and J.S. Bach's *Jesu, meine Freude*." In this discussion, you will see the seeds of the post-Cheney era, in which, as Friedrich Schiller expresses it in the accompanying passage from his *Philosophy of Physiology*, and as the Declaration of Independence also expresses it, man's destiny is to be in the likeness of God, and to pursue and achieve the happiness which derives from being an instrument of the further development of God's creation.

## The Destiny of Man

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

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

A soul, says a wise man of this century, which is enlightened to the extent that it has the plan of divine providence completely in its view, is the happiest soul. An eternal, great, and beautiful law of nature has bound perfection to pleasure, and displeasure to imperfection. What brings this characteristic closer to man, be it direct or indirect, will delight him. What distances him from it, will pain him. . . . The sum of the greatest perfections with the fewest imperfections is the sum of the highest pleasures with the fewest sorrows. This is supreme happiness.

However, an equally beautiful, wise law, a corollary of the first, has bound the perfection of the Whole with the supreme happiness of the individual; human beings with fellow human beings; indeed, men and animals, through the bond of universal love. Thus love, the most noble impulse in the human soul, the great chain of feeling nature, is nothing other than the fusing together of my own self with the being of fellow creatures. . . .

And why universal love; why all the pleasure of universal love?--Only out of this ultimate, fundamental design: to further the perfection of the fellow creature. And this perfection is the overseeing, investigation, and admiration of the great design of nature. . . . Immutable, this truth itself remains always the same, forever and ever: Man is destined for the overseeing, investigation, and admiration of the great design of Nature.

—Friedrich Schiller,  
from "*Philosophy of Physiology*"



AP/Wide World Photos, Pier Paolo Cito

*Rabbi Netanel Teitelbaum welcomes Pope Benedict XVI to the Cologne synagogue, Aug. 19, 2005. This was the second visit in modern times of a pontiff to a Jewish synagogue, following the historic first visit by Pope John Paul II to the Rome synagogue in April 1986. The Cologne synagogue was rebuilt after being destroyed during the Nazis' Kristallnacht rampage in 1938. Pope Benedict XVI was in Cologne to take part in the Roman Catholic Church's Twentieth World Youth Day.*

# Interreligious Dialogue and Jewish-Christian Relations

by Cardinal Joseph Ratzinger \*

*The religions can encounter one another only by delving more deeply into the truth, not by giving up. Skepticism does not unite. Nor does sheer pragmatism.*

In the year 1453, just after the conquest of Constantinople, Cardinal Nicholas of Cusa wrote a remarkable book entitled *De pace fidei*.<sup>†</sup> The crumbling empire was convulsed by religious controversies; the Cardinal himself had taken part in the (ultimately unsuccessful) attempt to reunite the Eastern and Western Churches, and Islam was back on the horizon of Western Christianity. Cusanus learned from the events of his time that religious peace and world peace are intimately connected. His response to this problem was a kind of utopia, which, however, he intended to be a real contribution to the cause of peace. “Christ, the judge of the universe, summons a heavenly council, because the scandal of religious plurality on earth has become intolerable.”<sup>1</sup> At this council “the divine Logos leads seventeen representatives of the various nations and religions to understand how the concern of all the religions can be fulfilled in the Church represented by Peter.”<sup>2</sup> “In the teachings of the wise you do not find,” Christ says, “diverse faiths, but all have one and the same belief.” “God, as Creator, is triune and one; as infinite, he is neither triune, nor one, nor anything that can be said. For the names that are ascribed to God come from creatures, whereas he himself is ineffable and exalted above everything that can be named and predicated.”<sup>3</sup>

erable.”<sup>1</sup> At this council “the divine Logos leads seventeen representatives of the various nations and religions to understand how the concern of all the religions can be fulfilled in the Church represented by Peter.”<sup>2</sup> “In the teachings of the wise you do not find,” Christ says, “diverse faiths, but all have one and the same belief.” “God, as Creator, is triune and one; as infinite, he is neither triune, nor one, nor anything that can be said. For the names that are ascribed to God come from creatures, whereas he himself is ineffable and exalted above everything that can be named and predicated.”<sup>3</sup>

<sup>†</sup> A translation of *De pace fidei* (“On the Peace of Faith”) appears on page 55 of this issue.—Ed.

1. H.U. von Balthasar, *Glaubhaft ist nur Liebe* (Einsiedeln, 1963), 10.
2. R. Haubst, “Nikolaus v. Kues,” in: *LTbK<sup>2</sup>* VII, col. 988–991, citation in col. 990.
3. *De pace fidei* 7, 11, 16, 20, 62 (Op. omnia VII. Hamburg, 1959), cited in Balthasar, *Glaubhaft ist nur Liebe*, 10f.

\* Cardinal Joseph Ratzinger was Prefect of the Congregation for the Doctrine of the Faith, prior to his election as Pope Benedict XVI in April 2005. This article is reprinted with permission from the Spring 1998 issue of “*Communio*,” of which Cardinal Ratzinger was one of the founders. © 1998 by *Communio: International Catholic Review*.

# 1. From Christian Ecumenism to Interreligious Dialogue

Since Cusanus' time, this ideal heavenly council has come down to earth, and, because the voice of the Logos can be heard only fragmentarily, has inevitably become much more complicated. The nineteenth century saw the gradual development of the ecumenical movement, whose original impetus came from the experience of the Protestant churches in the missions. Having discovered that their witness to the pagan world was seriously handicapped by their division into various confessions, these churches came to see that ecclesial unity was a condition *sine qua non* of mission. In this sense, ecumenism owes its birth to Protestantism's emergence from the bosom of Christendom onto the world scene.<sup>4</sup> In order to make a case for the universality of their message, Christians could no longer contradict one another or appear as members of splinter groups whose peculiarities and differences were rooted merely in the history of the Western world. Subsequently, the impulse behind the ecumenical movement gradually spread to Christianity as a whole. The Orthodox were the first to associate themselves with the movement, though initially their participation was carefully delimited. The first Catholic overtures came from single groups in countries particularly affected by the division of the churches; this situation lasted until the Second Vatican Council threw open the Church's doors to the quest for unity among all Christians. As we have seen, the encounter with the non-Christian world had at first acted as the catalyst only for the search for Christian unity. It was only a matter of time, however, before Christians began to appreciate the distinctive values of the world religions. After all, Christians were not preaching the Gospel to a-religious people who had no knowledge of God. It became increasingly difficult to ignore that the Gospel was being preached to a world deeply imbued with religious beliefs, which influenced even the minutest details of everyday life—so much so, that the religiosity of the non-Christian world was bound to put to shame a Christian faith that here and there already seemed worn out. As time went on, Christians realized the inadequacy of describing the representatives of other religions simply as pagans or else in purely negative terms as non-Christians; it was necessary to become

4. Cf. R. Rouse/St. Ch. Neill, *Geschichte der ökumenischen Bewegung 1517–1948*, vol. 2 (Göttingen, 1957), 58; H.J. Urban, H. Wagner, eds., *Handbuch der Ökumenik*, vol. 2 (Paderborn, 1986).

acquainted with the distinctive values of the other religions. Inevitably, Christians began asking whether they had the right simply to destroy the world of the other religions, or whether it was not possible, or even imperative, to understand the other religions from within and integrate their inheritance into Christianity. In this way, ecumenism eventually expanded into interreligious dialogue.<sup>5</sup>

To be sure, the point of this dialogue was not simply to repeat nineteenth and early twentieth century scholarship in comparative religion, which, from the lofty height of a liberal-rationalistic standpoint, had judged the religions with the self-assurance of enlightened reason. Today there is a broad consensus that such a standpoint is an impossibility, and that, in order to understand religion, it is necessary to experience it from within, indeed, that only such experience, which is inevitably particular and tied to a definite historical starting-point, can lead the way to mutual understanding and thus to a deepening and purification of religion.

## 2. Unity in Diversity

This development has made us cautious about definitive judgments. Yet it remains an urgent question whether there is a unity in all this diversity. We discuss interreligious ecumenism today against the backdrop of a world that, while it draws ever closer together, becoming more and more a single theater of human history, is convulsed by wars, torn apart by growing tensions between rich and poor, and radically threatened by the misuse of man's technological power over the planet. This triple threat has given rise to a new canon of ethical values, which would sum up humanity's principal moral task at this time in history in three words: peace, justice, and the integrity of creation. Though not identical, religion and morality are inseparably linked. It is therefore obvious that in a time when humanity has acquired the capacity to destroy itself and the planet on which it lives, the religions have a common responsibility for overcoming this temptation. The new canon of values serves as a touchstone, especially of the religions. There is a growing tendency to regard it as defining their common task and thus as the formula for uniting them. Hans Küng spoke for many when he launched the slogan "there can be no peace in the world without peace among the religions," thereby declaring religious peace, that is, interreligious ecumenism, to be

5. Cf. K. Reiser, *Ökumene im Übergang: Paradigmenwechsel in der ökumenischen Bewegung?* (Munich, 1989).



the bound duty of all religious communities.<sup>6</sup>

The question that now arises, however, is: how can this be done? Given the diversity of the religions, given the antagonisms among them that often flare up even in our own day, how can we encounter one another? What sort of unity, if any, can there be? What standard can we use at least to seek this unity? Difficult as it is to discern patterns amidst the bewildering variety of religions, we can make a first distinction between tribal and universal religions. Of course, the tribal religions share certain basic patterns, which in turn converge in various ways with the major tendencies of the universal religions. There is thus a perpetual interchange between the two sorts of religions. Although we cannot explain this interchange in detail now, it does warrant our posing the question of interreligious ecumenism first in terms of the universal religions. If we go by the latest research, we can distinguish two major basic types among the universal religions themselves. J.A. Cuttat has proposed the terms “interiority and transcendence” to describe these two types.<sup>7</sup> Contrasting their concrete center and their central religious act, I would call them—a bit simplistically, to be sure—mystical and theistic religions, respectively. If this diagnosis is correct, then interreligious ecumenism can adopt one of two strategies: it can attempt to assimilate the theistic into the mystical type, which implies regarding the mystical as a more comprehensive category ample enough to accommodate the theistic model, or it can pursue the opposite course. Yet a third alternative, which I would term pragmatic, has appeared on today’s scene. It says that the religions should give up their interminable wrangling over truth and realize that their real essence, their real intrinsic goal, is orthopraxy, an option whose context seems rather clear-cut in the light of the challenges of the present day. In the end, orthopraxy could consist only in serving the cause of peace, justice, and the integrity of creation. The religions could retain all their formulas, forms, and rites, but they would be ordered to this right praxis: “By their fruits you shall know them.” In this way, they could all keep their customs; every quarrel would become superfluous, and yet all would be one in the way called for by the challenge of the hour.

---

6. On the problems with the “planetary ethos” that Küng calls for in this context, see R. Spaemann, “Weltethos als ‘Projekt,’” in: *Merkur. Deutsche Zeitschrift für europäisches Denken* (570/571), 893–904.

7. J.A. Cuttat, “Expérience chrétienne et spiritualité orientale,” in: *La mystique et les mystiques* (Paris, 1965); *idem., Begegnung der Religionen* (Einsiedeln, 1956); cf. on the whole question of interreligious dialogue H. Bürkle, *Der Mensch auf der Suche nach Gott—die Frage der Religionen*, Amateca III (Paderborn, 1996). Also helpful is O. Lacombe, *L’élán spirituel de l’hindouisme* (Paris, 1986).

### 3. Greatness and Limitations of the Mystical Religions

In what follows, I would like to examine very briefly the three approaches that we have just mentioned. When we come to the theistic approach, I would like to reflect in a particular way, as befits the present occasion, on the relation between Jewish and Christian monotheism. For brevity’s sake, however, I must pass over the third of the great monotheistic religions, Islam. In an age when we have learned to doubt the knowability of the transcendent and, even more, when we fear that truth claims about transcendence can lead to intolerance, it seems that the future belongs to mystical religion. It alone seems to take seriously the prohibition of images, whereas Panikkar, for example, thinks that Israel’s insistence on a personal God whom it knows by name is ultimately a form of idolatry, despite the absence of images of God.<sup>8</sup> By contrast, mystical religion, with its rigorously apophatic theology, makes no claim to know the divine; religion is no longer defined in terms of positive content, hence, in terms of sacred institutions. Religion is reduced entirely to mystical experience, a move which also rules out a priori any clash with scientific reason. New Age is the proclamation, as it were, of the age of mystical religion. The rationality of this kind of religion depends on its suspension of epistemological claims. In other words, such religion is essentially tolerant, even as it affords man the liberation from the limitations of his being that he needs in order to live and to endure his finitude.

If this were the correct approach, ecumenism would have to take the form of a universal agreement consisting in the reduction of positive propositions (that is, propositions that lay claim to substantive truth) and of sacred structures to pure functionality. This reduction would not mean, however, the simple abandonment of hitherto existing forms of theism. Rather, there seems to be a growing consensus that the two ways of viewing the divine can be regarded as compatible, ultimately as synonymous. In this view, it is fundamentally irrelevant whether we conceive of the divine as personal or non-personal. The God who speaks and the silent depths of being are ultimately, it is said, just two different ways of conceiving the ineffable reality lying beyond all concepts. Israel’s central imperative, “hear, O Israel, the Lord your God is the only God,” whose substance is still constitutive for Christianity and Islam as well, loses its contours. In this view, it is ultimately inconsequential whether you

---

8. R. Panikkar, *La Trinidad y la experiencia religiosa* (Barcelona, 1986).

submit to the God who speaks or sink into the silent depths of being. The worship demanded by Israel's God and the emptying of consciousness in self-forgetful acceptance of dissolution in infinity can be regarded basically as variants of one and the same attitude vis-à-vis the infinite.

We seem, then, to have hit upon the most satisfactory solution to our problem. On the one hand, the religions can continue to exist in their present form. On the other hand, they acknowledge the relativity of all outward forms. They realize that they share a common quest for the depth of being as well as the means to attain it: an interiority in which man transcends himself to touch the ineffable, whence he returns to everyday life, consoled and strengthened.

There is no doubt that certain features of this approach can help to deepen the theistic religions. After all, mysticism and even apophatic theology have never been entirely absent from the theistic approach.<sup>9</sup> The theistic religions have always taught that in the end everything we say about the ineffable is only a distant reflection of it, and that it is always more dissimilar than similar to what we can imagine and conceive.<sup>10</sup> In this respect, adoration is always linked to interiority and interiority to self-transcendence.

Nevertheless, there can be no identification of the two approaches nor can they be finally reduced to the mystical way. For such a reduction means that the world of the senses drops out of our relation to the divine. It therefore becomes impossible to speak of creation. The cosmos, no longer understood as creation, has nothing to do with God. The same is necessarily true of history. God no longer reaches into the world, which becomes in the strict sense god-less, empty of God. Religion loses its power to form a communion of mind and will, becoming instead a matter of individual therapy, as it were. Salvation is outside the world, and we get no guidance for our action in it beyond whatever strength we may acquire from regularly withdrawing into the spiritual dimension. But this dimension as such has no definable message for us. We are therefore left to our own devices when we engage in worldly activity.

Contemporary endeavors to revise ethics in fact readi-

ly assume some such conception, and even moral theology has begun to come to terms with this presupposition. The result, however, is that ethics remains something we construct. Ethos loses its binding character and obeys, more or less reluctantly, our interests. Perhaps this point shows most clearly that the theistic model, while indeed having more in common with the mystical than one might initially suppose, is nonetheless irreducible to it. For the acknowledgment of God's will is an essential component of faith in the one God. The worship of God is not simply an absorption, but restores to us our very selves; it lays claim on us in the midst of everyday life, demanding all the powers of our intelligence, our sensibility, and our will. Important as the apophatic element may be, faith in God cannot do without truth, which must have a specifiable content.

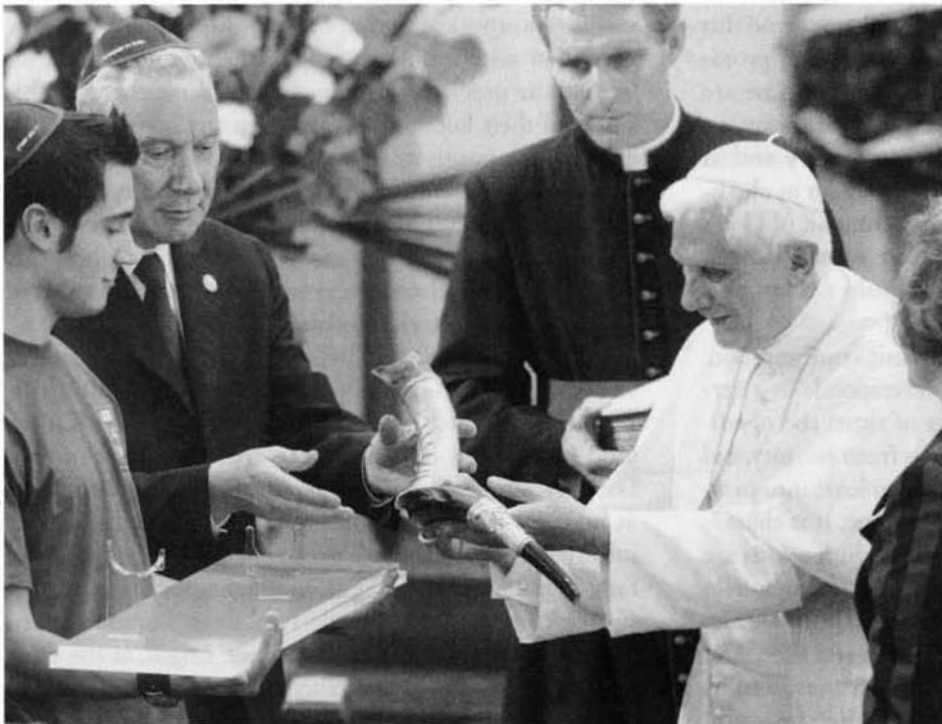
## 4. The Pragmatic Model

Is it not the case, then, that the pragmatic model, which we mentioned just now, is a solution that measures up equally to the challenges of the modern world and to the realities of the religions? It does not take much to see that this is a false inference. To be sure, commitment to peace, justice, and the integrity of creation is of supreme importance, and there is no doubt that religion ought to offer a major stimulus to this commitment. However, the religions possess no a priori knowledge of what serves peace here and now; of how to build social justice within and among states; of how best to preserve the integrity of creation and to cultivate it responsibly in the name of the Creator. These matters have to be worked out in detail by reason, a process which always includes free debate among diverse opinions and respect for different approaches. Whenever a religiously motivated moralism sidesteps this often irreducible pluralism, declaring *one* way to be the only right one, then religion is perverted into an ideological dictatorship, whose totalitarian passion does not build peace, but destroys it. Man makes God the servant of his own aims, thereby degrading God and himself. J.A. Cuttat had these very wise words to say about this a good forty years ago: "To strive to make humanity better and happier by uniting all religions is one thing. To implore with burning hearts the union of all men in love of the same God is another. And the first is perhaps the subtlest temptation the devil has devised to bring the second to ruin."<sup>11</sup> Needless to say, this refusal to transform religion into a political moralism does not

9. Cf. L. Bouyer, *Mysterion: Du mystère à la mystique* (Paris, 1986).

10. This is how the fourth Lateran Council (1217) expresses it: "quia inter creatorem et creaturam non potest similitudo notari, quin inter eos maior sit dissimilitudo notanda" [because it is impossible to recognize only likeness between the Creator and the creature without having to recognize an even greater unlikeness between them] (DS 806).

11. J.A. Cuttat, *Begegnung der Religionen*, 84.



*Pope Benedict XVI receives a shofar (ceremonial ram's horn) from members of the Jewish community during his visit to the Cologne synagogue.*

change the fact that education for peace, justice, and the integrity of creation is among the essential tasks of the Christian faith and of every religion—or that the dictum “by their fruits ye shall know them” can rightly be applied to their performance of it.

## 5. Judaism and Christianity

Let us return to the theistic approach and to its prospects in the “council of religions.” As we know, theism appears historically in three major forms: Judaism, Christianity, and Islam. We must therefore explore the possibility of reconciling the three great monotheisms before we attempt to bring them into dialogue with the mystical approach. As I have already indicated, I will limit myself here to the first split within the monotheistic world, the division between Judaism and Christianity. To deal with this division is also fundamental for the relation of both religions to Islam. Needless to say, I can do no more than attempt a very modest sketch regarding this far-ranging topic. I would like to propose two ideas.

The average observer would probably regard the following statement as obvious: the Hebrew Bible, the “Old Testament,” unites Jews and Christians, whereas faith in Jesus Christ as the Son of God and Redeemer divides them. It is not difficult to see, however, that this kind of division between what unites and what divides is super-

ficial. For the primal fact is that through Christ Israel’s Bible came to the non-Jews and became their Bible. It is no empty theological rhetoric when the Letter to the Ephesians says that Christ has breached the wall between the Jews and the other religions of the world and made them one. Rather, it is an empirical datum, even though the empirical does not capture all that is contained in the theological statement. For through the encounter with Jesus of Nazareth the God of Israel became the God of the Gentiles. Through him, in fact, the promise that the nations would pray to the God of Israel as the one God, that the “mountain of the Lord” would be exalted above all other mountains, has been fulfilled. Even if Israel cannot join Christians in seeing Jesus as the *Son* of God, it is not altogether impossible for Israel to recognize him as the *servant* of God who brings the light of his God to the nations. The converse is also true: even if Christians wish that Israel might one day recognize Christ as the Son of God and that the fissure that still divides them might thereby be closed, they ought to acknowledge the decree of God, who has obviously entrusted Israel with a distinctive mission in the “time of the Gentiles.” The Fathers define this mission in the following way: the Jews must remain as the first proprietors of Holy Scripture with respect to us, in order to establish a testimony to the world.

But what is the tenor of this testimony? This brings us to the second line of reflection that I would like to propose. I think we could say that two things are essential to Israel’s faith. The first is the Torah, commitment to God’s will, and thus the establishment of his dominion, his kingdom, in this world. The second is the prospect of

hope, the expectation of the Messiah—the expectation, indeed, the certainty, that God himself will enter into this history and create justice, which we can only approximate very imperfectly. The three dimensions of time are thus connected: obedience to God’s will bears on an already spoken word that now exists in history and at each new moment has to be made present again in obedience. This obedience, which makes present a bit of God’s justice in time, is oriented toward a future when God will gather up the fragments of time and usher them as a whole into his justice.

Christianity does not give up this basic configuration. The trinity of faith, hope, and love corresponds in a certain respect to the three dimensions of time: the obedience of faith takes the word that comes from eternity and is spoken in history and transforms it into love, into presence, and in this way opens the door to hope. It is characteristic of the Christian faith that all three dimensions are contained and sustained in the figure of Christ, who also introduces them into eternity. In him, time and eternity exist together, and the infinite gulf between God and man is bridged. For Christ is the one who came to us without therefore ceasing to be with the Father; he is present in the believing community, and yet at the same time is still the one who is coming. The Church too *awaits* the Messiah. She already knows him, yet he has still to reveal his glory. Obedience and promise belong together for the Christian faith, too. For Christians, Christ is the present Sinai, the living Torah that lays its obligations on us, that bindingly commands us, but that in so doing draws us into the broad space of love and its inexhaustible possibilities. In this way, Christ guarantees hope in the God who does not let history sink into a meaningless past, but rather sustains it and brings it to its goal. It likewise follows from this that the figure of Christ simultaneously unites and divides Israel and the Church: it is not in our power to overcome this division, but it keeps us together on the way to what is coming and for this reason must not become an enmity.

## 6. Christian Faith and the Mystical Religions

We come, then, to the question that we have deferred so far. It is a question that concerns in a very concrete way the place of Christianity in the dialogue of the religions: is theistic, dogmatic, and hierarchically organized religion necessarily intolerant? Does faith in a dogmatically formulated truth make the believer incapable of dialogue? Is renunciation of truth a necessary condition of the capacity for peace?

I would like to try to answer this question in two steps.

First of all, we must recall that the Christian faith includes a mystical and apophatic dimension. The new encounter with the Asian religions will be significant for Christians precisely insofar as it reminds them of this aspect of their faith and breaks open any one-sided hardening of the positivity of Christianity. Here we must face an objection: are not the doctrine of the Trinity and faith in the Incarnation so radically positive that they bring God literally within our grasp, indeed, our conceptual grasp? Does not the mystery of God get caught in fixed forms and in a historically datable figure?

At this point it would behoove us to recall the controversy between Gregory of Nyssa and Eunomius. Eunomius, in fact, asserted that, because of revelation, God could be fully grasped in concepts. By contrast, Gregory interprets Trinitarian theology and Christology as mystical theology, as an invitation to an infinite path into the always infinitely greater God.<sup>12</sup> As a matter of fact, Trinitarian theology is apophatic, for it cancels the simple concept of person derived from human experience and, while affirming the divine Logos, at the same time preserves the greater silence from which the Logos comes and to which the Logos refers us. Analogous things could be shown for the Incarnation. Yes, God becomes altogether concrete, he becomes something we can lay hold of in history. He comes bodily to men. But this very God who has become tangible is wholly mysterious. His self-chosen humiliation, his “kenosis,” is a new form, as it were, of the cloud of mystery in which he hides and at the same time shows himself.<sup>13</sup> For what paradox could be greater than the very fact that God is vulnerable and can be killed? The Word that the incarnate and crucified Christ *is* always immeasurably transcends all human words. Consequently, God’s kenosis is itself the place where the religions can come into contact without arrogant claims to domination. The Platonic Socrates underscores the connection between truth and defenselessness, truth and poverty, especially in the *Apology* and the *Crito*. Socrates is credible because in taking the part of “the god” he gets neither rank nor possession, but, on the contrary, is thrust into poverty and, finally, into the role of the accused.<sup>14</sup>

12. Cf. most recently F. Dünzl, *Braut und Bräutigam: Die Auslegung des Canticum durch Gregor von Nyssa* (Tübingen, 1993); L. Bouyer, *Mysterion*, 225ff.; still important today is H.U. von Balthasar’s *Présence et pensée: Essai sur la Philosophie Religieuse de Grégoire de Nysse* (Paris, 1942).

13. Cf. B. Stubenrauch, *Dialogisches Dogma: Der christliche Auftrag zur interreligiösen Begegnung* (Freiburg, 1995), especially 84–96.

14. Cf., for example, *Apologia* 31 c: “And indeed I believe that I can produce a sufficient witness to the fact that I speak the truth, and that is my poverty”; *Crito* 48 c–d.

Poverty is the truly divine form in which truth appears: in its poverty it can demand obedience without alienation.

## 7. Concluding Theses

A final question remains: what does all of this mean concretely? What can such a conception of Christianity be expected to contribute to interreligious dialogue? Does the theistic, incarnational model get us any further than the mystical and the pragmatic? Now, let me say frankly at the outset that anyone betting that interreligious dialogue will result in the unification of the religions is headed for disappointment. Such unification is hardly possible within our historical time and perhaps it is not even desirable. What can we expect, then? I would like to make three points:

1. The religions can encounter one another only by delving more deeply into the truth, not by giving it up. Skepticism does not unite. Nor does sheer pragmatism. Both are simply an opening for ideologies, which then step in with all the more self-assurance. The renunciation of truth and conviction does not elevate man, but exposes him to the calculus of utility and robs him of his greatness. What is required, however, is reverence for the other's belief, along with the willingness to seek truth in what I find alien—a truth that concerns me and that can correct me and lead me further. What is required is the willingness to look behind what may appear strange in order to find the deeper reality it conceals. I must also be willing to let my narrow understanding of truth be broken open, to learn my own beliefs better by understanding the other, and in this way to let myself be furthered on the path to God, who is greater—in the certainty that I never wholly possess the truth about God and am always a learner before it, a pilgrim whose way to it is never at an end.

2. Although we must always seek the positive in the other, union means that the other must help me to find the truth, we cannot and must not dispense with criticism. Religion contains, as it were, the precious pearl of truth, but it is also continually hiding it, and is always running the risk of missing its own essence. Religion can grow sick and become a destructive phenomenon. It can and should lead to truth, but it can also cut man off from it. The Old Testament's critique of religion has by no means become superfluous today. It may be relatively easy for us to criticize the religion of others, but we must also be ready to accept criticism of ourselves, of our own religion. Karl Barth distinguished between religion and faith in Christianity. He erred in wanting to separate them entirely, in regarding faith alone as positive and

religion as negative. Faith without religion is unreal. Religion is a part of faith, and by its very nature Christianity must live as a religion. But Barth was right in that even the religion of Christians can grow sick and become superstition. He saw correctly, in other words, that the concrete religion in which Christians live their faith must be unceasingly purified by the truth. This is a truth that shows itself in faith and that at the same time newly reveals its mystery and its infinity in dialogue.

3. Does this mean that missionary activity must cease and be replaced by dialogue, in which we do not speak of truth, but help one another be better Christians, Jews, Moslems, Hindus, and Buddhists? My answer is no. For this would be yet another form of the complete lack of belief. Under the pretext of fostering the best in another, we would fail to take both ourselves and the other seriously and would end up renouncing truth. The answer, I think, is that mission and dialogue must no longer be antitheses, but must penetrate each other.<sup>15</sup> Dialogue is not random conversation, but aims at persuasion, at discovering the truth. Otherwise it is worthless. Conversely, future missionaries can no longer presuppose that they are telling someone hitherto devoid of any knowledge of God what he has to believe in. This situation may in fact occur and perhaps will occur with increasing frequency in a world that in many places is becoming atheistic. But among the religions we encounter people who through their religion have heard of God and try to live in relation to him. Preaching must therefore become a dialogical event. We are not saying something completely unknown to the other, but disclosing the hidden depth of what he already touches in his own belief. And, conversely, the preacher is not simply a giver, but also a receiver. In this sense, what Nicholas of Cusa expressed as a wish and a hope in his vision of the heavenly council should take place in interreligious dialogue. It should increasingly become a listening to the Logos, who shows us unity in the midst of our divisions and contradictions.\*

—translated by Adrian Walker

---

\* This text was prepared for a session of the *Académie des sciences morales et politiques* (Paris). Rabbi Szejnberg, who had suggested the topic, addressed it from the Jewish perspective. This circumstance accounts for the breadth of the issues treated, my specific points of emphasis, and the limits of the discussion.

---

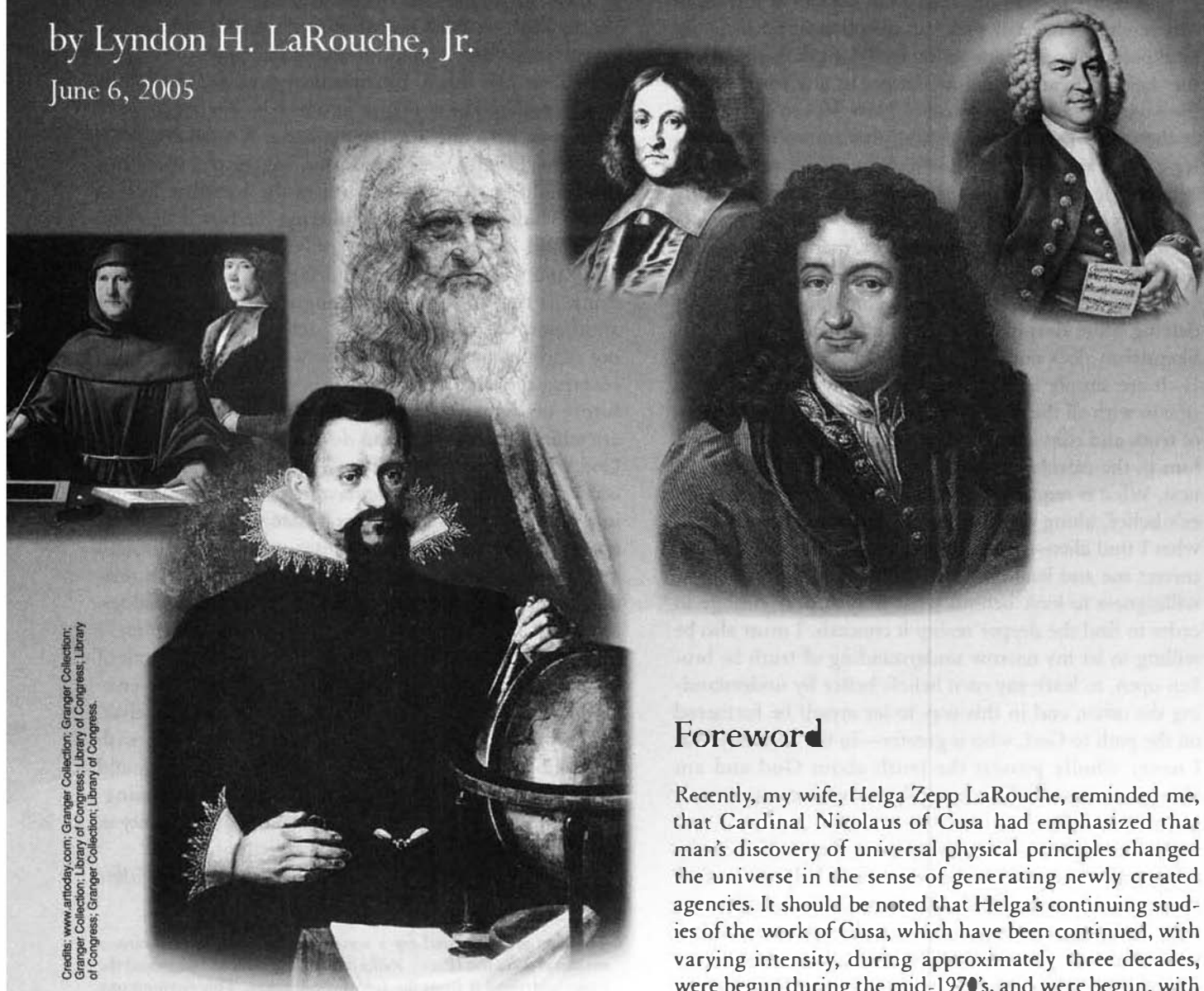
15. Important on the proper understanding of mission is H. Bürkle, *Missionstheologie* (Stuttgart, 1979); P. Beyerhaus, *Er sandte sein Wort. Theologie der christlichen Mission, I: Die Bibel in der Mission* (Wuppertal, 1996). Important observations in R. Spaemann, "Ist eine nicht-missionarische Praxis universalistischer Religionen möglich?," in: *Theorie und Praxis. Festschrift N. Lobkowicz zum 65. Geburtstag* (Berlin, 1996), 41–48.

Discussion on Science with Helga

# Man's Original Creations

by Lyndon H. LaRouche, Jr.

June 6, 2005



Credits: www.arttoday.com; Granger Collection; Granger Collection; Granger Collection; Library of Congress; Library of Congress; Library of Congress; Granger Collection; Library of Congress.

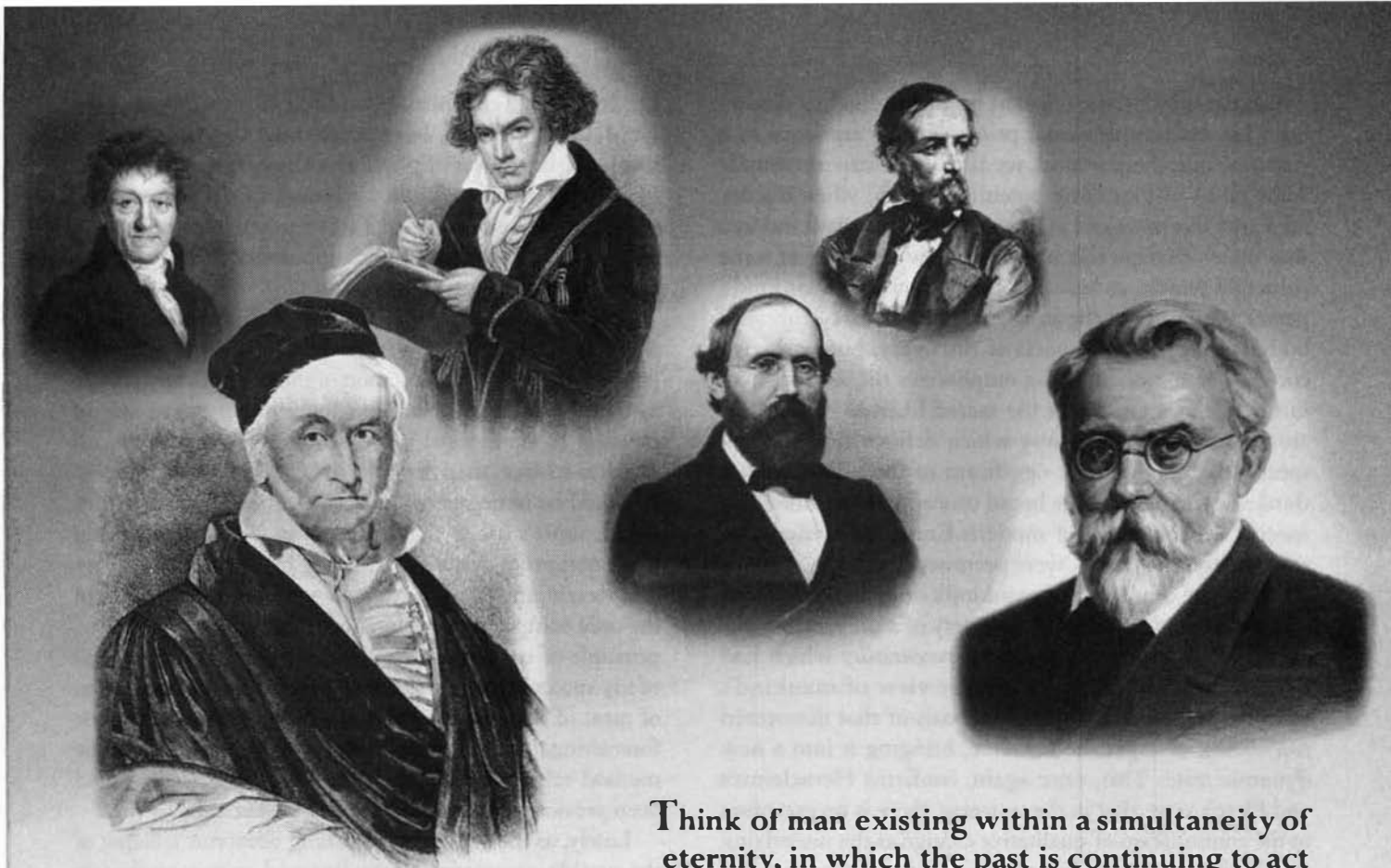
Left to right: Luca Pacioli, Johannes Kepler, Leonardo da Vinci, Pierre de Fermat, G.W. Leibniz, J.S. Bach, Lazare Carnot, C.F. Gauss, Ludwig van Beethoven, Bernhard Riemann, Lejeune Dirichlet, V.I. Vernadsky.

This article first appeared in *Executive Intelligence Review*, June 24, 2004 (Vol. 32, No. 25).

## Foreword

Recently, my wife, Helga Zepp LaRouche, reminded me, that Cardinal Nicolaus of Cusa had emphasized that man's discovery of universal physical principles changed the universe in the sense of generating newly created agencies. It should be noted that Helga's continuing studies of the work of Cusa, which have been continued, with varying intensity, during approximately three decades, were begun during the mid-1970's, and were begun, with my emphatic encouragement, in frequent consultation

1. Cusa had founded a home for retired clergy in his native town whose name he bears, Berncastel-Kues, athwart the Mosel where his father had fished for crabs. For related reasons, I have often visited Cusa's still-operating foundation in Helga's company, including a well-attended 1987 celebration, on the occasion of my sixty-fifth birthday, where my now recently deceased friend, the leader of the famous Amadeus Quartet, Norbert Brainin, performed in my honor. Cusa's chapel and library are maintained up to last report, and



**Think of man existing within a simultaneity of eternity, in which the past is continuing to act on the present, to thus produce the future. The most significant expression of the impact of the past upon the present and future, is the impact of the present generations' experiencing past discoveries in universal physical principle and in Classical artistic composition, as the way in which the future generations are produced. The latter action, within a simultaneity of eternity so defined, is the true determinant of value, as a process of becoming, rather than a completed effect of the present moment to date.**

with Professor Haubst of the Cusanus Gesellschaft, then the world's leading expert on Cusa.<sup>1</sup>

In our inner-family dialogue on this matter, we were both right. She was correct, on her representation of Cusa's argument, and I on mine. The explanation of that seemingly paradoxical point will be currently of interest among relevant members of the international LaRouche Youth Movement (LYM) and also others; therefore, I supply the relevant explanation of the point as follows.

the foundation is supported, at least in part, by the proceeds of the annual sales of its wine. Cusa is outstanding for several special accomplishments which have been proven by later developments to have been essential to the founding of modern civilization: his design for the founding of the modern sovereign nation-state (*Concordantia Catholica*), ending the Venetian-Norman tyranny of the *ultramontane* system; his founding of the modern experimental physical science of Luca Pacioli, Leonardo da Vinci, and of such

As I emphasize in the following pages, there are two aspects to any validatable discovery of a universal principle of the physical universe. This includes, as efficiently physical principles, those true principles of Classical artistic composition on which our association has worked over past decades, including the role of  $C=256$  cycles in well-tempered, Florentine *bel canto* modes of musical composition and its performance. The first aspect of all validatable discovery of universal principles, is the way in

among Kepler's followers as Fermat and Leibniz, and Leibniz's followers such as Carnot, Arago, Ampère, Gauss, Wilhelm Weber, Dirichlet, and Riemann (*De Docta Ignorantia*); his crucial contribution to the success of the great ecumenical Council of Florence; and, his founding of the project which inspired Christopher Columbus's voyage of trans-Atlantic discovery. Professor Haubst's own work on the legacy of Cusa has left a living record of inspired and energetic devotion and scholarly excellence.

which the mind of the relevant human individual discovers a pre-existing universal principle *in its expression as a potential*; but, then, second, we require an experimentally valid proof of that same potential, which, when discovered and also practiced by man, then serves mankind in a way which changes the universe, a new discovery of some principle which, at least implicitly, increases mankind's power in, and over the universe. Cusa's work embraced both aspects of this process of discovery, but, as Helga correctly emphasized, Cusa emphasizes the second, man in his role as a creator in the sacred likeness of the Creator. Cusa did this in a way which defines him in retrospect today, as the most significant of those Renaissance thinkers who defined the broad conceptions on which the specific achievements of modern European civilization, relative to earlier times, were premised.

Thus, the originality of mankind's original discovery of a principle, lies in the act of discovery of a universal implication of the existing universe, a *potentiality* which had been previously hidden from the view of mankind's knowledge. Man's acting on the basis of that discovered *potentiality*, changes the universe, bringing it into a new dynamic state. This, once again, confirms Heraclitus's and Plato's view, that in the universe, there is no exception to the continuation of qualitative change as the underlying ontological reality of processes.<sup>2</sup> The universe is not a domain within which changes in principle are sometimes permitted; the universe is always being changed in this way, changing itself in this way, as Heraclitus and Plato, for example, insisted, and as V.I. Vernadsky insisted, in his development of the concepts of Biosphere and Noösphere.

Thus, Helga and I were both right.

This should bring the attention of all among us present on this occasion, to the subject of the term "realization": to the subject of the way in which we should employ that term in scientific practice. That includes, of course, the subject in which I have accumulated original and otherwise notable qualities of expertise, the subject of an applied science of physical economy, as first defined by Gottfried Leibniz during his relevant work of the interval 1671-1716.

Since the circulation of my recent "Vernadsky and Dirichlet's Principle" featured in the June 3 edition of the *Executive Intelligence Review* news weekly,<sup>3</sup> there has been accelerated attention to the subject of "dynamics" among my associates, especially the LaRouche Youth Movement. Notably, my associates Bruce Director,

Dr. Jonathan Tennenbaum, and relevant members of the LYM, among others, have accelerated their educational work on the subject of physical science, as modern teaching in economics and other relevant specialties must be redefined for current and future practice of humanity generally, defined from the standpoint of Riemann's theory of Abelian Functions.

It is to be emphasized here, that throughout this report as a whole, the term "power" as employed in the following pages, is the English translation of the German term *Kraft*, as used by Leibniz in both his founding of the science of physical economy, and in his redefining the basis for all physical science after the work of Cusa's follower Kepler. It should be remembered, in reading the following report, that Leibniz's use of this notion of power is expressed in those notions of *dynamics* expressed by Leibniz's discovery and development, in association with Jean Bernouilli, of the only competent basis for a calculus, the catenary-based principle of universal physical least action. Otherwise, all of my successes, as contrasted with the failures, heretofore, of most of my professional rivals in the field of economic forecasting, have depended upon rejecting the mechanistic method relied upon in the visible arguments which had been previously presented by my putative rivals.

Lately, as the presently onrushing economic collapse of the world's present monetary-financial system reaches its climax, my richly vindicated, long-standing views on the subject of economy have been favorably reassessed by many who, in earlier times, had wished to consider my warnings as somewhat exaggerating the dangers, if not simply wrong. Thus, at a time when many in the U.S.A. and elsewhere are inclined to accept my assessments and proposals as important, they tend, nonetheless, to worry all the more; they fear, that in their accepting what they now tend to admire in my work, they might tend to overlook my possible errors on related other accounts. I am therefore obliged to attempt, once again, to make the entirety of my methods and world-outlook transparent to those increased numbers of influentials and others who consider it important to know the fuller implications of my outlook, beyond what is expressed as explicitly on the subject of economy.

My referenced recent, brief discussion with Helga on the subject of Cusa's work, is therefore an appropriate starting-point for addressing such a wider range of matters.

Although I can trace the source of my discoveries in the field of physical economy to what I have often reported, earlier, as an incident at the beginning of my attendance in a secondary-school geometry semester,<sup>4</sup> I

2. The modern form of this view of the argument of the permanence of qualitative change in principle, as by Heraclitus and Plato, is expressed in modern physical science by Bernhard Riemann's 1857 presentation of the theory of Abelian Functions.

3. *Executive Intelligence Review*, June 3, 2005 (Vol. 32, No. 22).

4. See Lyndon H. LaRouche, Jr., "Science: The Power To Prosper," *Fidelio*, Spring/Summer 2005 (Vol. XIV, No. 1-2), p. 9: "Some Relevant Personal Background."



have not yet decided, nearly seventy years later, how much this incident prompted my adoption of Leibniz's influence, and how much my already ravenous appetite for English renderings of French, English, and German philosophers of the Seventeenth and Eighteenth centuries had contributed to that statement which I had made during the course of the first hour of that semester's geometry class. What is certain is that, from about that time, I was, and have remained a persuaded follower of Leibniz.

What has been technically wrong with the work, and opinions of my notable rivals in the field of economic analysis and forecasting, is just that. They had taken the wrong turn at the crossroads in their choice of method. As a result of their induced preference for the methods of Paolo Sarpi's empiricism, in opposition to those of Leibniz and his predecessors back as far as the Pythagoreans and Plato, these economists' previous failures have been rooted in their preference for mechanistic methods. The result was their earlier refusal to take into account those aspects of the actual nature of mankind on which competent long-term assessments in economy depend.

These economists, so far, had previously overlooked the relevance of the view of human nature shared by Leibniz, for defining all subject-matters of scientific and artistic significance in determining the effects called "economic." Vernadsky's combined conception of Biosphere and Noösphere, when considered as an outgrowth of the heritage of Leibniz, is the most appropriate choice of context for defining the application of an economics as I have redefined the notion of a science of physical economy for the immediate future of mankind today. Therefore, on this occasion, I turn attention here to the broader cultural implications of Vernadsky's dynamic conception of the universe and society.

## 1.

### Economy as Art And Physical Science

---

The most obvious indication of the existence of a higher class of fossils, those which are produced by means other than ordinary kinds of living processes, is the working archeologist's discovery of residues which could not have come into being by any means other than the agency of a specifically human intelligence. Such residues, belonging to V.I. Vernadsky's *Noösphere*, are to be defined as products of the application of a universal physical principle which existed *implicitly*, in the form of a *potential*, prior to mankind's employment of it, but which did not exist, as

the residue of a practiced natural phenomenon, prior to mankind's discovery and application of the principles expressed by those archeological or comparable residues. The power efficiently expressed by intention, as evident in the successful employment of such principles, is a potentiality which may be expressed in the form of a residue of social action, but is to be regarded, more emphatically, as a residue of a principle which has come into existence as a practicable idea only within the sovereign bounds of the individual human mind which has discovered it.

All competent practice of archaeology as a branch of the work of the historian, hangs implicitly on that rigorous set of distinctions.

Hence, all competent accounts of history, as *the science of the history of the human species*, are based on the broader application of that same, more rigorous definition of the essential principle of archaeology, as I have already restated this point within my recent "Vernadsky and Dirichlet's Principle." Actual knowledge of history, including archaeology as a branch of a science of history, is, essentially, *the history of ideas*: the history of those ideas which express the specific quality of mental activity leading to the discovery, or re-discovery of either a universal physical principle, or its Classical-artistic form of equivalent. These ideas are communicable only through the act of replication of a relevant original act of discovery by the sovereign cognitive processes of an individual human mind. These ideas generated by sovereign individual minds, are expressed in a communicable form, only through a special kind of tangible practice, practice of the type associated with the human, cognitive replication of an individual mind's experimentally validatable act of discovery of a universal physical principle.

In globally extended European cultures today, there is a more or less grudging acknowledgment by modern society, of the need to apply the term "universal principle" to relevant matters in the domain of what is termed "physical science"; but, the suggestion that the same notion might be applied to the domain of art, often provokes an unpleasant facial expression, still today. Therefore, let us begin with the role of a universal physical principle in Classical artistic composition.

### The Case for Music

For an illustration of this point about artistic composition, choose, first, a certain, short composition of W.A. Mozart which is suitable for treatment by a relatively small chorus, *Ave Verum Corpus*. It is experimentally demonstrable, that this composition could not be competently performed according to Mozart's intention sim-

ply by a formally literate, schoolbook reading of the score by the director and members of the performing ensemble. The performance requires a form of instruction which lies in something above what some might consider the formal aspects of the score, something which lies in the interaction, across, or, if you prefer, “behind” the singing voices, in the progression of the performance as a whole. “This something” is, in this case of Mozart’s piece, expressed through the role of the same Lydian mode treated famously by Beethoven’s Opus 132 string quartet.<sup>5</sup>

The distinction in quality of performance to which I am referring here, is not an effect which the relevant composer did not intend. It was precisely his intention, as a series of examples from choral and instrumental music of leading Classical composers, most notably from Bach through Brahms, demonstrates that to be the case in principle. The musical score reflects the existence of a composer’s intended potential for that composition, which the performers must bring to actuality.

Although the tools of this Classical principle are traceable by us as far back as the Pythagoreans, and to the basis for this intention expressed by the surviving fragments of Leonardo da Vinci’s *De Musica*, it is J.S. Bach who created the system of well-tempered counterpoint on which all of the leading Classical composers have depended.

The systemic quality of error which the performers of such music must combat in themselves, is that created by even professional musicians and others who, demonstrably, like the notorious cases of Rameau, Fux, and their admirers, lack comprehension of the species-nature of any relevant Classical composer’s intention.<sup>6</sup>

The same species of challenge represented in the Mozart *Ave Verum Corpus*, is presented, for a second example, by an earlier choral work, the motet *Jesu, meine Freude* of J.S. Bach, which presents the choral director

and chorus with the same principled kind of challenge represented by Mozart’s *Ave Verum Corpus*.<sup>7</sup>

For example, that challenge, in both of these instances, has been addressed and demonstrated by John Sigerson’s direction of the LaRouche Youth Movement’s rehearsals and performances of that Bach work.<sup>8\*</sup>

The selection of that Bach work for this purpose, was suggested by me, but endorsed by music director John Sigerson as a keystone for the East Coast development of the kind of LaRouche Youth Movement which had been developed earlier on the West Coast. This use of that Bach motet has been since continued on the West Coast, in Europe, and elsewhere. The progress of the choruses engaged in this project has been a rich lode of their expanding insights into the deeper implications of Bach’s intention in this case, and a consequently growing insight into the intention of his life’s work taken as a whole. Patient review of the relevant evidence available, shows that all the principal work of all leading Classical-musical composers, from J.S. Bach through Johannes Brahms, and great conductors, such as the late Wilhelm Furtwängler, are premised on the same attention to what “lies behind (or, “between”) the notes” of the score.<sup>9</sup>

In providing students of music practical insight into the dynamic methods of Classical musical composition and performance, the way in which principle is expressed as a method of performance, is most readily referenced by pointing to how those examples may be managed by the skilled string quartet. Norbert Brainin described this to me, and also to relevant members of my circles of associates, as the method of rehearsal used by

---

\* Ongoing work on J.S. Bach’s *Jesu, meine Freude* is discussed by John Sigerson and members of the LaRouche Youth Movement in “Music, Politics, and J.S. Bach’s *Jesu, meine Freude*,” page 30, this issue.—Ed.

---

5. See Mindy Pechenuk, “Mozart’s *Ave Verum Corpus*,” *Fidelio*, Winter 1996 (Vol. V, No. 4). Mrs. Pechenuk directed a pedagogical performance at a Schiller Institute Conference, where the argument of her report was demonstrated in a live performance which is preserved in an audio-visual record retained to the present today.

6. Rameau and Fux are a product of the modern reductionist corruption associated with the legacies of Paolo Sarpi and Descartes. They are, in that respect, authentic forerunners of the Romantic opponents of Bach’s method, including the Carl Czerny whom Beethoven described as “that criminal” who would ruin Czerny’s talented young pupil Franz Liszt. This is also a fault of Modernists and Post-Modernists, the latter including the school of Theodor Adorno’s Brecht-like perversions.

7. The attempt to separate Bach from Haydn, Mozart, and Beethoven, on the alleged distinction between Baroque and Classical, or the like, is worse than merely useless gossip whose influence

is too often expressed in performances by musicians affected by such chatter.

8. This is the same John Sigerson who organized and directed the project of our quite credible, mid-1980’s performances of Mozart’s *Requiem*, and who has played a leading, and progressive professional role in the vocal and other musical work of our association since then. The increasing refinement of his direction of the work with the youth and other choruses during the passage of time, is a reflection of the cumulative benefits of that continuing history.

9. The concept is congruent with Leibniz’s definition of *Analysis Situs*, as this was carried forward in the work of Bernhard Riemann. It signifies the relevance of the ancient Pythagorean, *dynamic* notion of Leibniz’s physical science and Bach’s musical principles, as opposed to the formally *mechanistic* standpoint of Rameau, Fux, the Romantics, modernists, *et al.*, and also the empiricists D’Alembert, Euler, Lagrange, *et al.*

**Actual knowledge of history, including archaeology as a branch of a science of history, is, essentially, the *history of ideas*: the history of those ideas which express the specific quality of mental activity leading to the discovery, or re-discovery of either a universal physical principle, or its Classical-artistic form of equivalent.**



*The Sphinx, flanked by pyramids on Egypt's Giza plateau. The Great Pyramid served as an astronomical observatory during the Old Kingdom (2700-2180 B.C.).*

clipart.com

the members of the celebrated Amadeus Quartet, with results which can be heard from recordings by that institution. In the case of the Classical quartet, skilled performers can hear the relevant cross-voice intervals and adjust their performance in rehearsals according to the relevant dynamics of the composition. In the work of a chorus, or a larger instrumental ensemble, a director of the type which recorded examples of Wilhelm Furtwängler's directions illustrate, is implicitly required for this same purpose.<sup>10</sup>

Having each singer, or other performer come to a rehearsal with an "independent" reading of the notes in a part in the score, were often a recipe for standard qualities of artistic failures (unless the work being performed is itself already a Modernist, Post-Modernist, or comparable abomination, whose message is a warning to the sensible member of the audience to leave the room). The relations among the individuals participat-

ing in musical performance of a Classical work in the Classical tradition of Bach through Brahms, for example, are not mechanical relations in the sense of the methods of the empiricists and other reductionists; they are *dynamic* in Leibniz's sense of that latter term of his reproach against the incompetence of the reductionist René Descartes. They are *dynamic* in the sense of V.I. Vernadsky's argument respecting "organism," and my own argument, respecting principle, as I have presented and argued this point of both Vernadsky's and my own method in my already referenced "Vernadsky and Dirichlet's Principle."

The emergence of modalities, such as the referenced cases of the Lydian mode, as an ordering principle in the across-voice process of development of a composition's performance (as distinct from successions of vertical chords), is an example of Leibniz's notion of that *dynamic* principle as Vernadsky and I have defined it: as distinct from, and opposed to a mechanical connection. This time we situate it within the domain of Classical artistic composition, rather than only physical science. In art, this has the same quality of significance as a universal principle, as the rule of the ontologically existent infinitesimal in Leibniz's catenary-cued universal principle of physical least-action, the principle which Leibniz expressed by his original discovery of that concept of natural logarithmic functions, later imitated, in somewhat castrated form, by

10. As I have often, on occasion, referred to this experience, the first time I experienced Furtwängler's conducting was in 1946, in hearing a recording of his directing of a Tchaikovsky performance. It was like a "Damascus Road" experience, in which I recognized that the effect I experienced, of the "transparency" of the performance, lay in a gripping cross-voice movement throughout the performance, to the effect of the relentlessness of a compelling sense of a seamless intellectual development underlying the heard music which is heard not with the ear, but with the mind.

the actively Leibniz-hating Leonhard Euler.<sup>11</sup>

In musical performance, this principle is expressed in the relations among a polyphonic passage in the unfolding of the performance in local intervals, expressed by what the unwitting member of the audience might view as seemingly very slight deviations, which that member mistakenly regards as like a chef's Romantic personal touch of seasoning added to a standard recipe. To the witting, they are associated with a special kind of *tension* which lends a sense of movement associated with what is actually the deeper meaning of the term "development." As I shall explain below, this quality of *tension* in Classical polyphony in music is associated with those Classical expressions of *irony* which define the ironical principle of movement in poetry and Classical tragedy.

The controlling influence over this subtlety, as expressed in an acceptable performance of a Classical work, is unity of effect in the performance taken as an individual unit, a unity spreading, seamlessly, from a breath prior to the first tone, to a breath after the last. (There may appear to be "seams" in the literal structure of the score, *but not in the idea which must underlie the performance of that score.*) One knows that this intention has been chosen correctly as that of the composer, when the effect of the performance is that of a seamless and energetic unfolding of a valid choice of a single, unifying, underlying idea, "driving" the performance from beginning to close, producing this, a single idea, rather than a collection of musical effects. Beethoven's *opera* 131, 132, and 133, are recommendable test-cases for showing this principle of composition and performance. Did the composition's performance "hang together"? "Did the composition as a whole move you, as by but a single, driving, truthful conception—in the sense of Riemann's representation of his relatively more advanced version of Dirichlet's Principle?"

It is of crucial importance that I emphasize here, that this conception is identical in all essentials with Riemann's notion of the application of what he references as Dirichlet's Principle, as I do in the case of my already referenced

"Vernadsky and Dirichlet's Principle."<sup>12</sup> One must hear the entire performance as a single, indivisible idea. This is accomplished by focussing on the relevant composer's intention to achieve a unity of effect in the process of development of the performance, such that the sensible performers and their audiences will hear the entire composition as a seamless garment, rather than a composite of separable parts of a mere mosaic, composed to produce the effect of a mere pattern, rather than an actual idea of principle.<sup>13</sup>

The genius specific of Beethoven's composition of such "late quartets" as his Opus 131, 132, and his *Grosse Fugue*, present a demonstration of that argument most clearly and emphatically; these are works of supreme genius precisely because they demonstrate the higher, dynamic principle of all Classical composition with such exquisitely intense purity of unity of effect. It is the same dynamic principle otherwise to be recognized as expressed by Leibniz's notion of his principle of universal physical least action, as an expression of what Riemann presented as his improved notion of what he termed "Dirichlet's Principle."

Clear ideas can not be distinguished as such without a rigorous regard for principle. On this account, the Classical chorus trained in Florentine *bel canto* tradition with register-shifts referenced to C=256, is necessary.<sup>14</sup> It is the slight adjustments in the quality of intonation needed to bring the focus upon the modalities expressed in forward motion, which are the singer's means for achieving the dynamic quality of unity of effect needed for a work such as the Mozart *Ave Verum Corpus*.

Consider the benefit such Classical musical compositions and their appropriate performance represent for the working physical scientist. To bridge the apparent difference this implies, shift attention slightly to the principle expressed by those modes of both plastic and non-plastic artistic composition which are to be recognized as strictly Classical in both composition and in terms of the modes of performance applicable to such compositions. The same principle expressed by the referenced Beethoven quartets is to be found underlying the principle of com-

---

11. The principal targets of Carl F. Gauss's attack on the incompetence of the empiricists D'Alembert, Euler, Lagrange, *et al.*, in Gauss's own 1799 doctoral dissertation on the subject of *The Fundamental Theorem of Algebra*, were each and all representations of a cult of Leibniz-haters which had been organized as a network of salons by a Paris-based Venetian, Descartes-admirer Abbé Antonio Conti (1677-1749). Since Conti believed that a French Descartes would not sell well in London of that time, Conti used a circle he organized in London to create a cult, directed by figures such as theologian Samuel Clarke, as controllers of the figure chosen to substitute for Descartes, the black-magic hobbyist Isaac Newton. Conti's network of salons, a network organized around Leibniz-hater Voltaire, became the vehicle of a Europe-wide cult of Isaac Newton, in which D'Alembert, Maupertuis, Euler, and Lagrange were leading figures.

---

12. The LaRouche Youth Movement has accepted the challenge of developing pedagogy which represents the Principle as Dirichlet presented it in the relevant lectures which his student Riemann attended in Berlin, and also as Riemann's corrected, higher conception of this in his own work on Abelian Functions later.

13. Wilhelm Furtwängler's recorded conducting of Franz Schubert's great C-Major Symphony, when compared with the work of his putative rivals of that time, provides an appropriate illustration of the point.

14. See *A Manual on the Rudiments of Tuning and Registration, Book I: Introduction and the Human Singing Voice*, ed. by John Sigerson and Kathy Wolfe (Washington, D.C.: Schiller Institute, 1992).

position and adequate performance of Classical poetry and tragedy.

## Irony: The Classical Principle in Art

Today, the word “idea” is popularly employed in a manner which is, intrinsically, functionally illiterate. The strictly Classical use of that term, “idea,” limits its use to conceptions of universal physical principle, or to Classical artistic conceptions produced in accord with that same standard of precise distinction. The prevalence of what is fairly termed “the factor of slop” in the prevailing standards of instruction and related practice, in both what is called physical science, especially in mathematics as such, and, worse, in defining principles of artistic composition, has had the effect of maintaining a state of affairs which has been usefully termed, as by Britain’s late C.P. Snow, a “two cultures” crisis in modern European civilization, a separation of science from art. The fault lies on both sides of the professions; the results are grave in their impact on education; often, the moral effects of this condition has been catastrophic. Here, I employ the term “idea” in its proper, strictest sense of meaning as applying to both domains.

That idea of “slop” is typified by the method of D’Alembert’s, Euler’s, and Lagrange’s attacks on Leibniz, as they were correctly attacked for such “slop” by Gauss’s 1799 paper on the subject of the Fundamental Theorem of Algebra. They asserted simply algebraic methods in a “hand-waving” sort of brushing-aside of the fact of an essential ontological difference between a mere algebra and a subject in physical geometry, such as the ontological, geometrical difference among a point, line, surface, solid, etc. These empiricists, and others of kindred spirit, use a reductionist’s notion of mechanics, as Euler and Lagrange did, as a substitute for actual scientific principle. In other words, they perpetrated a simple sort of intentional fraud, the same kind of fraud practiced by the followers of Rameau and Fux, relative to the work of Bach and his followers. Today, the same type of methodological fraud is pervasive, if, happily, not entirely so, in the domain of composition and performance of poetry and Classical drama.

Thus, the specific problem on which I ask you to focus your attention at this phase of the report, is the concept of Classical *irony*, as this is encountered as the essential principle of Classical poetry and drama. This kind of idea also appears as the concept of an efficient universal physical principle, and as this is expressed in the musical examples I have just referenced above.

Select four Shakespeare dramas chosen, on this occasion, for the purpose of illustrating that point: *Julius Caesar*; and three dramatizations locating action within a legendary society: *Lear*, *Macbeth*, and *Hamlet*. The first of

those societies is the truthful echo of the actual, morally depraved culture of Rome of that time in world history. The cultures of the latter three societies represented by Shakespeare, are also depraved and also frankly quite mad as well. It is *that quality of historical specificity* of the relevant culture, in each actual historical (Julius Caesar’s Rome), or legendary case.

With those words, we have now entered a domain densely permeated by Classical forms of *irony*.

The language on stage is from Shakespeare’s England, but that speech is used to convey an ancient culture which is not congruent with the use of the English prescribed by Shakespeare; for *Julius Caesar*, it must be the actual, depraved Roman soul, using the English language for revealing the character of its true self at the time and place of the referenced events.<sup>15</sup> *Irony!* The principle is the same emphasis on accurate historical specificity which Shakespeare sought to convey in his account of the reign and fall of the Venetian-Norman tyranny’s reign over the medieval history of England, this time applied to the historical case presented, and no other. *Irony!*

Incompetents such as the Romantic or Modernist, will stage these dramas as a costuming of action on stage which is not of the historic setting identified, but a poorly disguised reflection of contemporary English-speaking culture. Whereas, to underline the relevant, implied quality of contrast at issue here, it was pointed out to me that Schiller’s poem “The Cranes of Ibykus” was crafted by Schiller through a rather exhaustive pre-crafting involving Goethe, Wilhelm von Humboldt, and others, with the intent to convey the richly ironical feeling of the language and mood of actual Corinth of the living Ibykus’s actual time and place, but in Schiller’s own German. A richness of *irony!*

It is of crucial importance for the benefit of the audience, that faithful attention, such as Schiller gave to his composition of “The Cranes of Ibykus,” be given to the intended historical-specificity. This, evokes a sense of eeriness, *irony*, which the competent staging of any of those dramas will evoke.

As Schiller emphasizes, the man from the street should leave the theater as virtually a different person than had entered a few hours before. *Irony!* This effect is not, like the experience of some fundamentalist parson’s rant, some maudlin sort of edifying moral effect upon the audience. It is the effect on the citizen of looking over the shoulder of a history different than that of his own experience of life in his own time and place. *Irony!* “Why could they not see the rottenness of their culture? Could I

---

15. For reasons I develop a few paragraphs below, there is no fault in that use of English by either Shakespeare or the modern director.

**What is real is not that which a naive reading of sense-impressions suggests, but, rather, that, at best, that which is not directly known to sense-impressions has produced as a shadow cast upon the sensorium. That is the essence of irony!**

*The Crab Nebula, a paradox of modern astrophysics: the internal structure implies motion at speeds greater than that of light.*



FORS Team, 8.2-meter VLT, ESO

do something about a tragic error in the culture of my own society today? What kind of a fool I would be, if I could not look at my own culture as I could now see so clearly the insanity of that other culture presented to me by that play?" *Irony!* He is not such a fool that he would attempt to deduce a principle for his culture from the other culture on stage.

The citizen's passion should not be mustered with the intent to change the history of that culture which pranced on stage, or to adduce a moral recipe from it; he must develop relevant insight into the qualitatively different historical specificities of his own culture. Only a weird sort of fool of a man would portray himself, on stage, or in life, as experiencing the condition of pregnancy. *Irony!*

We each dwell in a part of the larger fabric of history as a whole, in these cases, European history; the Earth is not flat, nor is any significant interval of culture in history. The culture of any place and interval has specific, dynamic characteristics, within, and with respect to differences with any larger portion of history. It is those differences—*ironies!*—which are the appropriate subject of the playwright's and director's attentions. The competent playwright, as Friedrich Schiller prescribes, is primarily an historian of a special distinction. Any Classical drama must be a voyage of the mind of the audience to some specific time and place in history, as it were a visit to a country where one's own language is, *ironically*, not actu-

ally spoken, and where habits of social interaction are *ironically* different. It is a sense of history from the vantage-point of this *ironical* quality of conscious experience of changes of quality of composition among cultures, among societies, among successive generations of even the same society, such as the typical qualitative cultural conflict between "Baby Boomers" and young, university-age adults today, which is the included subject of the broad mission of the Classical drama in general.

This brings us to the next quality to be considered. Thus, whereas the Romantic or Existentialist sitting in the audience during the performance, imagines, in his or her simple-minded way, that he, or she, as a member of the audience is observing the behavior on stage, and is reacting to that which he, or she is witnessing: *On the contrary, the playwright, director, and actors are, ironically, observing the members of the audience, and drawing conclusions about the expected and actual performance by that audience, and also about themselves!* All is *irony!* I explain:

The orbit of the planets is not circular, but elliptical. *Irony!* Fermat demonstrated that the pathway of least action is not the shortest distance, but the pathway of the quickest time. *Irony!* Huyghens thought this pathway was defined by the cycloid; but Leibniz and Bernoulli demonstrated that it is the catenary-defined principle of the Leibniz calculus, the principle of universal least action. *Irony!*

All great playwrights, directors, and actors dealing with Classical artistry in drama and poetry have proceeded from nothing less than *a controlling intimation* of the essential immortality of the experienced, living human individual and his species.<sup>16</sup> *Irony!* The substance corresponding to even such a mere intimation has an ontological actuality corresponding to such examples as Bernhard Riemann's representation of the correct metaphysical apprehension of the notion of Dirichlet's Principle, as Riemann carries this beyond Dirichlet's own argument, in Riemann's work on Abelian functions: Abelian functions are the expression of, *literally, unbounded irony*, which is itself an ironical conception. On the correct use of the term "metaphysical," as I employ that term here, I refer the reader of these lines to the comparison provided in the essential argument which I supply as the kernel of my "Vernadsky and Dirichlet's Principle."

To repeat the core of that argument, I say the following here. In the scientifically correct use of the term *metaphysical*, science emphasizes the conditional validity of sense-experience, that it represents, at best, shadows of efficient reality, shadows which have been generated, as effects of the action of unsensed, but provably efficient principles upon the individual human being's sense-perceptual apparatus. Universal principles are never seen directly by the senses, but, at best, only the existence of their effects, as something undeniably efficient, but which, like the concepts of the mathematical physicists' complex domain, does not itself appear as an object of sense-perception.

What is real is not that which a naive reading of sense-impressions suggests, but, rather, that, at best, that which is not directly known to sense-impressions has produced as a shadow cast upon the sensorium. *That is the essence of irony! It is such irony which unites physical science and the practice of valid Classical artistic composition, as congruent features of human knowledge of man in the universe in which we exist.*

It is that principle of irony which is the true principle of all composition and performance of Classical art. It is that which unites all of the work of Leonardo da Vinci as a single enterprise.

To communicate that which is true, one must rely on the irony of the developmental process of constant change which merges the domains of the mortal and immortality into a single experience. That is the highest expression of Classical art. That is the indispensable function performed by Classical artistic composition and its performance.

16. On the record, even the English poet Wordsworth acknowledged the relevance of this topic, but without actually describing it efficiently.

## Life as Art: The Principle of Tragedy

So, in the work of Vernadsky, life exists, provably, as a universal principle, but, as I emphasized in the indicated location, life can not be located functionally within the relatively universal domain of abiotic processes. It acts on, and acts within the bounds of the abiotic domain, but life as such is not part of that domain, and is above it. Similarly, the Noösphere is defined by a principle of cognition which can not be located within the confines of the domain of biology as such, and is above it. References to such physically efficient principles as those, are the only sane use of the term "metaphysical," just as the Gauss-Riemann conception of the complex domain identifies the ontologically metaphysical actuality of all experienced physical processes in the universe.

This notion of physically efficient metaphysical existence, was already understood by such ancients as the Pythagoreans and Plato. It appears in Platonic and Christian theology, for example, as the notion of the immortality of an individual human personality, as a quality of the personality whose function within the Noösphere is bounded by the existence of the living person, but whose distinctive existence, as a distinct human personality, is located within the realm of a principle which does not experience biological death. Thus, in the work of Vernadsky and his relevant predecessors, *only life as such can produce life*, and *only the principle of individual cognition as such can produce cognition*.

Therefore, all truly sane persons, and societies, too, locate their primary sense of self-interest in the notion of immortality associated with the existence of human life within the Noösphere, if only as *an intimation of immortality*. The only rational use of the term "Classical" in European civilization today dates, to our best present knowledge, from such exponents of this persuasion as the Pythagoreans and Plato, and, implicitly, to their tracing of such conceptions to earlier developments within Egyptian civilization. All European Classical science and art are subjects of that view of the nature of the individual member of mankind in the universe.

Take Shakespeare's work, for example.

For the England of Christopher Marlowe and Shakespeare, since the relevant pack of Venetian scallywags—such as Zorzi ("Giorgi"), Cardinal Pole, Thomas Cromwell, *et al.*—had effected the judicial murder of Sir Thomas More, their modern England had taken on attributes of a horrid Venetian nightmare. The earlier liberation of England, led by Richmond (Henry VII), had launched an England which had been freed so from the long tyranny of the *ultramontane* forces of the Venetian-

Norman partnership, and had been a blessing: the experience of the modern sovereign commonwealth. This commonwealth of Sir Thomas More's time was now gravely endangered, as, again, later, during Shakespeare's time, menaced by the emergence of a New Party of Venice in a late-Sixteenth-century England becoming dominated, more and more, by the figure of Paolo Sarpi and such emerging prominent Sarpi agents of the early Seventeenth century as the depraved Sir Francis Bacon and Thomas Hobbes.

For such as Shakespeare's circle of followers of Sir Thomas More, *et al.*, there would have been no Richmond but for France's Louis XI, and no reign of Louis but for Jeanne d'Arc. That history reached back to deep layers of humanity, long before the evil which had been imperial Rome. Under the influence of such followers of Paolo Sarpi as Bacon, Hobbes, and John Locke, Shakespeare's plays were either banned, or mangled and virtually destroyed by their producers, until their legacy was rescued from a British intellectual sewer by the circles of such German founders of the late Eighteenth-century Classical insurgency of such admirers of Shakespeare's original work as Abraham Kästner, Kästner's student Gotthold Lessing, Moses Mendelssohn, Goethe, and Schiller.<sup>17</sup>

On the Classical stage, human history is immortal in that way, dwelling forever within a "simultaneity of eternity" as Raphael Sanzio portrays this in the Vatican Museum's *School of Athens*. It is on that stage in mankind's eternity, that the Classical drama situates both the play and its audience, just as the Aeschylus of *Prometheus Bound* situates Prometheus and mankind in the immortal struggle against the evil, implicitly satanic tyranny of the Olympian Zeus. Compare Shakespeare's treatment of Hamlet with a certain characteristic of Aeschylus's *Prometheus Bound*, and with the attempt by P.B. Shelley to reconstruct it.

The prevalent fault in ancient Greek tragedy, prior to Aeschylus's *Prometheus* trilogy and Plato's related protest against the tragedians generally, is the lack of even a pre-science of an *ironically posed shadow of a remedy for the*

*future society*, in the drama: Schiller's "Sublime." *Prometheus Bound* is an exception to this deficiency in Classical tragedy before Plato. In the accounts of the trilogy which have been supplied, Prometheus is freed from captivity and torment in the concluding, third part of that drama. Therein lies the awesome power arrayed against Zeus, a power which was already ironically implicit in the preceding *Prometheus Bound*.

In that instance, the remedy is found, not within the drama misread as the interpretation of a script. The solution lies in the mind of the audience, in that they are human, and are watching mankind's benefactor being tortured for reason of his defense of the right of human beings (of which the audience is, ironically, largely composed) to express their natural aptitude for discovering and employing beneficial universal principles. Those who remember Solon of Athens' letter to his decadent fellow-citizens of that earlier occasion, have the implied capacity to recognize that the persecuted Prometheus is their benefactor being persecuted on their own account. The drama, the *Prometheus Bound* portion of the trilogy, has Constitutional implications of a quality reflected in the founding of our U.S. republic. The section from Goethe's fragmentary *Grosskopta* in which the character Prometheus curses Zeus, is a relevant reference on this point.<sup>18</sup> Such irony is the secret of all the Classical poetry and drama, as composed and performed, still worthy of our attention today!

The Olympian myth expresses a condition of society in which a reigning oligarchy has reduced the conditions of life of the majority of humanity to those of wild, or tamed human cattle. Such cattle are forbidden to employ, or even to imagine the discovery of universal physical principles, such as what is portrayed in the play as the use of fire. Their knowledge of means by which the human condition of the generality of the people must be improved, is forbidden. This is called, euphemistically, the "traditional culture" prescribed for human cattle; therefore, the killing of the human slave who has acquired literacy, that done by the hand of the beast which writes the laws.

---

17. Abraham Kästner (1719-1800) was a leading mathematician of Eighteenth-century Germany, a principal teacher and later collaborator of Gotthold Lessing, one of the two principal teachers of Carl F. Gauss, with E.A.W. Zimmerman, a one-time host of Benjamin Franklin, and a key part of the circle which brought the anti-Locke influence of Leibniz's *New Essays on Human Understanding* into the leading position it occupies in the crafting of the 1776 U.S. Declaration of Independence. Kästner played a key role in the revival of the actual work of Shakespeare in and from Germany. However, after Carl F. Gauss's 1799 doctoral dissertation, attacking the hoaxes of D'Alembert, Euler, and Lagrange, the

empiricist school of Gauss and Riemann's Nineteenth-century and later adversaries, has sought to defame Kästner, and send his memory into obscurity. It was the launching of the Eighteenth-century German Classic by these circles, which brought the Classical legacy of Shakespeare back into that English-speaking part of the world associated with Benjamin Franklin and Percy B. Shelley. *Irony!*

18. This was set as a song by Hugo Wolf. The Hugo Wolf Society's recorded performance by the famous bass and cantor Friedrich Schorr, is a notable reference—in spite of my objections to much of Wolf's work and critical opinions otherwise.



The Earth is not flat, nor is any significant interval of culture in history. The culture of any place and interval has specific, dynamic characteristics, within, and with respect to differences with any larger portion of history. It is those differences—*ironies!*—which are the appropriate subject of the playwright's and director's attentions.

Scene from Shakespeare's "Julius Caesar": Mark Antony addresses the Roman mob.



The Granger Collection, New York

To follow Shakespeare's work properly, we must take this principle of that Aeschylus play into account: in *Hamlet*, for example. As Shakespeare puts the point in the character Horatio's aside to the audience, in the closing scene of the play, we must learn the lesson of the preceding events which have occurred, not in England, but on stage, lest we repeat their equal in the future. This is not said to the Scandinavian population of the drama, but, rather, to the English audience present at the performance of the play. The playing of the play itself is, on that occasion, the triumph of the author, players, and audience, over the evil which is Hamlet's rotten state of Denmark. There is no "happy ending" within that drama itself, but, access to a happy outcome for some present, or future audience which is adequately inspired by the irony of the drama they have experienced.

Thus, in both Aeschylus's *Prometheus*, or the dramas of the matured Shakespeare, Lessing, and Schiller, and the best work of Goethe, the sheer awfulness of a terrible culture is used as a springboard for foreseeing what Schiller defines as the principle of *the Sublime*. The individual person must be greater than his, or her personal destiny. Aeschylus's *Prometheus* typifies that issue, as did both the real-life Jeanne d'Arc and Schiller's truthful presentation of her on stage. All Classical European drama is subject to that standard for defining its purpose and its essence.

There is no mortal "happy ending" within the real-life

drama of Jeanne d'Arc as an individual; there is her actual immortality, in the self-liberation from Norman tyranny of a France inspired by her mission. She has died, as all men and women will die by one means or another; but, she has achieved immortality, *ironically*, through the manner in which she dealt with the peril which overtook her mortal existence.

The case of Shakespeare's *Richard III* brings the issue of the real-life Jeanne d'Arc into sharp focus, as Schiller does with his play.

Despite the Classical conception of man expressed within the best moments of ancient Greek culture, such as the letter of Solon of Athens, or the doctrines of immortality and *agapē* presented by Plato, the condition of the people generally was their subjugation to a state of relative bestiality, as virtually human cattle herded by oligarchies like that of the mythical Gods of Olympus. The moral degeneration of Athens, by forms of reductionist philosophy verging from the Eleatics and others into Sophistry, the rise of the evil which was the Roman Empire, the Byzantine empire, and the *ultramontane* tyranny managed by the alliance of Venice's financier oligarchy and the Norman chivalry, present us a long history of anguish, an extended tragedy. Finally, in the Fifteenth-century Renaissance, a new form of society was established on the basis of the principle of *agapē*: the commonwealths of Louis XI's France and Henry VII's England, a new condition of mankind in modern Europe, a better condition

spawned by the great Renaissance of that century.

True art addresses nothing less than subjects of kindred grandeur of spiritual capacity for good, or, failing that, for evil. Shakespeare's *Richard III* must be seen, with Richmond's virtual slaying of the old dragon of Norman chivalry, as the liberation of mankind from an ancient great evil, as the justification of the suffering of the Christian martyrs under Roman imperial oppression, from Nero to Diocletian, and as the horror which the partnership of Venetian financier oligarchy and Norman chivalry had produced as the virtually genocidal New Dark Age of Europe's Fourteenth century.

From great Classical tragedy the member of the audience obtains nothing so much as an intimation of immortality, the immortality of the actual Jeanne d'Arc whom Schiller brings to life, by aid of Classical dramatic devices, on the stage. Or, the real-life meaning of the mission of the Rev. Martin Luther King. The object to be grasped is the immortal meaning of one's own brief, mortal existence. The question to be posed is, "What shall I do with this mortal life which will fulfill the mission of this brief mortal existence?" That is the ironical difference between human life and the awful littleness of soul expressed in Lord Chesterfield's famous collection of letters, or the misreading of Classical drama which becomes a collection of relatively petty moralizing in the Romantic's or existentialist's smothering of the presentation of a Classical drama or poetry.

The meaning of the mortal individual human life is located in the future of society. "What, dear fellow, might be the immortal purpose for which you are living as a mortal being today?" The sense of Classical tragedy impels us to hear the anguish of the past, its unrealized achievements, and to discover, if we are able to do so, the means for nourishing an outcome which the past has consigned to realization in either our present, or our future. Serious citizens think several generations, or even more, ahead. They do so not by indulging in wild fantasies, but in selecting some cornerstones to be laid today, which are a necessary step toward something of importance to humanity to be realized in the future. So, as an economist of my years, I make no policy which does not look forward to a world of today's young adults, a world of their experience a half-century—two generations—yet to come.

All great art is great precisely to the degree it expresses that kind of intention underlying the relevant action of the artist. Such is the nature, purpose, and required quality of performance of Classical tragedy and poetry. All serious Classical art, and its production, are, like true physical science, the process of building the better future in which our descendants will live. True science, like true art, has

no more compelling commitment than this. So, Classical drama and poetry must be understood, and produced.

In the immortality of human souls, all find justice, the good and the evil alike, and the cowardly and merely useless, too. Such is the nature of competent science.

## 2. Economy As Humanism

---

A foolish economist measures the performance of an economy in the financial, or monetary, or, much less foolishly, the physical wealth enjoyed by either some, or all of the members of that society. The competent economist measures the wealth of the economy in the degree of self-improvement of the quality of the members of society as human. Making the same point more bluntly, it were said that the economic mission of society is to make the nation's people better than they are today. This is to be done through means employing the process of developing the people to higher levels of power in and over nature *per capita*. Or, we might better say, "The greatest wealth which the generation of the deceased has bequeathed to its heirs, is a society of a better quality of living people."

The opposing, popular, but wicked point of view of most contemporary courses of instruction in economics, measures wealth as Adam Smith did in an ugly, relevant passage within his notorious 1759 *Theory of the Moral Sentiments*, which I have quoted on several occasions:

The administration of the great system of the universe . . . the care of the universal happiness of all rational and sensible beings, is the business of God and not of man. To man is allotted a much humbler department, but one more suitable to the weakness of his powers, and to the narrowness of his comprehension; the care of his family, his friends, his country. . . . But, though we are . . . endowed with a very strong desire of those ends, it has been intrusted to the slow and uncertain determinations of our reason to find out the proper means of bringing them about. *Nature has directed us to the greater part of these by original and immediate instincts. Hunger, thirst, the passion which unites the two sexes, the love of pleasure, and the dread of pain, prompt us to apply these means for their own sake, and without any consideration of their tendency to those beneficent ends which the great Director of nature intended to produce by them.*<sup>19</sup>

---

19. Cf. Lyndon H. LaRouche, Jr., with David P. Goldman *et al.*, *The Ugly Truth About Milton Friedman* (New York: New Benjamin Franklin House, 1980), p. 107. Emphasis added here by LaRouche.

It was this book by Smith which should be recognized by relevant scholars and economists as a significant part of the background for Lord Shelburne's 1763 assignment of the same Adam Smith, to undertake tasks of subversive operations against both France and the English colonies in North America. In carrying out that assigned mission, Smith followed faithfully the doctrine of promotion of private vices of the pro-Satanic Bernard Mandeville of *The Fable of the Bees* notoriety. Smith generously plagiarized the Physiocrats Dr. François Quesnay and Turgot in producing his 1776 attack, known by the short title of *The Wealth of Nations*, on the founding of the United States of America.

By virtue of breeding, the East India Company's Shelburne preferred the methods of the Venetian stiletto, to the costlier enterprise of frontal bayonet charges. Thus, this was the same Lord Shelburne who used as a stiletto his notorious Martinist freemasonic order associated with the circles of Voltaire, of such as Jacques Necker, the Duke of Orléans, Count Cagliostro, Casanova, *et al.*, which conducted the series of operations used to destabilize and overthrow the French government, through stunts such as the affair of the Queen's Necklace. It was this same Martinist stiletto which used Shelburne's British Foreign Office of his dirty-operations specialist Jeremy Bentham to launch the terrorist activities of the London-trained British agents Danton and Marat, and later Robespierre.

That was the same Martinist Order, under the leadership of that Count Joseph de Maistre who crafted the personality designed for, and adopted by Napoleon Bonaparte for the latter's transformation from a Robespierre asset into the great monster whose wars, by 1815, had created a situation of subsequently ricocheting effects, from which continental Europe has never fully recovered, to the present day. Indeed, Joseph de Maistre's design for what became known later as the Napoleonic imperial model used under the rubric of *Synarchism*, was the basis for the launching and continuing deployment of the European financier-created model of Mussolini and Hitler, including the de Maistre-prompted persecution and mass-murder of Jews by the Nazi dictatorships during the 1922-1945 post-Versailles Treaty interval.

The net result of that brutish ideology represented by Shelburne's Adam Smith, has been the British-monarchy-sponsored myths of *both* capitalism and Marx's socialism.

The U.S. Constitutional system was never either a capitalist or socialist "economic model." It was only to the degree that European nations, such as Bismarck's Germany and Alexander II's Russia, adopted the counsel of American System economist Henry C. Carey, that

continental Europe has rivalled the United States in the field of physical economy. It was always the American System of political-economy which guided President Franklin Roosevelt's transformation of an economy wrecked under Andrew Mellon-controlled Presidents Coolidge and Hoover, into the most powerful economy the world had ever seen, the same economy successfully ruined during the past three decades under policies more radically destructive than anything experienced under Mellon and Hoover.

In contrast to contemporary European constitutions and systems, *the actual form of society which the U.S. Declaration of Independence and Federal Constitution, with its crucial Preamble, define the U.S. economy to be, is neither capitalism nor socialism, but what U.S. Treasury Secretary Alexander Hamilton, among others, defined as the American System of political-economy.* What the British system, and the Karl Marx it trained, defined as "capitalism," was the British imperial form of Anglo-Dutch, Venetian-style *ultramontane* rule by a financier oligarchy. This was the system established by the victory of the Anglo-Dutch financier oligarchy, centered in the power obtained by the British East India Company through the February 1763 Treaty of Paris, which concluded the preceding, mutually ruinous "Seven Years War" among the powers of continental Europe.<sup>20</sup> From 1848 on, the power of the old feudal systems of Europe, such as those of the decadent Habsburgs, were largely absorbed in what became, increasingly, the appendages of the Anglo-Dutch Liberal monarchical system.<sup>21</sup> The power in this imperial system was located in that financier oligarchy which became known as the *Synarchist International* of the Twentieth century, the same Synarchist International whose cabal of private bankers gave us Mussolini, Hitler, and World War II.

The European system, which the credulous of the world have accepted as what they describe as "the capitalist system," is, in fact, usually the system of tyrannical rule which the private financier-oligarchical syndicates of Europe and elsewhere have exerted as a power placed legally above the authority of governments, through arrangements often described today as "independent central-banking systems." The present European Central Bank is a version of this. It was that arrangement, consolidated during the Versailles Treaty proceedings following

---

20. The precedent for the British imperial monarchy's orchestration, under Prince of Wales and later King Edward VII, of the mutual ruin of continental Europe through World War I.

21. Thus, the former feudalistic aristocracy of Europe and beyond was chiefly absorbed into the role of subordinates, even mere lackeys, of the "bourgeois" monarchies of Britain and The Netherlands.

**To communicate that which is true, one must rely on the irony of the developmental process of constant change which merges the domains of the mortal and immortality into a single experience. That is the highest expression of Classical art.**



*The legendary Amadeus Quartet in performance.*

World War I, which gave the world the Bank of England's one-time choice Adolf Hitler and all the evil which he came to represent.<sup>22</sup> It is that same cabal, in its present form, which has brought the world now into a collapse far more menacing than that of 1929-1931, to the verge of an intrinsically bankrupt system of "globalization" which would lead the planet as a whole into a prolonged new Dark Age.

There have been serious attempts at establishing Presidential systems in Europe consistent with the U.S. model, as the attempts of de Gaulle under the Fifth Republic attest. However, as soon as the superior authority of some "independent central banking" system as a superior national, or international authority, is usually affirmed, the sovereignty of the nation becomes merely conditional upon the continued pleasure of the true ruling power, the reigning financier oligarchy.

The relevant point of formal confusion in opinions

22. The chief instrument coordinating Hitler's rise to power was the Bank of England's Montagu Norman, whose most notable agent in this matter was banker Hjalmar Schacht. It was the German-Soviet negotiations leading toward an initial Nazi attack westward, rather than eastward, which spun some among the relevant financier circles which had brought Mussolini and Hitler into power, into a temporary commitment to destroy Hitler, before returning to deploy on behalf of fascist-like perspectives as soon as President Franklin Roosevelt was dead.

concerning the comparison of the American System to its usual European rivals, has been the fact that the American System does use the notion of price, and profit on sales of priced goods, as the medium within which private entrepreneurship functions. The difference in principle becomes clear once we simply put aside the notion of capitalism as the British system defines it, and replace that with the American System of political-economy. This difference is blurred only to the degree that American practice is corrupted to significant degree by the influence of the Europe-designed international financial-oligarchical power.

The essential difference, especially so when the discussion of economy is situated within the framework of culture as treated in the preceding section of this report, is that the British system is essentially, as Germany's Chancellor has recently observed, an intrinsically *amoral* system, based in fact upon the supremacy of financial usury<sup>23</sup>; whereas the American System of political-econo-

23. The principle of usury has been defended against the Preamble of the U.S. Federal Constitution among some U.S. circles such as Associate Justice Antonin Scalia, defended as the same Lockean doctrine of "shareholder value" which was banned by the Declaration of Independence and Preamble of the Federal Constitution, but which was the argument made by the advocates of chattel slavery prior to 1861-1865.

my is premised upon pervasive, controlling universal types of moral considerations, upheld by those Germans and other Europeans who share belief in the higher authority of our own Constitutional principle of promotion of the general welfare, which Plato and the Christian Apostle Paul defined as *agapē*. These are the considerations implied in the opening paragraph of this present chapter.

## Modern Society

The clear dividing-line between medieval and modern European civilization is the impact of the process associated with the Fifteenth century's great ecumenical Council of Florence. The U.S. Federal Constitution of 1789 is the heir of the revolution in principles of government established by that Council. The most typical of the writings defining the functional meaning of that distinction, are two works of (Cardinal) Nicolaus of Cusa: his *Concordantia Catholica*, superseding Dante Alighieri's *De Monarchia* as a definition of the founding of the modern sovereign form of nation-state republic; and his launching of modern experimental science with a series of works beginning with his *De Docta Ignorantia*, and including his proposal for what became Christopher Columbus's voyages of discovery to North and Central America.

Admittedly, this Council did not establish a prescribed form of the modern state, but, rather, specified the ecumenical principles already implicit in Christianity under which the organization of peoples among sovereign states might be arranged. However, the results of the findings by the Council were soon realized as the first modern European sovereign nation-states committed to the principle of *agapē*.

The included outcome of these proposed reforms was the founding of the form of modern nation-state known as the *commonwealth*, which was first established in Louis XI's France, and then Henry VII's England. This notion of the principle of the commonwealth was affirmed in the first provision of the agreement to end religious warfare with which the 1648 Treaty of Westphalia opens, as presented in a more perfect way in the 1776 U.S. Declaration of Independence and 1789 Federal Constitution. The concept of "promote the general welfare," as an integral feature of the supreme principle of Constitutional law in the Preamble of the Constitution, is an expression of the qualitative distinction, on principle, between the European cultures' forms of feudal and modern society.

To assess the history of modern European civilization since those modern developments, we must fairly say that

Cardinal Nicolaus of Cusa's prophetic perspective for reaching out from Europe through voyages across the Atlantic and to Asian destinations, became a long-ranging policy, as by Christopher Columbus and Sir Thomas More's England, to establish allies for these policies of the great Council in more distant regions of the planet. The combined effect of the efforts in this direction, resulted in the establishment of a system of sovereign nation-states in the Americas, including the emergence of the U.S.A. as the first modern nation-state with a refined design expressing the best knowledge of all known parts of European civilization up to that time.

The U.S.A. was built by Europeans. As the case of the founding and early, pre-1688 development of the Massachusetts Bay Colony attests, the U.S.A. was not the outcome of a blind flight of refugees from Europe, although many did come as refugees. We were built, as the case of the Seventeenth-century Massachusetts Bay Colony attests, to establish on our shores a kind of republic which could not be created within Europe under the conditions of the efforts of the European financiers and other oligarchs to crush the achievements of the Fifteenth-century Renaissance with the weapon of religious warfare.

With the British Foreign Office's orchestration of what became known as the Martinist Order's French Revolutions of 1789-1815, we knew, as the policies of Secretary of State John Quincy Adams attest to this, that we could not survive as a nation, in face of threats of our destruction from locations such as London's and Metternich's Europe, unless we built our republic to a level of sufficient strength to defend itself against these bloody adversaries. To that end, Adams virtually created a functioning form of our Department of State, with its presently continuing tradition of a system of well-informed, thinking historians, and coupled this effort with clearly defined territorial objectives. We defined the U.S.A. thus as a continental power, a sovereign republic between its intended permanent northern and southern borders and from the Atlantic to the Pacific oceans. With President Lincoln's victory against the London-orchestrated pro-slavery revolt of 1861-1865, we became a powerful nation by assimilating floods of then chiefly European immigrants to settle and develop the territory of our republic.

To the degree we afforded these immigrants the opportunities to freely develop their cultural and productive potentials, these immigrants contributed to the U.S.A. what they would not have been permitted to accomplish in Europe. Thus, through policies typified by those of Presidents Lincoln and Franklin Roosevelt, the U.S.A. became the first true modern European republic,

a republic premised upon a Constitution rooted in a distillation of the greatest achievements produced by European civilization up to that time.

Once we had achieved that much, President Franklin Roosevelt pointed us toward a still broader objective, of extending the benefits of what we had accomplished thus far, to not only the American republics beyond our borders, but to establish a concordant relationship with the existing or emerging nations of Eurasia, Africa, Australia, and New Zealand. That intention was largely aborted under that President's successor, but it remains the proper long-range strategic outlook for the U.S.A. today.

Now, that much said of modern political history as background, proceed to the principal subject of this chapter of the report. Now, go directly to the point of the paragraph with which I opened this chapter.

I wrote: "... The competent economist measures the wealth of the economy in the degree of self-improvement of the quality of the members of society as human. . . . [W]e might say, 'The greatest wealth which the generation of the deceased has bequeathed to its heirs, is a society of a better quality of living people.'" With that, we turn to a matter in which the principle of irony is carried to a higher, but already implied form.

*Since mankind is a higher quality of existence than life itself otherwise, what, we might ask, is the natural self-interest of humanity, beyond the reach of mere biology as such? What, consequently, is the natural self-interest of the human individual? Must that natural self-interest not be an expression of that which sets the existence of the human individual apart from, as above the mere biological existence of the individual and his, or her species?*

Focus upon a finer point subsumed within that argument. *Since this distinction of the human species is located, in action, only in those creative-mental powers which exist only as the sovereign activity of the individual human mind, what is the universal purpose for the existence of that individual?*

*Since the individual expresses this unique quality, associated with Vernadsky's physical-scientific definition of the existence of the Noösphere, the only immortal purpose of human existence is the expression of that specific kind of individual sovereignty.*

However, this sovereign function of the individual is not circumscribed by his or her individual creations; it includes the maintaining of the immortality of that same quality expressed by others. This means, the responsibility of the living individual to absorb, and thus preserve the discoveries of principle by others, discoveries of principle to be embodied in the knowledgeable practice of future generations.

This also means the responsibility for nurturing the

physical preconditions for practice of such knowledge by present and future society as a whole.

The notion of man as a sovereign immortal being beyond his mere biological form, is defined thus. *That is the historically defined location of all human existence.*

Do they teach actual history, so, in your children's schools? If not, can you honestly say that your child is really being educated as a human being, rather than a human caricature of someone's pet puppy? Are you really qualified to provide your child the kind of home-schooling in history, and the history of science, required of a true human being, education for immortality? Is the child's public education much better than that? *Is that child undergoing the experience of actually discovering those ideas which have the distinctly human quality of irony to which I have referred in the preceding chapter here?*

Look at the set of questions implied by arguments of that type from the vantage-point of our society's past and present physical economy.

## Modern Economy

We may regard the evidence of the history of mankind's physical economies in two alternate ways. One, we may think of modern living mankind in terms of his or her viewing an accumulation of artifacts left as fossils of a quality specific to the Noösphere. Or, we may change to different point of view, to a three-part picture: (1) physical fossils of the Noösphere as such; (2) intellectual fossils passed down as an accumulation of surviving knowledge; and (3) new discoveries of principles of Classical art and science as I have attacked this problem in the preceding chapter of this report. Looking at modern economy in the first way, is consistent with the currently more popular outlook on economy; looking at modern economy in the corrected, second way, in which we consider the society's acquired knowledge of physical principles, to date, as a higher kind of fossil, is the only properly acceptable way of thinking, the kind of thinking typified by modern thinkers such as Kepler, Leibniz, and Riemann, which should be considered acceptable to the principled humanist.

The policies associated with today's practice of so-called "globalization," have an established record as the intentional destruction of civilization, the intentional lowering of the standard of living of the human being, from the present level of more than six billions population, to return to a level of substantially less than one billion, which was typical of periods prior to the rise of modern European civilization. Part of this genocidal implication of "globalization" is the loss of physical improvements of the type of basic economic infrastruc-

**The meaning of the mortal individual human life is located in the future of society. The sense of Classical tragedy impels us to hear the anguish of the past, its unrealized achievements, and to discover, if we are able to do so, the means for nourishing an outcome which the past has consigned to realization in either our present, or our future.**



*Street children, Brazil, 1986.*

UNICEF/Claudio Edinger

ture. Part is the loss of the social-intellectual infrastructure which was built up under modern European civilization as a legacy of such earlier sources as the Classical Greek heritage of the Pythagoreans, Solon of Athens, and Plato. The third, and most crucial loss, is the loss of morality typified by the neo-Malthusian ideologies associated with the impact of the U.S.-based Congress for Cultural Freedom.<sup>24</sup> The very idea of progress, on which all of the achievements of European civilization to date have depended, the will to be actually human, has been subverted with already disastrous effects, even globally.

Consider the effect of a shift in point of view of humanity today, from the two-point standard of merely physical fossils as such, and man, to the three-point standard of reference, of physical fossils, and intellectual fossils in the form of both discoveries of universal physical principle and of Classical artistry, both in relationship to the living, creatively thinking individual. Think of man existing within a simultaneity of eternity, in which the past is continuing to act on the present, to thus produce the future. *The most significant expression of the impact of the past upon the present and future, is the*

*impact of the present generation's experiencing past discoveries in universal physical principle and in Classical artistic composition, as the way in which the future generations are produced.*

The latter action, within a simultaneity of eternity so defined, is the true determinant of value, *as a process of becoming, rather than a completed effect of the present moment to date.*

This is the point of entry into a domain of the greatest irony of them all, that we are being acted upon, and acting efficiently on the future in this way. This is the irony of acting now to become better than we are now, but, while, at the same time, acting through the improvement of infrastructure, of technology of production, and through Classical artistic composition, to act efficiently upon the future of the universe, even long after we are mortally dead. This is the true standard by which the measurements of the economists are to be measured, the standard of producing more powerful human beings in a universe better suited to the habitation of such persons.

So, finally, Classical science and Classical art represent the process of production of improved human beings, beings of increasing moral, as much as physical power, in and over the parts of the universe which our species inhabits. To become truly human, we must learn to think, thus, *ironically.*

24. Better named, since existentialist 1968, as the "Congress for Cultural Fornication."



Breaking the axioms of today's culture—with Classical music! LYM members sing and organize (clockwise from top right): Performing Bach motet "Jesu, meine Freude," Lyndon LaRouche international webcast, Washington, D.C., January 2005; organizing at the Democratic National Convention, Boston, Mass., July 2004; street rally, Washington, D.C., June 2005; chorus practice, East Coast cadre school, Reading, Pa., May 2004; African-American Spirituals Conference, Lansing, Mich., February 2005; "the Metro and the streets are ours!," Democratic National Convention, July 2004 (two photos); cadre school, January 2004; street rally, Aachen, Germany, March 2005.



# Music, Politics, and J.S. Bach's 'Jesu, meine Freude'

*A free-wheeling discussion with Schiller Institute  
chorus director John Sigerson and members of  
the LaRouche Youth Movement*

*On July 2, 2005, Schiller Institute chorus director John Sigerson and LYM members Jenny Kreingold, Megan Beets, and MyHoa Steger, all of whom are involved in leading the LaRouche Youth Movement music work, appeared on the Internet radio program, "The LaRouche Show." The broadcast was hosted by Harley Schlanger, Lyndon LaRouche's Western States spokesperson. Before introducing his guests, Schlanger began with a review of the week's strategic developments. "The LaRouche Show" airs weekly on Saturdays from 3 to 4 p.m. (Eastern time).*

**Harley Schlanger:** Some of our listeners might wonder, with the hot, breaking developments I just presented, why we are devoting today's LaRouche Show to a discussion of Classical music. Joining me as my guest today will be John Sigerson, from our studio in Leesburg, Virginia. John has worked for many years with Lyndon LaRouche on reviving the Classical tradition, in choral music in particular, which has been under fierce attack for centuries, and has nearly been lost to us. And part of what John has been doing, with some collaborators in Leesburg, is to revive this tradition.

Also on the show with us today is a panel of LaRouche Youth Movement members, who have been involved in a special project launched by LaRouche, to do work with Johann Sebastian Bach's motet *Jesu, meine Freude*. These include Jenny Kreingold and Megan Beets from Boston, and MyHoa Steger is with me in the Los Angeles office.

John, welcome to the LaRouche Show.

**John Sigerson:** Hi!

**Schlanger:** John, in a series of recent articles, published in *Executive Intelligence Review*—and by the way, I should note that you are the managing editor of *EIR* in addition to the other hats you wear . . .

**Sigerson:** Yes, I manage.

**Schlanger:** . . . Lyndon LaRouche has written extensively about his lifelong effort to revive the method of communicating ideas that we associate with the great Classical composers, in particular Bach, Mozart, and Beethoven. Several weeks ago, we had Bruce Director on the show as a guest to discuss LaRouche's article "Vernadsky and Dirichlet's Principle."\* And then, in an article that came out in this week's *EIR*, called "Man's Original Creations,"\*\* Lyn wrote about your work with the LaRouche Youth Movement chorus on the *Jesu, meine Freude*, as a means of expanding insights into Bach's intentions, as a crucial case-study in mastering these principles of creativity in art.

John, what is it that people can discover by rigorous work of the sort that you've undertaken, and what dis-

---

\* Lyndon H. LaRouche, Jr., "The Noetic Principle: Vernadsky and Dirichlet's Principle," *Executive Intelligence Review*, June 3, 2005 (Vol. 32, No. 22).

\*\* See page 12, this issue.

coveries have you made in this process?

**Sigerson:** Well, it's been a long process. I've worked with Lyn for well over 30 years now, on these matters, and struggled with these questions of— actually, all the way back to when I first started working with LaRouche. My preoccupation was the relationship between music and culture, and anything else having to do with the real world, since I grew up in the counterculture, where I was inundated with the argument that music had absolutely nothing to do with the real world, that this was your private fantasy life.

But I knew, and had a sense, that it was something more. And over the years, what LaRouche has been talking about, in terms of the unity, the same ideas being applicable in great Classical music and in the principles according to which a healthy economy must be run—this became clearer.

It all has to do, though, with the fundamental idea that LaRouche has emphasized, really, ever since he began teaching his classes to young people back in the 1960's: which is, that your fundamental measure of truth has to be, and really, the only fundamental measure of something that is truth, or truthful, has to be, something related to the increase of mankind's potential. At that point he talked about the "relative potential population-density."

**Schlanger:** John, this is not an abstract concept, either, this idea of increasing the power of man. It is something which is measurable through this idea of potential relative population-density.

**Sigerson:** Precisely. And you have to keep in mind, that what we're talking about here, is this case of *potential*. That is, something that increases the *power* of mankind over the Biosphere—to use the Vernadskian term for that. The power of the "Noösphere" over the Biosphere. And, when you're talking about music, LaRouche's latest discussions of the Vernadsky principle in the recent article really helps clarify it. Because, when you're dealing with scientific work, creative scientific work, you're dealing with the questions relating to the question of the Noösphere's action on the Biosphere.

When you're dealing with musical work, it's really the same principles involved. But, what you're dealing with here is the operations of the Noösphere, *on the Noösphere*. That is, you're actually increasing the potential, then, for us to be able to make changes throughout the universe, make discoveries throughout the universe.

**Schlanger:** John, there are some people listening, who probably don't know exactly what you mean by the concept "Noösphere." Why don't you just fill them in on that?

**Sigerson:** Right. Vernadsky has an idea, a concept of three different domains of existence: The abiotic, that is the dead things; the biotic, things that are living; and then, on top of that you have the noetic principle, which is the principle of mental or human cognitive action. And those three have a relationship to each other, but they're guided by quite different principles, the highest principle being that of the Noösphere. And Vernadsky makes the argument that increasingly over the history of the development of the Solar System, the Noösphere—what you might call, or what some philosophers called, the "metaphysical" realm—has come increasingly to predominate over the entire Solar System, and potentially and implicitly, over further parts of our universe as well.

So, the Noösphere is the sum—not just the sum, but the unity—of all mental creative activity which is based on *valid* principles, valid principles of the way that the universe works; and also valid *discoveries* of those principles, in the sovereign individual minds of individual human beings.

**Schlanger:** Now, before we listen to the opening of the Bach piece, just to follow that point up, there are many people who still argue—even people who are relatively intelligent—who argue that, "Well, music is a matter of taste. How can you say there's truth or knowable principles in music?" How do you answer those people?

**Sigerson:** Well, it largely revolves around your conception of what music is. For instance, if you had a piece of the kind of background music you hear on the television all the time, and so forth, you could say, "Yes, that indeed is totally arbitrary." So, it really revolves around what you're talking about, when you're talking about real music.

What we're talking about with music, is Classical music based on Classical principles of art. These are the same principles that govern the discovery of physical principles. You see, people have an odd idea about what a principle is. They think that a principle—like when you think about a principle in science, you think about it as some kind of a formula, right? You plug it in, and somehow, something works. Well, that's really not what a principle is, even in physical science. A principle is a discovery of an ordering process. For instance, you hear the term "technology" and you see a machine. Well, what is the "technology" of that machine? Is it the individual parts of that machine? Obviously not. Leibniz makes this point, that what you're looking at, is the organization of that machine, the internal organization of that machine, which makes it do something that the individual parts couldn't possibly do.

Now, can you touch the machine? That's an interesting question. Because the machine itself, is that *concept*, is

that grasping of the principle governing the way that machine is put together. It's not the physical thing itself.

**Schlanger:** Here's the argument someone would say: Well, you can touch a machine, but you can't touch musical notes.

**Sigerson:** I don't quite get your . . .

**Schlanger:** Well, people would say: There's something "tangible" in science, but when you're talking about truthfulness in music . . .

**Sigerson:** Well, what I'm saying is, is that the essence of the machine is that which you can *not* touch. And it's precisely that way with the essence of something that's living, and that's precisely the essence of something which is an idea itself. This goes all the way back to Plato's argument about the question of "form" being a higher level of reality than material.

And that's precisely what we've got in music, because what we're dealing with in music are "forms of forms." That is, the form of organization of human thought. And, the way that a piece of music is *composed*, or put together, if it's a great Classical piece of music, represents a discovery of a new way of actually composing and organizing thoughts—the realm of thought—in a way that increases the potential of mankind to make a potentially infinite number of other types of discoveries.

**Schlanger:** Well, why don't we get a concrete example of that by listening to the opening of the *Jesu, meine Freude*, and the idea that was there from Bach, which we'll discuss after we hear this; and then, how you worked with the chorus. Then we'll hear from some of the people in the Boston chorus.

**Sigerson:** Sure [plays opening of Boston LYM chorus singing *Jesu, meine Freude*].\*

**Schlanger:** John, why don't you give us a little summary of what we just heard.

**Sigerson:** That's the opening chorale of Bach's motet, *Jesu, meine Freude*. "*Jesu, meine Freude*" meaning "Jesus, my joy," which was a chorale that went back before Bach's day—it was almost, you might call it a "popular tune" at the time. And this motet has many different sections, and what is remarkable about it is, it holds together probably more than any piece preceding it, in terms of something people had composed earlier. It holds together as a unit idea, better than any other piece that I can think of.

\* Audio of musical examples presented in this article can be heard on the Schiller Institute website at [http://www.schillerinstitute.org/fid\\_02-06/2005/053\\_LaR\\_show\\_music.html](http://www.schillerinstitute.org/fid_02-06/2005/053_LaR_show_music.html)

What I wanted to just point out, in the opening, is, that the piece, although it might not be obvious to you when you listen to it at first, the piece, even the opening, is highly ironical. To be specific: In the very opening, you have the "*Jesu, meine Freude*," which is, yes, you have a melody



but, you have three other parts, because this is polyphony—that is, it has many voices, in this case, four voices, working with each other and across each other. And at the very opening, you have a fascinating interplay between not just the sopranos, but the sopranos, the altos, and the tenors, so that, to put a fine point on it, you've got "Jesu, mei—"



and then the altos come in "meine"; and that literal "meine" which goes *across the voices* is what you might call a cross-voice. And it goes across a very specific interval, which is called the "Lydian interval"—that's the best way to term it. Which indicates a kind of an ironical mode, which is neither the major nor the minor mode that you're used to thinking about, but it's a much more complex mode, in a way that relates to these other modes. And the entire cluster represents what you might call a "modality."

Now, the thing I wanted to point out is, that if you listen to the next piece—some people may just call it a "dissonance," but that's sort of beside the point. It's a Lydian cross-reference:



In the next piece that you're going to hear, which is a little bit further on, Bach takes that ironical cross-voice, which is on the word "meine," not at the very beginning, and he puts it *right at the very beginning* of the piece. This is this piece called "*Trotz dem alten Drachen*," or "*Despite the Old Dragon*." And on the word "*Trotz*," he

has this very shocking interval, which is actually the *same* interval that you hear on the “meine,” but in a way that’s not as evident. Let’s hear that—just the very opening bar:

Soprano I  
Soprano II Trotz, Trotz dem al - ten Dra - chen,  
Alto Trotz, Trotz dem al - ten Dra - chen,  
Tenor Trotz, Trotz dem al - ten Dra - chen,  
Bass 8 Trotz, Trotz dem al - ten Dra - chen,

Okay. You hear that? [sings interval on “Trotz”]:

Soprano I **Lydians**  
Trotz, Trotz dem al - ten Dra - chen,  
Bass Trotz, Trotz dem al - ten Dra - chen,

That’s that interval, which creates that very—you might call it “unstable” sense. And these things, even though you might not be able to hear them as clearly as a trained musician can, nonetheless, even to an untrained audience, these kinds of subtleties can actually create an effect which can elevate the mind and can bring people into the realm of ideas, and bring them onto a higher level of ideas.

**Schlanger:** Now, John, just a follow-up question on that: What Lyndon LaRouche has been focussing on quite a bit recently, is this principle of polyphony, or polyphonic counterpoint. And he makes what to some might seem a startling comment, that the development of an understanding of polyphonic counterpoint is necessary for the advancement of human civilization. So, how do you go from hearing that effect, to this question of how polyphony develops the capacity to think?

**Sigerson:** Well, Lyn describes that—I’d just like to read you a quote from his “Vernadsky” piece, which I think is

helpful, in that respect. He says that

*In its broader expression, creativity is expressed by Classical modes of artistic composition . . . in plastic and non-plastic art-forms and their application to other aspects of human practice. Creativity is not something optional in human choices of behavior; that is the only thing which actually distinguishes your choice of political candidate, or painter or musician, from the apes.*

In other words, LaRouche is saying that it is precisely these aspects of these discoveries of principles of musical ordering, which allow you to conceive of orderings in all sorts of other realms; for instance, the political realm, the realm of physical economy. He says, later on (and again, he emphasizes this with italics):

*The increase of the Noösphere, relative to both the abiotic domain and the Biosphere, through the fruits of willful cognition, is not only a change in mankind’s relationship to the universe; it is an efficient change in the characteristics of action within that universe. Just as the Biosphere, including its fossil products, are taking over more and more of the Earth, so the accumulation of scientific and technological progress gained through cognition of individual souls, is increasing its domination of the planet relative to the Biosphere.*

So, what we’re talking about here, is domination. What we want to do, is we want to run the Biosphere. We want to run it, and we want to run it better, because we think we can actually run it better, and *shape* it better, according to what we know is necessary.

**Schlanger:** I think also, from that quote, it’s clear that one of the reasons that we have an idiot in the White House and a sociopath as the Vice President, controlling him, is probably the proliferation of rap, rock, country music, and so on, where the ideas are hardly worthy of the term “idea.”

Now, John what I’d like to do, is bring our youth panelists into the discussion. First of all, let me bring in the two panelists from Boston, Jenny Kreingold and Megan Beets. How are you? Welcome to the show.

You two have been involved in a project in Boston, where you’ve been working with the chorus, including with John. Jenny, why don’t you just tell us a little bit about what you’ve been doing?

**Jenny Kreingold:** Well, we’ve been up here in Boston for about a year now, since the Boston [Democratic National] Convention, and we’ve had a very intensive project focussed on the motet you just heard excerpts of. There’s a whole group of organizers here, who spent about three or four months, intensively learning this motet. And now, we’re at the point, because people have a really good



Schiller Institute chorus director John Sigerson conducts East Coast LaRouche Youth Movement performance of "Jesu, meine Freude," January 2005.

EIRNS/Gene Schenk

sense of the motet, now we can really dive into understanding Bach's method. So we've been doing a couple things here to accentuate that work.

There are a couple of things we've been working on. We just finished a series on looking at Bach's *Musical Offering*, where every week we were investigating different kinds of compositional jokes and riddles that Bach was using to get you to think about how to transform an idea. And we were using instruments to play some of these, we were singing them, and trying to get some of the newest members of the Youth Movement, and students who we're meeting, involved in that process.

One of the key aspects to the development especially in this Bach piece, is that it's actually rather difficult technically. Some parts of it are very difficult, especially some of the tenor lines. One of the key aspects, of course, which LaRouche is always hitting on, is the development of the *bel canto* singing voice. So, we've been doing some intensive work on that here. John has been coming up once a month, working with us, and we've just recently started voice lessons in the evenings, to help some of the newest people also develop their voices.

Schlanger: Let me point out to the listeners, that when you're talking about people working on this: These are full-time LaRouche youth organizers, right?

Kreingold: Right. These are full-time organizers, and then also, what we try to do here, is any time a newer

person whom we meet, or from a campus, or somebody we call, comes in, we try to introduce them to, or at least give them a sense of, the beauty of their own voice. You'd be surprised at how quickly somebody can actually discover that they have a voice!

Schlanger: We're going to have to take a quick station break, and then we'll get back with Jenny and Megan from Boston, and MyHoa from Los Angeles, and more from John. . . .

Now, we also have from the Boston LaRouche Youth Movement, Megan Beets, who has been with this process from the beginning. We were talking about how we were bringing new people into the choral work. Megan, I assume that we're bringing people into our office who have very little experience with singing or with Classical music. What's your sense? How long

does it take for someone to get hit with this idea that there's something more to Classical music than some background elevator music, or something?

Megan Beets: [laughs] I would agree with Jenny—I think it happens very quickly. And we notice this a lot on the street when we organize. We came up here, right after the Boston Convention—this was after this Convention where about 100 of us were running around Boston, as we organized, singing. LaRouche characterized it as the magic of music.

And it took us a little while to discover that, when we got back on the streets of Boston. You had a group of probably about 15 of us, deploying into the streets as a chorus, not just as some isolated organizers running around, organizing the population, but as a force of people creating a dynamic. And it was interesting. When we would sing on the streets, or even when we would bring people into our office and sing, there's a very profound effect on the mind of the person walking by. Because it becomes very obvious that we're something different than they thought.

You know, it has a certain emotional effect on people coming into our office. The beauty of Bach—it's pretty inspiring. And so, we've had a lot of breakthroughs with new people coming around, who have very quickly made breakthroughs with their voices.

Schlanger: I know one of the places we organize is outside the Berklee College of Music in Boston. Are we

starting to get through some of those hard-heads there?

**Beets:** Definitely! We've gotten through so much, that they kick us off every time we try to set up there!

**Schlanger:** So this is part of the continuing attack on Classical music.

**Beets:** Yes, definitely. Berklee is a place where we've recruited—we recruited some students from there. But, whenever we would go out there and organize as a chorus, it would be the most effective. We would have a very dynamic group of students around us, some enraged, some totally curious about what we were doing.

**Schlanger:** Okay, let me now bring in our third panelist, MyHoa Steger, who is in Los Angeles. John was recently in Los Angeles and did some work with you. What was the effect of that? What is your sense of having John there and working with people, what did it do for people?

**MyHoa Steger:** Having John here was great, because it came at a pretty good time, since we had a public concert, which we've never had here before, especially with the *Jesu*, soon after he left. So, it was about three weeks. And what we did after John left, was mostly what the chorus discovered during the period he was here, which was how to really become transparent in a chorus. So, we took his lead and we really worked hard, and very rigorously, on the ideas he had proposed in the chorus sessions, and it worked out great with the concert.

**Schlanger:** So, we're going to be continuing work with the *Jesu* as well in Los Angeles, then?

**Steger:** Of course!

**Schlanger:** How about the recruitment? Los Angeles is the center of the modern pop culture. Boston at least has some claim to civility, I guess. But in California, you see people walking around barely wearing clothes, carrying big boom-boxes out on the sunny streets. What effect does Classical culture have on the population when we organize?

**Steger:** Well, we do a lot of rallies out here. A pretty memorable one, was one that we did on Sunset Boulevard, at night. It was a night deployment; I think it was a Friday evening. This is when you've got your ghouls and goblins that come out, people who just go to strip clubs, and to the local nightclubs. But we went in with a very specific intention of elevating the individuals' minds, who were about to participate in something that we knew would be less than human.

So, we went, and intervened in a force, like Jenny and Megan were talking about, this type of dynamic force, of about 25 to 30 people. And probably the most memorable

point was when we created a chorus, we actually lined a chorus outside of a strip club, because there were tons of people outside waiting to get in line. I just got a glimpse, because I was conducting and couldn't really see what was happening behind me, but people in the chorus were reporting to me, that they could just see the changes on people's faces. There was even a couple who were walking into the strip club, and the girl wouldn't—she didn't want to go in. The guy kept trying to pull her into the strip club, and she fought with him, and she said, "No, I'm going to stand out here and listen."

So, it's these types of changes which you can begin to see, or the potential changes, which you can begin to see in people.

**Schlanger:** Okay. That's interesting. Changing the culture of strip clubs!

Now, John let me bring you back in for a second: What's been your experience with this youth generation, with the work that you've done, your sense of being able to tap into something that doesn't exist in the culture? Both the people who have training, and no training. What's your sense of the potential?

**Sigerson:** The big difference between this generation and my generation is, that my generation—I grew up in a musical climate around New York, and it was a generation of know-it-alls. Everybody thought they had it all figured out. Of course, then you ask somebody, and I had some arguments with people then, for instance with a composer friend of mine, I had an argument: I said, "Well, do you acknowledge that Beethoven is the greatest music?" And he said, "Sure, Beethoven is the greatest music!" And I said, "Well, why don't you write like Beethoven?" And he said, "Well, I could, but I just don't feel like it." Right!? *[laughter]* And I mean, that was the—

**Schlanger:** That's a Boomer for you!

**Sigerson:** Right, exactly. And even today, you have people who could probably, if they put their minds to it, write sort of like Beethoven, but could they write a piece that's as great as a Beethoven? And if they could, if they say that they could, then why the heck don't they? But the fact of the matter is, they really can't. They're bluffing.

But, what's refreshing about the youth generation, is the fact that they really don't have those pretenses. They don't know—in many cases, they're coming from a standpoint of knowing that everything that they've been given is garbage. In school, especially, everything is garbage. Which is different, because back in the '60's, it was not *all* garbage that we were given. There was a lot of it, but today, it's *all* garbage. And so, therefore, they



EIRIN/Richard Troll

*LYM members sing while organizing at California State Democratic Convention, San Jose, January 2004.*

come into contact with this, and it's like, you can see a light going on very quickly.

So, although the skill levels, I must say, are not nearly the same as what you would have had in the past, I don't mind that. I would rather have people who are clumsily discovering the truth, than people for whom everything comes really easy, and it's just all surface effects, and there's no actual thought involved.

Schlanger: John, I have an e-mail here from someone listening to the show, which I'm going to summarize a bit. The author identifies herself as a poet and an artist, and she raises a question—it's about Glenn Gould, but I don't want to get into specific interpretations. But, she does raise an interesting point: She says that one of the things she finds in Gould, that there's not a dynamic change in his playing of Bach that's tapped into. Whereas, what LaRouche is pointing towards, and what you're discussing, actually does get at this deeper question.

Now, I'd like to use this e-mail to go back to what you were saying earlier about the relationship between music and politics, or music and statecraft. There are many people who would argue that Bach had nothing to do with politics; that Beethoven, that Mozart, they were involved in court politics perhaps, but not really much beyond that. But, obviously Classical culture has a much broader horizon, and I wonder if you'd just talk about that a bit.

Sigerson: Well, to really get a sense of it, you have to also

include other aspects of Classical art, like Classical drama. And you have to think about Schiller's overall dictum, where he said that the greatest work of art is the creation of political freedom. And indeed, when you're looking at these art forms, you're constantly dealing with this question of *irony*, as LaRouche is emphasizing over and over, in his latest piece ["Man's Original Creations"]. That, you have to have an ironical view of political action, in order to get things done.

People are constantly coming up to us now, as the LaRouche movement's influence is growing, with *this* individual issue, and *that* individual issue. And, in some cases, they're right. But, as LaRouche will always tell them, "Well, you're right, but you're wrong; because you're not grasping the ironies involved in this particular issue, in its relationship to the entirety of the whole

political situation, the whole economic collapse, the impending economic collapse of the entire financial system." And so, unless you deal with every single individual issue that you're talking to people about, in that ironical way, you'll always fall into a trap. I think that this is something—it's instruction in avoiding those kinds of potential traps, that great Classical tragedy, and also Classical art, are uniquely able to help us figure out.

Schlanger: So, it increases the capacity of someone in the audience to look at the world differently, as Lyn often cites this image from Schiller, of someone leaving the theater a better person than he was coming in. It's through the encounter, the development, the stimulation in their mind of the ability to recognize these ironical juxtapositions.

Sigerson: Yes, and to feel potent as a human individual. Not to feel like somehow, you're the victim of anonymous forces, which are acting on you. But, you're actually—you're not a victim of the gods, but rather, you're acting like Prometheus, a Prometheus who says, "No, these gods are not running the show. I know that there is within *me* a principle that lives, that is beyond those anonymous gods who seem to be calling the shots. That there's an actual active, dynamic principle which is governing what I do. And I, as a human, creative individual, am potent to be able to grasp those principles, and to change the universe. One single individual can change the universe." That's the kind of optimism that

you need in order to operate politically today.

Schlanger: Now, we have an e-mail here, John—we'll get back to the LYM panel in a moment—but we have an e-mail from a collaborator in Denmark, Michelle Rasmussen, from the Schiller Institute in Denmark, who in fact wrote an interesting article several years ago on the relationship between Bach and Mozart, Mozart's use of Bach's compositions to advance the principle of fugal counterpoint.\* She has a question for you, that I know a lot of people are asking. It's a complex question, but give us a concise, strettotype answer to it. What she asks is, "Can you please discuss LaRouche's idea of modality? And how that is expressed in *Jesu, meine Freude*, or in Mozart's *Ave Verum Corpus*?"

Sigerson: Okay. Modality has to do—it's really, in a certain sense, it's very simple, because, for those people who are educated in music, you have to clear away all of the accumulated flotsam and jetsam of the idea of a "mode," because they teach these "modes." This has a long history of academic discussion.

But, a modality is something very simple: It means simply a way of getting something done. Frankly, it means a way—in a certain sense, it's related mathematically to a function. That is, a function is not an equation. A function is something that actually gets work accomplished, as opposed to simply a passive equation where "a=b."

So, the point is that modalities are clusters of both combinations of modes, and also there are rhythmical elements involved in that. So, when you're dealing with something like *Jesu, meine Freude*, usually what you have in many of these great Classical pieces, you're talking about a modality which encompasses at least two, or possibly three or even more types of modes. In the *Jesu, meine Freude*, you've got E-minor, which is your basic mode of the piece; but also there's a strong element of a C-Major/minor mode in it, which is there. And if you add to that, these cross-voice Lydians in the very opening of the piece, in this ironical way that I showed you—at the beginning of the piece and also going into the "Trotz," where the relationship is reversed—if you think of that as



Jenny Kreingold leads LYM chorus practice at Reading, Pennsylvania cadre school, May 2004.

a unit, then you've got LaRouche's idea, and the idea of a modality. Okay? It's not something that's reducible to a series of tones.

Schlanger: I think, if I get what you're saying, that one of the things that we're talking about, is why Bruce Director was saying on the show recently, that when you look at this question of the development of the principle of modality, you're beginning to look at the same kind of complexity that you find in Dirichlet's principle, where you have an increasing density of activity, but it's still defined by a single principle.

Sigerson: Yes, indeed. And if you look at some of the pieces by Beethoven, there are some critical pieces, like in his Opus 106 piano sonata, the *Hammerklavier*, there's a famous section, which then Brahms later took up on, which actually has what you call a "keyless mode," where he frees himself of a particular key. And you can not even identify what particular key it is—but it is a mode! And indeed, by moving through all these particular modes, he creates a new kind of modality. Which then, as I said, Brahms picks up on later.

Schlanger: We have a lot of questions, but I'm going to bring back the LYM panel members, and I'm sure they have questions, also, that they'd like to add. Jenny, do you have something else?

Kreingold: Well, I could just point out, that one of the things that's really important about this, is the development

\* Available at <http://www.schillerinstitut.dk/bach.html>



of these ideas for young people, who are coming from a no-future generation. It's actually not as much of a fight to get young people to discover the beauty of their potential, as John was talking about in the beginning, as you would think it is. Because there's a certain positive effect that it has immediately, and young people actually see that.

One thing I wanted to add, was the case of a young lady, who is actually an Israeli *refusenik*. She had been coming around our movement for a while. And she came into a rehearsal, and she heard us singing the *Jesu, meine Freude*, and she was completely moved by it. Because she doesn't really have access to music like that, in the kind of political layers that she's in, in Israel. And it just gave her a more profound sense of the kind of political effect that we can have internationally. And I thought that was important to point out.

**Schlanger:** Jenny, you would probably agree that there's actually a hunger amongst people with no future—the idea that, when they discover that through studying questions, really working on principles of science and music, and then the relationship to politics, that, as John said, earlier, one person can have an effect on the entire world—there's a hunger to find that, isn't there?

**Kreingold:** Oh, yes, completely. Most people who we're meeting want to figure out this music question in some way. It's really paradoxical for people, who see us out organizing, who see this guy LaRouche who ran for President, and he's talking about how evil Cheney is, and a few paragraphs later in his speech, he's talking about Classical principles and *bel canto* singing. And it's a really good paradox for people to encounter!

**Schlanger:** John, I have a question for you from another member of the LaRouche Youth Movement there in Washington, D.C., Jennifer Chaine, who spent the past week saturating the Congress with the recent transcripts of Lyn's June 16 webcast. She asks, "In investigating the idea of our ability in the chorus to increase the noetic, how exactly does the cross-voicing play into this?" So, again, it's this question of cross-voicing.

**Sigerson:** Well, it's important to note that cross-voicing is only possible with Classical polyphony. That is, even if you have a single voice singing, the only way you would have a cross-voice, is if the voice is imitating more than one voice. For instance, in a Bach violin piece, where the single instrument is actually playing maybe a soprano, maybe an alto, and maybe also a tenor—and maybe even a bass.

**Schlanger:** You make the instrument sing.

**Sigerson:** Right, right. It's actually singing four voices. And all the musical instruments—which are dead things—properly handled, can be made living only if they're

singing, if they're imitating, and replicating—not "note for note," but replicating the way the human voice works.

Cross-voices are all over the place, once you deal with polyphony. I think the question being asked is, how do you distinguish, how do you say, "*this* cross-voice is important, and *that* one isn't"?

Well, first of all, you have to stand back, and look at a whole piece, and think about it as a personality. The way you think about a human being. What is it, that makes that human being, or that piece, *unique*? What is it about it? And you have to answer that, you have to really think about that. And, once you get that idea across, *then* you will find that you won't have as much difficulty in locating those particular cross-voices which are the ones that make that piece unique. You will generally find these associated with shifts in register, or sudden movements across voices, as opposed to within a particular voice (although, sometimes they are in a particular voice). And you'll find clusters of ironies that way.

They also are, quite often with Classical music, associated with intervals which some would call "dissonant," like, for instance, the Lydian interval. But also, there are other ones which Beethoven exploited quite a bit, for instance, the diminished fourth, which is related to that.

So, you have to start from the whole, and then you hone in. That's the way you do it. Don't work from the bottom up.

**Schlanger:** Working from the bottom up is *never* a good idea!

Well, we're down to about seven minutes, and I want to bring both Megan and MyHoa back in.

I just want to emphasize that the material that's being discussed, the ideas discussed, are contained in a number of articles by Lyndon LaRouche, recently, in *EIR*. But they're also available through *Fidelio* magazine, which has had a series of articles in the last decade taking up these questions. And I think, John, based on the interest we've had from the e-mails, we'll have to do this again, because obviously there is a hunger to understand what it is people are hearing, when they listen to Classical music.

**Sigerson:** Sure! Well, the big question is—and this is sort of the "\$64,000," or I guess now it would be called "\$64 million question"—

**Schlanger:** Well, with inflation, it's probably "\$64 trillion"!

**Sigerson:** Yes, right. Which is: Okay, we had Beethoven, we had Brahms, and so forth. We've had a century which has been a wasteland, literally a wasteland, with flotsam and jetsam around, but really no great composers of that stature, if you want to be honest about it. So, where are we going to get these? Are they

all gone!? Can we have more Beethovens?

**Schlanger:** I think there's a question from a supporter sending in an e-mail, asking about that. I'm going to forward you, or make sure you get these e-mails, John. There are more coming in.

Megan, did you have anything else you want to bring up? For those who don't know, Megan did a wonderful presentation at a national conference a few years ago, a parody of a "Music 101" course, on why you can't compose using "rules." And Lyn referred to it as "Megan's Revenge." Megan, go ahead.

**Beets:** I want to bring up, the reason that we began working on the *Jesu, meine Freude* in the first place—I think it was about a year and a half, or two years ago—was, that LaRouche was getting a lot of questions from members of the Youth Movement saying, "Okay, we're discovering these profound ideas with Gauss, and the science work—but, how do we communicate these to the population?" And so, he responded by assigning us the *Jesu, meine Freude*.

And, I want to bring up the really important social dynamic it's created, not just in our organizing the population, but amongst the organizers. I was reflecting on our chorus rehearsal this morning, that, when you're participating in a chorus rehearsal, working on a piece of this magnitude, you have—First of all, each of the voices in this motet has a unique personality. So, if you're singing the soprano voice, your mind can follow a certain development of your voice, but you're also in the context of the whole. And we had done a lot of work last summer, on very rigorously learning every part of the piece, so that each soprano knew all the tenor parts, all the bass parts, and so on, throughout the chorus.

And it had a very profound effect, because you realize that you're not just some diva, singing your line to be heard, but that you have to subject yourself to the idea of the composer. And that obviously Bach had a much more complex idea in his mind than you probably thought.

And so, it creates a unique social dynamic amongst the organizers, because they're participating in a profound process, reliving the mind of Bach; but you're reliving it with other human beings. And it has a very beautiful emotional effect, and that's not the kind of social relationship you get anywhere else in our culture.

**Schlanger:** In fact, I just did a class based on being prodded by Lyn on this same question. Someone asked the question, "How do we improve social relations?" And Lyn spoke about the relationship between Haydn and Mozart in collaboration, working on Bach, to develop the string quartet. So, I think this kind of question is really

an important one—that the idea of polyphony is one which people really need to think about and work on.

MyHoa, anything more from you?

**Steger:** Yes, actually, I had a question for John. But, just to comment on what Megan and Jenny have been saying about this social dynamic within the chorus: We've really been working very hard on the idea of getting everybody to know each other's voices, and then the personality of all of the voices, soprano, alto, tenor, bass. And we've done an experiment, because of a footnote that Lyn had written in one of his papers, about how the conductor is really the individual who hears the whole. And so, we're experimenting right now with different people coming up and conducting, and getting a chance to experiment and get a sense of what that whole is, or what the idea of transparency is.

But, just a question to John, on the question of what Lyn's talking about with "musical insight." We've been having discussions on that here. I don't know if you had anything you wanted to say about it.

**Schlanger:** Do you have any "insights" into that, John? You have about a minute.

**Sigerson:** Well, I think it's related to what you might call "wisdom," which is something you develop over a long time. I think it more has to do with *instinct*. I think the most important thing about developing insight, is that you've got to have a certain kind of humility with respect to these great composers, Beethoven, Bach, Schubert, and so forth. You've got to really approach them with a great deal of humility, and realize that you've got a *tremendous* amount to learn from them. And never get so full of your own ideas, that you won't do that. I would also say that that's also the case, with relationship to Lyndon LaRouche, personally. That you also have to develop your relationship to him, as an individual, and his ideas, and not feel that you have to go off, and invent your own ideas. He's got a wealth of ideas there, and if you only master them, then there's a lot of insight you can develop that way.

**Schlanger:** Thank you, John. I would say that, if you think about the emphasis on Bach and Gauss, as the core curriculum for the LaRouche Youth Movement, what you're really talking about, is a dialogue across the centuries, which goes back to the Pythagoreans, who had something to say about both music *and* science, and then through Plato, Cusa, and so on.

John, I'd like to thank you, and thank our panelists, today. This has been an interesting discussion. I wasn't sure how we could actually talk about music on a show, but I think it gave people a lot to think about.

# Maxim Ghilan, A Fighter for Peace

by Dean Andromidas

**M**axim Ghilan, a political collaborator and dear friend of the LaRouche movement for more than two decades, died on April 2, 2005 in Tel Aviv. Peace activist, author, strategic thinker, and poet, Maxim dedicated his life to bringing peace between Israel and Palestine.

My telephone calls to Maxim were always at half past ten at night. A review of the facts of the day was transformed into an assessment of future developments in the region.

When he was briefed on a strategic assessment by Lyndon LaRouche, a dialogue on its implications would begin, often lasting an hour, rendering severe damage to the phone bill, but enriching our understanding of the issues at hand. At first it was a once-a-week discussion with our "important source," but it soon began to be twice a week, and often every day of any given week. The important source soon became a valued collaborator, and then a dear friend. For those first five or six years, Maxim was a voice on the telephone; we had never met in person.

"I brought you a small gift. It's very good coffee. As you can see, it's from Maxim's in Paris," Maxim said with



EFINS/SURIT LANE

## IN MEMORIAM

a smile, looking though his thick, black horn-rimmed eyeglasses. So, after several years, and what might have been thousands of telephone discussions, Maxim came to Wiesbaden, Germany. Not only did we meet, but Maxim spent two long evenings deep in discussions with Mr. and Mrs. LaRouche, on topics ranging from developments in the Middle East, to broad strategic and cultural questions, out of which Maxim, as was his way, would develop ideas and proposals for new initiatives.

"Well Maxim, tell me about yourself," I asked during our dinner.

He was born in Lille, France, in 1931; his father was a French banker and his mother was German, a Berliner who had been secretary to the German Foreign Minister at the Versailles peace conference. "When Hitler took power, my father was determined to get as far away from Germany as possible. So we moved to Spain," Maxim said.

The Ghilans soon found themselves in the midst of the Spanish Civil War, where his father served as an official banker for the Republican government. Among his

efforts for the Republic's cause, Maxim's father organized emergency grain shipments from Romania. After the fascist Generalissimo Francisco Franco, with the aid of Nazi Germany and Fascist Italy, defeated the Republican government, Maxim's father suffered the same fate as many other Republicans. He was kidnapped by one of Franco's death squads and "disappeared."

In 1944, with his widowed mother and older sister, Maxim arrived in Haifa, Palestine. Under the British Mandate, Jewish immigration was highly restricted, so, still a youngster, Maxim arrived unceremoniously concealed in a potato sack.

Raised in the slums of Tel Aviv, Maxim joined the Haganah, the pre-state defense organization, at age 16,

and fought in the war of independence from Britain. After David Ben Gurion signed the armistice agreement, ending the 1948 war, he ordered the sinking of the ship *SS Altalena*, which was carrying arms for the Irgun (also known as the Stern Gang), which had refused to recognize the armistice. The killing of Jews by Jews sent Maxim into the arms of the Stern Gang, after which he was soon arrested and imprisoned by the new Israeli government. It was after witnessing the the brutal treatment of Arab prisoners, including a prison massacre, that he began moving towards the peace camp when he was released. This was in the 1950's, well before "Peace Now," and at a time when being for peace was often considered being a traitor.

By 1961, Maxim became an advocate for the two-state solution. Always the organizer, he created the first non-communist Arab-Jewish organization in Israel, called Koah Yozem, the "start-up force" which was affiliated with the International Jewish Peace Union, of which he became director.

## Condolences from Abu Mazen

*Abu Mazen (Mahmoud Abbas) is President of the Executive Committee of the Palestine Liberation Organization and President of the Palestine National Authority. This letter, dated April 4, 2005, was read at Ghilan's funeral ceremony.*

**Dear friends, the family of Maxim Ghilan:**

With great pain and awe, we received the news of the passing away of the poet, journalist, and great intellectual, the dear friend Maxim Ghilan, who heeded the call of his Creator and ascended with his pure soul to the divine glories, after a rich life of constant fruitfulness and relentless work in the service of peace, truth, and justice. He was, may Allah's mercy be upon him, a voice for peace, co-existence, reconciliation, and dialogue. We knew him as a loyal friend, who worked with seriousness, passion, and sincerity to enhance Palestinian-Israeli dialogue. And he was one of the most prominent advocates of the necessity of finding a peaceful solution in the region. He was, Allah's mercy be upon him, a human being in all the sublime meanings of this word.

In sharing with you the sorrow of this occasion, we forward to you our heartfelt condolences and warmest sympathy, praying to Allah to overwhelm him with His mercy and let His peace join his soul. We also pray to Him to inspire you and all his friends and beloved with patience and endurance.

Please accept our heartfelt condolences and sympathy.

## Exile, and Work for Peace

In 1969, Maxim went into what would become two and a half decades of exile, but an exile in the service of bringing peace between Palestinians and Israelis.

With secret support from Nahum Goldmann, who then was the head of the World Jewish Congress, and was himself a fighter for peace, Maxim became among the first Israelis to seek contact with the leaders of the Palestine Liberation Organization, at a time when such contacts were illegal and considered treasonous (Goldmann would later become a friend of the LaRouches). He was soon told that if he ever returned to Israel he would be arrested, and he was also threatened by the Mossad. This was a time when Palestinian organizations were hijacking airliners, and taking hostages.

For Maxim, the task was not only to make contact, but to convince the Palestinians that the way to their liberation could not be through terrorism, but through dialogue, hard negotiations, and a two-state solution. "It's not enough to reach out to the moderates," Maxim often said. "You have to reach out to the most extreme of your opponents if you want peace."

He forged ties with many of the key Palestinian leaders, including Yasser Arafat, with whom he became friends, as a true Israeli partner for peace. He also saw the assassination of some of these same Palestinians, leaders who, like himself, made the journey from extremist to peace advocate. There was Issam Sartawi, who was gunned down in 1983, in Portugal, at whose funeral Maxim bitterly said that his murder was "an expression of the struggle of the Israeli-Palestinian peace camp on the one

side, and the hawks of the war camp on the other.”

Almost ten years later, Abu Iyad (Salah Khalaf), another close comrade in the struggle for peace, who was considered a potential successor to Yasser Arafat, was gunned down in 1991 in Kuwait. Both were murdered by assassins linked to Abu Nidal’s so-called breakaway Palestinian faction. It was an open secret that Abu Nidal ran a murder gang for hire. In 1992, the highly respected author Patrick Seale published a book on the subject, *Abu Nidal: A Gun for Hire*, documenting how Abu Nidal was in the pay of the Israeli Mossad.

Maxim was a powerful intellect, and his strategic thinking went beyond the Middle East. In 1971, he founded the journal *Israeli and Palestine Political Report*, which he continued to publish until his death. It was a journal where both Israeli and Palestinian political authors could publish works oriented to peace.

One fine day in Paris, in 1981, a young man, the late Mark Burdman, who was editor of the *Washington Insider*, an *EIR* publication in Europe, “barged” into Maxim’s office and demanded that he work with LaRouche. Thus began a fruitful collaboration with the LaRouche movement that lasted for more than two decades. Over those years, a personal and fruitful friendship developed between Maxim and the LaRouches.

Seeing the significance of LaRouche’s conception that a true Middle East peace can be secured only through cooperation in a regional economic development policy, Maxim had published an interview on the subject with LaRouche in his journal in August 1977.

Although deeply committed to a two-state solution, he was extremely critical of the 1993 Oslo peace accords, and made his assessment known to Arafat himself. Although he acknowledged the potential of the so-called “economic annexes” of the accord, a point on which he agreed with LaRouche, he clearly saw the pitfalls in the so-called gradual approach.

## Return of an Israeli Patriot

After an absence from Israel of more than two decades, Maxim returned in 1993, welcomed by old friends and collaborators—but not welcomed by the so-called “mainstream” left, and certainly hated by the right. Nonetheless, he loved being back in Israel, and his lively mind initiated a dozen new projects. He soon gathered around him a circle of old friends and collaborators, as well as new ones, especially young people.

He saw Zionism as a deeply flawed ideology, and knew that if Israel were to survive as a nation—and Maxim deeply loved Israel—it had to become a nation of *all* its citizens, whether Jew, Arab, Muslim, or Christian.

Deeply disappointed with much of the Israeli left wing and peace movement, Maxim launched the Hebrew-language political and cultural journal *Mitan*, as an organizing tool aimed at breaking down the ideological blocks that prevented his fellow Israelis from making peace with their neighbors.

Maxim loved the poetical qualities of the Hebrew language, and he was an accomplished poet and short story writer, considered as a leading figure among the “Statehood Generation” of poets, those of the first decade after the founding of the Israeli state. In December 2004, he received the Prime Minister Levi Eshkol Prize for Literary Excellence. Although he would accept the prize, he did not avail himself of the opportunity to receive it personally from Prime Minister Ariel Sharon. Maxim’s most recent works, both poems and short stories, will soon be published in Hebrew.

In the last year of his life, Maxim made two trips to the United States where, through meetings with dozens of people, ranging from peace activists to members of the U.S. retired military-security establishment, his insights

## ‘May Allah Bring Peace’

*Dr. Ramzi Khouri is Deputy Secretary-General of the Presidency and General Director of the Office of the President, Palestine National Authority. His letter, dated April 4, 2005, was read at Ghilan’s funeral ceremony.*

### Dear friends and the family of Maxim Ghilan:

I received with great grief the news of the passing away of the dear friend, the journalist and great intellectual Maxim Ghilan, whose pure soul departed to the kingdom of its Creator. He spent a life full of sincere work which he dedicated to serving his people and to truth, justice, reconciliation, and dialogue between the Israeli and Palestinian peoples. He was dedicated to achieving a just, permanent, and comprehensive peace, under which all could live in safety, co-existence, and stability.

While I send to all of you my warmest condolences and most heartfelt sympathy on this painful occasion, I pray to Allah to overwhelm him with His broadest mercy, and to compensate you with His divine good for this great loss. May Allah bring peace and tranquility to his soul in its sublime abode, and endow you all and his friends with patience and endurance.

Please accept our sympathy and solidarity.

## 'The Visionary Path'

*Dr. Yehuda Atai, author of this tribute, is the publisher of "The World of the Bible" encyclopedia.*

I always knew him as Maxim Ghilan, a person, a poet, warrior, and philosopher where his words searching, longing for life-love, crying his personal life, his path. Maxim's poetry has its fleshiness and reality of all the feelings and the lusts. His sonnets and civil-human endeavors were carved for us all through our time and history. He seems like Don Quixote, but Maxim did really help to change and influence reality; he took the stand of a messenger of human feelings and liberties, a present-future man. His eyes, always seeing through, and his spirit were always ready to walk his path.

A man with a mission, a world, and a vision. Last time that we met, he said in his determined—a bit high-pitched—voice, cleaning his eyes with Tel Aviv natural water: "If I would only have more time I would establish here a civil movement to free all political prisoners"—all this while Maxim eats with his luscious-type custom of radiating great pleasure from the taste of two sunny-side-up eggs with cheesy butter and a semi-hot bagel.

Maxim, a dynamic love-life man. Recently, he helped a young poetry publisher who came with a new, independent poetry paper: *Urbania*. Here Maxim published his last poem, naming it: "It is over but yet it is not complete." In this poem Maxim gave his tribute to life, and he connects his love-life-rainbow from the Yarmuch River in northern Israel, to the Seine in Paris, and back to Acre, and takes a long breath from this Mediterranean Sea, and tells us that he has no time to finish his report on all that is happening, and he says:

All of a sudden, I will leave  
In an immediate minute,  
It is not imaginary present  
All of a sudden, I will disappear.\*

Thank you Maxim, for the light, love, and visionary path that you gave us all.

\* These are the last four lines of the longer Hebrew poem, translated into English by Yehuda Atai.

into the region made a considerable impact. He collaborated closely with the LaRouche movement, addressing several forums, including several memorable briefings to the LaRouche Youth Movement.\*

His two last trips to America, in November 2004 and February 2005, were also a revelation to Maxim. Through LaRouche and associates, he was introduced to a whole stratum of current and former diplomats, politicians, and intellectuals, who were not part of the American "peace movement," but whose aspirations for a just peace in the region, particularly between Israel and Palestine, coincided profoundly with his own. In a private discussion with LaRouche in early December 2004, as he prepared to return to Israel, Maxim acknowledged, "I should have done this long ago. I have met the real America for the first time."

The Americans with whom Maxim met were even more profoundly affected by his sharp intellect and moral courage. Maxim delivered the most blunt and historically insightful picture of the situation on the ground in Israel, inside the Palestine National Authority, and in broader Southwest Asia, that these leading Americans had ever heard, and it resonated with and deepened their own experiences and insights. It was as the result of one of those discussions that Maxim was invited to return to Washington in February 2005, to participate in a closed-door dialogue among a number of leading Israeli figures from all sides of the political spectrum. Maxim stood out from the others, and left a deep and lasting impression on the 100 or so Southwest Asia "experts" assembled. Maxim returned to Israel from this second trip to America, profoundly conflicted. He knew that he was on the verge of making some new, great contributions to world history, yet he also knew that his health was rapidly failing.

## 'Precisely what I thought I had to do'

Maxim died in the early morning hours of Saturday, April 2, and was buried at Kibbutz Einat, outside of Tel Aviv, on April 5. His funeral was attended by friends and collaborators from all eras of his life. There were the writers and poets, many of them among the cultural pillars of Israel. From the era of the 1950's and 1960's, were the writers, poets, and activists, including the well-known Israeli poet Natan Zach, who helped secure Maxim's return to Israel in 1993, at a time when the govern-

\* See *Executive Intelligence Review*, Nov. 26, 2004 (Vol. 31, No. 46), for his briefing to EIR staff in Leesburg, Virginia. Michele Steinberg recounts additional aspects of these trips in her Postscript on page 51 of this issue. Ghilan's poem, "Marching Through Virginia," appears on page 49.—Ed.

ment still intended to arrest him and put him on trial. There was the writer Adam Baruch, who devoted a chapter in his last best-seller to Maxim. For Baruch, Maxim served as a metaphor for the Israeli experience; he wrote that Maxim was a “poet, revolutionary, and freedom fighter.”

Also attending were Knesset members Azmi Bishara and Jamal Zahalka. From another era, there were the young people, including Yousef Asfour, a young Israeli Arab. When he would tell Maxim that he felt more Palestinian than Israeli, Maxim would protest, “But you are Israeli!” For Maxim, being Israeli did not mean being Jewish or a Zionist.

There were many other intellectuals, poets, and political activists, many of whom participated in readings of several of Maxim’s poems and short stories. Abu Mazen, the President of the Palestine National Authority, and Dr. Ramzi Khouri, who had been a close confidant and former director of the Presidential office of Yasser Arafat, both sent letters of condolence, which were read both in Arabic and in Hebrew at the ceremony [SEE Boxes, pages 42 and 43].

Maxim is survived by his sister, Evit Ghilan, and many



Maxim Ghilan visits Lyndon LaRouche (right), December 2004. *EIR* editor Jeffrey Steinberg is at center.

friends and collaborators who will miss him dearly.

As Maxim said in his last interview to *EIR*, published on June 18, 2004: “It has been a very adventurous, and very frustrating life, but a very satisfying one, because I did precisely what I thought I had to do. There are very few people in the world who can say that.”

## ‘For Maxim, writing poetry was a matter of life and death’

### An interview with Arik Eisenberg

*Israeli poet Arik Eisenberg, founder of the Israeli literary review “Emda,” was a close collaborator of Maxim Ghilan beginning 1994. Since the 1980’s, he has published under the literary name Arik Aleph. Mr. Eisenberg’s books include “Avenu” (“Confession/Announcement”) (1994), “Map of a Beloved Homeland” (2001), and “An Evening After the War” (2003). His “A Wild Wanderer,” poems 1995-2005, will be released later this year. Mr. Eisenberg was interviewed by telephone for Fidelio by Dean Andromidas on Aug. 25, 2005.*

Fidelio: Mr. Eisenberg, please tell us a bit about yourself and your relationship to Maxim and his poetry.

Arik Eisenberg: I first met Maxim in 1994, shortly after he returned to Israel from exile. After his return, he asked his long-time friend Professor Gabriel Moked, who is the editor of the oldest and leading literary review in Israel, called *Ah’shav*, which in Hebrew means “Now,” published since the late 1950’s, who had also published

one of Maxim’s books of poems in the early 1960’s, called *Ha’ed*, which means “Witness,”—to arrange for him to meet with some young poets. Moked chose me and a couple of other poets to meet with Maxim. This was the first time I met with him. He had just returned from exile, and was anxious to know all about Israeli poetry during the decades he was away.

Maxim took great interest, not only in what was hap-

pening here in Israel in the political side, but mainly in the literary circles, poetry in particular. And, in a very short while, he took interest not only in what we had to tell him about Israeli poetry nowadays, but in us, in me as a person, and in what I was doing. This was something I found very unique in Maxim, that when he talked with you, he seemed quite—no, not quite, he seemed *completely* committed to you, very interested in what you were doing, and how you could improve and fulfill yourself.

In 1995, a few friends of mine and I established a new literary review in Israel, called *Emda*, which is still publishing today. “Emda” in Hebrew means “position” or “standing,” and we invited Maxim to participate in this literary review. Shortly thereafter, Maxim himself established a political review, called *Mitan*. And this review of his, *Mitan*, had a literary section, and he invited me to participate in it.

Of course, we belonged to different generations: Maxim began to publish poetry in the early 1950’s, I began to publish poetry in the late ’80’s. But, in the last few years we became very close. It was on Maxim’s initiative, and I think that he found, and I found the same, affinities and similarities in our attitude towards political issues, as well as poetical ones.

**Fidelio:** Can you tell us something about Maxim’s place in the tradition of Israeli poetry and literature?

**Eisenberg:** Maxim was a very unique and special person. In fact, when we established this literary review in 1995, the only person from his generation that we could have a dialogue with was Maxim. I’ll refer to this later, but Maxim began writing poetry in the early 1950’s. He was part of the group now called the literary “Generation of Statehood,” or the “Statehood Generation,” the generation of writers who began to publish around the time of the establishment of the State of Israel in the early 1950’s. He was among a group of leading poets that included David Avidan, Natan Zach, Yahuda Amichai, and Maxim Ghilan. There were a few others, but this is just to mention the very best. He was, unfortunately, the only poet, the only writer from his generation that we, the new generation, could communicate with and have a dialogue with so easily and fluently. This had to do with his personality.

Now, the Statehood Generation set the standard for modern Hebrew poetry and literature until today. Before the State of Israel was estab-

lished in 1948, poetry was mainly influenced by Russian, and a little bit by French poetry. Now, Maxim and his generation were mainly influenced in the 1950’s and 1960’s by Anglo-Saxon poetry, American and English poets like W.H. Auden or T.S. Eliot. And a little by German poetry, especially Brecht.

In the 1930’s and ’40’s, most of the poets wrote in verse, while the new poets from the ’50’s on wrote in what I would call free style.

There is another interesting point to make here: That the poetry before Israel was born in 1948, was more committed to political issues, especially the Zionist issue, than the generation that followed from Maxim onward. Maxim, from his beginning as a poet, was committed completely to his political beliefs.

So, Maxim’s place in the tradition of Israeli poetry is of extreme importance. As I said before, he was one of those poets who set the standard of modern Israeli poetry and literature. Unfortunately—and maybe this was one of the reasons he was so beloved by young poets like me—he never belonged to any establishment in Israel, and he paid a price for this. The fact that he did not belong to any university, to any literary establishment, meant that he was later neglected. Although there is a consensus that Maxim was an important poet, a true poet, an original poet, he remained largely neglected as a poet in Israel. This was also due to the fact that for many years he was not here. But even after his return, he refused to participate or to gain from the establishment, to gain from the wealth of the establishment. And that shows his credibility as a person and as a poet. He couldn’t be bought in any way. And I think we can say he was neglected as a poet and, of course, he was quite hurt by this in the last years, that he was still neglected, even after his return to Israel.

Part of it was due to his political activities. Maxim was acting in defiance when he was talking to PLO representatives in the 1970’s. It was something that in Israel he could be thrown into jail for—unlike nowadays, when we are talking with everyone. So, he wasn’t fully appreciated for his political innovations, initiatives, and he wasn’t fully appreciated as a poet. This was mainly due to the fact that he could not be bought; he just refused to take any part in the Israeli Zionist establishment, even after his return to the homeland. So he was unfortunately neglected, although accepted as one of the



*A young Maxim Ghilan, poet and political activist of Israel's "Statehood Generation."*



important and original poets.

I can give you one little example. The leading Israeli left-wing newspaper is called *Ha'aretz*. It is a very good newspaper (I read it every day), and Maxim, not long after his return to Israel, decided to write an article, or a letter to the editor, which he wanted *Ha'aretz* to publish. And *Ha'aretz*, although a left-wing newspaper, refused to publish Maxim's letter or article. And I think it says a lot about *Ha'aretz*—because Maxim's activities, as well as some of his poetry, called for *action*.

Most of the people who read *Ha'aretz* in Israel are, of course, linked to universities, to economics, to political circles, these are the kind of people who read and publish in *Ha'aretz*. But what *Ha'aretz* does, in fact, is to say to the one who reads it, "Oh, I see these are horrible things that are happening in the occupied territories," for example, and then the reader goes on with his life. Now Maxim, in his poetry, especially in his poetry, but as well in his political activities, called for *action*. Someone who reads Maxim's political poetry very carefully—well, when I read Maxim's political poetry, it makes me uneasy. I just can't continue with ordinary life. But when you read *Ha'aretz*, you say "Oh, it is so terrible what is happening, but it's okay, I am part of the group that thinks that, yes, it is terrible, so we can go on living."

The point I want to make is, when Maxim's letter was refused by *Ha'aretz*, this was the same pattern which applied to his poetry. When one reads Maxim's political poetry, and not just his political poetry, something bothers you; you cannot just go on living the way you live in Israel, reading Maxim's poetry. One of his lines in his last book says, he would like that sex, not the death of sons, will rule this land. Sex, not the death of sons, will rule this land. Now, this is something that is not acceptable even in *Ha'aretz*.

Maxim was most original as a poet, in the way he could combine and mingle the public and private domains. What distinguished Maxim from any other poet of his generation is, that his poetry derives from his love, his passion, his desire for the land, for the country. His love of the land, of the country, was the main factor. Even though he was in exile for so many years, he still continued to write in Hebrew, and it was this love, this passion for the country and the land, which made him such a credible critic of Israeli society and Israeli politics. Because, for Maxim, writing poetry was not just an arena for producing aesthetics, or ethical views, or even ideological views. For Maxim, writing poetry was a question of life and death, that I know for sure. And he was most original in his ability, as I said before, to combine the private and public domain, and when you read his erotic or his last poems, you find that he uses a masculine termi-

nology, and while writing political poems, he uses a lot of compassion and tenderness.

**Fidelio:** What do you see as the relationship between Maxim's political development and activity, and his poetry? For instance, how did his own movement from the Nationalist camp to the peace camp affect his poetry?

**Eisenberg:** You know that before Israel was established in 1948, Maxim was part of a terrorist group, one of the extremist groups, the Stern Gang. Now, what I can see in it was, that Maxim was always a freedom fighter. In his views he was always extremist, and he always fought, first of all, for the underprivileged. Before the Israeli state was born, the Jews in Israel were the most underprivileged, so he fought for them the hardest way he could. After the state was born, Jews in Israel, especially after '67, were no longer the most underprivileged. The Arabs became the victims, so he not only identified with the victims, but he fought for their freedom and their equality. So, we can draw a straight line from his activity before the State of Israel was born as a member of the Stern Gang, until he became a member of the peace camp. He was first of all a freedom fighter, a fighter for freedom.

By the way, we must say that, nowadays, political issues are not very much reflected in Israeli poetry and literature, and of course this was one of the reasons why Maxim was a little bit neglected. Although there are a few professional poets who write what you would call political poetry, Maxim, in his political poetry, differed from any other political poet I know in Israel, in the way he gave a new dimension to his political poetry. This dimension, I mean a mythical dimension, a timeless dimension, he gave his political poetry—a visionary dimension, which is lacking in all other political poetry that is written in Israel today.

You know, in Israel today a lot of people, even some of my friends, are seeking passports from foreign countries, mainly the European Community passport, or a Canadian passport, or an Australian passport. But Maxim did just the opposite. While others seek a foreign passport, he sought the passport of the State of Israel. And, while in exile for so many years, he insisted on writing in Hebrew, and the return to his homeland meant a lot to him. This goes to the credibility of his poetry and his writings in general. By the way, if I had to define his poetry, although it contains a lot of love of his country, at the same time, he *despised* it. He said, this is his homeland, Israel, but he refers to Israel also as an enemy state, an enemy land of his. This dual attitude is found in many of his poems: That he is both in love with Israel, the state and the land, and at the same time, he despised the politics, he despised the establishment.

Unfortunately, I myself am not as committed political-ly as Maxim, not as explicitly a political poet as Maxim was. But then, he was a very unique person, if you knew him (and I understand you did know him, Dean). Unfortunately, he is neglected because of his political activities and his poetical activities. He paid a price for his activities, a real price. Many of us who are holding the right positions, etc., are not willing to take— He was truly committed to his beliefs; not that we are not, we are. But

he was willing to pay the price. He could have been a gigantic figure in literature here in Israel, and in the political arena. But he preferred to be true to his beliefs.

**Fidelio:** That is exactly true. There was no separation of his political from his personal life.

**Eisenberg:** Exactly. That is what I feel about his poetry. There is no separation between him and his poetry, and him and his political views.

## Five Poems by Maxim Ghilan

*One of the leading Israeli poets of the "Statehood Generation," Maxim Ghilan was awarded the Prime Minister Levi Eshkol Prize for Literary Excellence in December 2004.*

### Patriotic Song

So the need is strong and steady to write down  
and say it all

To firm up and to have ready the completed  
protocol

Jogged down fast in helpless hustling on a sand  
dune's shifting wall.

So it's always good to create, to start things, and  
do some sowing  
even when your seed is salt and from it no fruit be  
growing

Not just swim: a mighty geyser, a tall fountain  
proudly blowing.

Loving passes, always passes, writings stay as  
carved in stone.

All deeds of graceful love-trysts fade away and are  
soon gone.

So do let us, in cold stables, sadly rut, just flesh  
and bone.

Rumors run wild: only stronger than the organ in  
the wedge  
is plain dying. So let's live on, at the grave's sharp  
dusty edge.

In the ways of Hebrew ancients and according to  
their pledge.

Stand as one. The most important of all useless  
fights and facts  
always, always are those doings drawing curtains,  
the last act.

Let's be clever, never get us a black cat sold in a  
sack.

Let's not blame our desire, when the deed ends  
and is done  
like a ring inside the pocket of a boy, stood up,  
alone.

Come, let's go back to the battle. Let's begin. The  
sword is honed.

*—adapted from Hebrew by the author*

### Leaving

She is leaving. She is thieving  
away and he has not been told  
yet

But the cat is awake, the cat watches  
the threshold. Bold  
songs draw her away

to the shadows. Her drive

is the need to survive. No star, no lord alive

will keep her from running away.

Yet her old master still holds mighty sway.

She runs to her savior.

Behold

the hammering in her head

Instead of haven, fearful clouds.

Yet isles say yes, grey rocks

stand out from troubled seas of pain.  
Look at her nipple sticking out  
Under thin cloth. It is plain  
to see she's on her way  
at the very last moment, on the very last day.

She leaves behind a life and packs  
slowly a cheap canvas bag. Her hand

## Short Leave

An urban girl-soldier strides along the boulevard  
On her shoulder a huge rucksack full of dirty  
clothing  
Smiling to herself, she shifts the straps  
Cute idiot  
She whispers to herself  
Was it a love-memento?  
He came, full of pride, brought her a gift:  
The ear  
Of a man caught in battle.

A young girl-soldier strides happily  
A huge bag full of dirty linen on her back  
On her way to her mom's home  
To the washing machine  
Along Nordau boulevard on a Friday's eve  
Far from him.

—*adapted from Hebrew by the author, 10/15/04*

## Marching Through Virginia

*for Jeff and Michele*

In the Old Courthouse, in Virginia,  
Guests sit before white-tablecloths  
Ladies in many-ribboned lacy dresses  
Somewhat balding gentlemen, impeccably suited  
Men with aggressive beer-bellies  
And sexy women with too much make-up.  
The giants also dine here  
Six feet two, slicked-down blond hair  
Slim from obsessive running, each morning  
On the Potomac bridge  
French-style food served on huge plates  
With no particular taste, emphasis  
On quantity, not quality, to justify

mindlessly strokes the small beast's fur. She courts  
her future. Yet her thoughts  
are for him, who owned her in days past,  
She runs away and leaves. At last.  
Yes, but the cat  
blue-eyed and sad stares at the Mistress  
as she steps over her doorstep walking fast.

—*adapted from Hebrew by the author*

## Two Small Tigers

Two small tigers, sleek with living joy  
Walk along King George street  
Sharpen their claws on an African ficus tree  
Transplanted to a Tel Aviv alley.

Traditional black stripes  
Twin green glances  
One daring, one less forward  
Softly cruel, gliding on—  
Not quite yet women, soft and fresh  
Tiptoeing high-heeled into our hearts  
Along a street in Tel Aviv.

—*adapted from Hebrew by the author*

Absurd high prices. Californian wines  
Too-mild mustard.  
Small talk:  
The right to bear concealed weapons  
And the duty to shoot down  
Whoever steals into your home.  
(Six rooms, garden, your dog and Mitsubishi  
but not a single magnolia blossom.)  
I have my own hand-gun  
She exults, her satisfaction wholesome.  
Me too. Me too. Me too.  
Her manicured hands hold  
Fork and knife, dangerously steady.

In the Old Courthouse, in Virginia  
A beefsteak stain on my thick napkin.  
The blood is brown, has dried  
Quickly  
With the passing of time. Talk  
Sliced up by laughter and smiles  
Self-satisfaction and hate  
For anything alien. Down-curving lips  
Hint  
At hidden contempt  
For whoever lives  
Across the sea. As for me  
My host says, I'd like them to stay  
Away  
Among themselves. Anyway  
In private, as in public  
I say: the Republic  
Is my country's cause and goal.  
I like  
To spend my time with someone  
Like myself. No doubt.  
(I do not shout, *Skool, à la santé*  
*De la République.*)

He gets up, walks  
To the shiny restroom  
Along the walls of a past  
Covered with Mahogany, and I remember  
Bert Brecht and Kurt Weil.

In a while:  
We're in the South. (His mouth  
grim.) Here it's all grass and tree. Free  
Far from New York.  
Washington's friend, Lee  
Did not commit treason  
Came back, throwing caution  
To the winds to fight for his plantation  
His family and slaves.

Before the opulent eating-house  
That once was the Old Courthouse  
In Virginia stands a memorial:  
A brazen soldier, a volunteer  
In the Confederate army.  
Old-fashioned rifle, still-sharp bayonet  
Brazen too, well-met  
In this Southern town. A funny hat.  
Locals and visitors  
From the North throw  
Nostalgic glances at the past. At last  
They leave behind Dixie's brave soldier

Who fought and died for the right  
To own slaves.

In the Old Courthouse, in Virginia  
You get a huge menu full of goodies  
With fancy names, all with the same taste.  
Distracted,  
I listen to far-away thunder  
Bearing on us  
From darkened skies, in Iraq  
Or just Alaska.  
The Weatherman has not decided  
Yet.

In the prestigious eating-house  
That was the Old Courthouse, in Virginia  
Time seems to have frozen  
The past for two hundred years. In the South  
As in the South. But on the second floor  
A banquet hall is named  
In honor of General Sherman  
Who invaded the state at the head  
Of the Unionist army with  
—God forbid us—Black  
Soldiers, burning and looting  
Plantations, slaughtering  
White settlers, rebels  
Against the Union. And in my brain  
Like soft rain  
The old marching song with its refrain  
*Glory, Glory Hallelujah*  
That still shatters complacent Virginia  
Confronting the South's God-given right,  
Still in good shape  
That says it is all right to own, to rape  
To kill and take  
Who is not white.

Regardless the mess. History  
Is deep and long  
And Sherman's marching song  
Twists down in the same whirlpool  
With that of  
The little Confederate soldier  
Into the State's mixed bloodstream  
Where the only color is red  
Into Black Memory's dream  
When a former slave remembers,  
When he was master of all he saw.

*Leesburg, Virginia, February 22, 2005*  
—adapted from Hebrew by the author,  
published posthumously

# 'It Is Over, But Yet It Is Not Complete'

by Michele Steinberg

On May 6, 2005, a quiet tribute to Maxim Ghilan appeared in the pages of the *Daily Star* of Lebanon, in a commentary by Professor Abdul Aziz Said and Nathan C. Funk, which stated that the "Road Map" was dead, and that new steps needed to be taken to restore the hope of a permanent peace. In the article, the authors' fifth proposal was, that "Arab leaders can make a statement affirming people-to-people contact in the cause of peace in conjunction with their announcement of an initiative honoring the late Israeli peacemaker Maxim Ghilan, namely, the founding of a 'Brotherhood and Sisterhood of the Middle East Movement,' to expand and deepen commitment to principles of regional peace, justice and coexistence."

This small note, encapsulating a great idea, was a tribute to Maxim Ghilan's life, especially his last two visits to the United States, November-December 2004 and February-March 2005, where he lectured, debated, and held dozens of private meetings with policy makers and military and intelligence professionals, providing for them a most unique look into the struggle for sovereign nation-states in Southwest Asia.

Ghilan was not a mere peace activist. Within the peace camp in Israel, he uniquely played the role of strategic analyst, especially through the pages of *Israel & Palestine* magazine, which he published for more than 30 years. He passionately and uncompromisingly believed in equal rights for Palestinians and Jews in Israel. He identified himself as part of the "anti-Zionist" peace camp in Israel.

Because of his bold moves in the early 1970's to establish relations with the Palestinian leadership, including his friend, Yasser Arafat—,t a time when it was totally



Maxim Ghilan addresses a meeting of the LaRouche Youth Movement, November 2004.

illegal to do so—Ghilan suffered exile. When he returned to Israel after the Oslo Accords—which he opposed because he believed that any treaty with a five-year delay and no concrete measures for economic improvements, would fail—he found himself impoverished, often having to choose whether to spend his money on food and medical expenses, or for political work.

It is in the spirit of that last hectic, month-long winter visit to the U.S., when I was privileged to work closely with him, that this postscript is written: For his friends and associates, who, I hope, will work to fulfill his dream. Ghilan demanded it of those who sympathized with

him, prophetically naming his last published poem, "It is over, but yet it is not complete."

## A Hopeful Goodbye

Maxim Ghilan left the United States for the last time on March 4, 2005, his forgotten wool cap still in my closet, expecting his return this fall, when he would continue work on projects he juggled during that hectic winter month.

There was much work to be done. We spent the last week frantically working on his website, [www.maximghilan.com](http://www.maximghilan.com), in Hebrew and English; on plans to republish, with a new introduction, the 1973 classic, his *How Israel Lost Its Soul*, once a Pelican (Penguin) paperback bestseller; on the much-needed funding for the next edition of the Hebrew magazine *Mitan*; on the half-completed next issue of *Israel & Palestine Strategic Update*; and, on mapping out the quest to find a publisher for his new book, *Against—A Memoir*.

In that short visit, Maxim Ghilan shook the Washing-

ton elite, both in public speeches and private meetings. At a forum sponsored by a private group, the Committee for the Republic, he confronted not only the fanatics of the Yesha settlers' movement, but also an Israeli liberal reporter, whom he publicly chastised for never mentioning, during her presentation on the "human costs" of terrorism, the tens of thousands of Palestinian civilians, especially children, who have been injured and killed by Israeli armed forces as "collateral damage."

He also delivered a speech commemorating his old friend, Dr. Hisham Shirabi, at a memorial held at the Palestine Center in Washington.

But he had the greatest impact in the dozens of private meetings in New York City and Washington, held in a race against space and time. Ghilan shared his knowledge of the Israeli and the Palestinian leadership, garnered through the direct battle to establish a peace dialogue for more than 30 years, with American strategic thinkers. He represented a channel of collaboration between the United States and Israel that could make a unique contribution to the fight to defeat the plans of the Bush-Cheney-Sharon bloc to impose perpetual war on the region, and the world. He knew that his role in the resistance against the warmongers of the U.S. and Israel was crucial.

Maxim's mission was not oriented to the short term, but to the future for all mankind. He agreed with his friend, Lyndon LaRouche, that ideas are the most powerful force in shaping history.

Concretely, his immediate passion was to establish Koah Yozem ("Initiatives Start-up"), the Israeli affiliate of the International Jewish Peace Union, on a firm footing. Koah Yozem is an Arab-Israeli organization based in the poor areas of Jaffa, which would provide a forum of dialogue and education for young Jews and Arabs living in Israel.

As he described it in a December 2004 letter seeking funding for Koah Yozem:

Our Israeli work is considered by us to be essential, since the Israeli Jewish sector is now the only element that may sway the situation one way or the other. An urgent need exists for true universal ethics to be taught, for Jewish-Arab-Christian solidarity, for a feeling of justice, for repairing the moral and practical degradation of Israeli society. As for myself, I see in such work almost a mission.

Ghilan was uncompromising on the principles of civil rights. He would not participate in, or support an organization that was not open to *all* religions, races, nationalities, and which did not give equal rights to women.

And, he was certain that unless he, personally, turned around the axioms of Israeli society, which he saw as steadily descending into a xenophobic war-state that



Left: Ghilan's 1973 "How Israel Lost Its Soul" was a Penguin paperback bestseller.

Right: Periodicals edited by Maxim Ghilan: "Mitan," a Hebrew-language quarterly magazine (top), and the English-language newsletter "Israel & Palestine Strategic Update" (bottom).

squeezed education into a narrow trough, devoid of the richness of the ethics, literature, and beauty of other cultures, Israel would become fascist.

Without such a renaissance in education, in which the best of the European traditions of Jewry would be revived and sustained, Israel would be lost. He shared the idea of a commitment to universal culture with his friend, the late Nahum Goldmann, founder of the World Jewish Congress, and past president of the World Zionist Organization. Goldmann had been the benefactor of Ghilan's project of more than three decades, *Israel & Palestine* magazine.

Ghilan was a "warrior/philosopher," who believed that the best fighters for peace were those who had faced war and killing, as he himself had done in the fight for the creation of State of Israel; that through that experience, the warriors knew that peace was the only answer. He could run down the list of examples of warriors-turned-peacemakers, including fellow peace fighter Uri Avnery, who had been severely wounded while in the Israeli Army.

Ghilan saw many of his collaborators, both Israeli and Palestinian, felled by assassinations. Had he been in Portugal in 1983, when his counterpart in the secret Israeli-Palestinian backchannel talks, Dr. Issam Sartawi, was assassinated, he too would likely have been killed.

He brought to light many "secrets" that Americans do not know about the Israeli-Palestinian struggle. For example, Israelis are not permitted to travel to the Occupied Territories without special permission. Therefore, only a small handful of Israeli journalists are able to wit-



ness and report what the occupation has done to the Palestinian population. He openly talked about the growing poverty and economic injustice inside Israeli society, and horrible conditions of the children-without-a-country, who live off garbage dumps because their parents are guest workers whose working papers have expired. Ghilan was honest about those things that the Israeli government, and leading Israeli “community” organizations in the U.S., want to cover up.

Ghilan’s legacy is his courage. We did not agree on many things, but he was never afraid to discuss—and look deeply into an issue. Perhaps it was with Ghilan, and those like him, in mind, that Israeli Prime Minister Yitzhak Rabin toasted to the future with the words, “History belongs to those with the courage to change their axioms.”

Maxim did not publish the autobiographical *Against—A Memoir* before his untimely death on April 2, 2005, nor did he finish writing it. It is an “unfinished symphony,” as was his life. But we are proud to publish the following of Ghilan’s chapter outlines about his extraordinary, beautiful life, as well as a chronology in his own words.

### From the Outline of *Against—A Memoir*

#### CHAPTER III. ON OUR WAY TO PALESTINE: FROM MILLIONAIRE KID TO PAUPER IN A SLUM (1944-1946)

The Nazi threat in Spain / The American Joint Canada options for refugee children / My sister and

myself refuse further family separations / Only way out: Palestine / The trip to Cadiz / The good ship Nyassa / Illegal immigrants travel as potato-sacks / A German submarine follows us / What’s worth more: killing 900 Jews or keeping in the Portuguese’s graces? / Arriving at Atiith / Quarantine: my mother realizes she’s lost her husband for good and collapses / Living in a slum / The internal flood / Stranger in a strange land: a pampered kid among sewer-rats / A Bar Mitzvah at the age of 15 / How I did not become an Orthodox rabbi / 1945: World War II V-Day in Tel Aviv / My 53 trades / My mother becomes paralyzed / A turning point: British curfew at the slums / Glimmerings of Israeli nationalism: a trip throughout the country / 1946: one day in Jerusalem.

#### CHAPTER IV. THE MAKINGS OF IDEALISM; CONFUSED IN THE WAR OF INDEPENDENCE, I BECOME A TERRORIST (1947-1950)

In need of an education / The making of an autodidact / Studying by oil-lamp light / Drafted to the civil guard at age 16---sticks and maces / Stand-off with Arab villagers in an orange grove / The burning of Shekhunat Ezra / Sworn into the Haganah on a Bible and a gun / Frontlines: guarding Tel Aviv’s borders / Almost shot by my own side / Marching through conquered Jaffa town / At the seashore: the sinking of SS Altalena by the Haganah / I leave the Haganah for the Stern group, in protest / Underground at age 17 / The assassination of Count Folke Bernadotte seen from the rank-and-file / Fighting for the freedom of two jailed leaders / Yalin Mor—from jail to the first Knesset / Member of the slum’s Fighter Party leadership at 19 / My first “personal” terrorist organization / Gekhalim (“Embers”) our underground paper.

#### From a Private Memorandum: ‘Highlights--Maxim Ghilan’

- 1931 Born in Lille, France.
- 1935 Family emigrated to Spain.
- 1939 Father sentenced to death by Franco forces. Disappeared, considered dead.
- 1944 Rest of family emigrated to Palestine.
- 1946 Joined the Haganah militias.

- 1947** Fought in war of independence.
- 1948** Joined Stern Group.
- 1953/54** Jailed as underground nationalist leader. In jail, witnessed torture of Arab inmates by guards and started changing his views.
- 1959** Became convinced of rights of both Arabs and Jews in Israel/Palestine. Created first non-Communist Jewish-Arab circle in Israel. Member of the Jewish-Arab committee to abolish military regime for Arab villages in Israel.
- 1960's** Journalist, editor, translator, poet, etc. Worked with Uri Avneri at his weekly as rewrite editor and deputy editor.
- 1966** Broke censorship revealing relations between Israeli secret services and the assassination of Third World leader Mehdi Ben-Barka. Jailed. Released after international campaign in his favor with participation of Bertrand Russell, Jean-Paul Sartre, the New York Times, etc.
- 1967** With other Israeli and Arab journalists, stopped mass-killings of Arab male refugees returning to the Jerusalem area after Six Days War.
- 1969** Moved “temporarily” to Europe, before becoming political exile.
- 1971** Started publication of *I&P (Israel & Palestine)*, a magazine which is still coming out (February 2005).
- 1972** Initiated contacts with the PLO and became one of first Israelis to participate in secret talks.  
After PLO representative in London, Said Hamami, was assassinated by Iraqi agents, because of his contacts with Ghilan and others, linked up with Dr. Issam Sartawi and continued this work. As a result had to become political exile—an exile that lasted 23 years (returned in 1993).
- 1973** Published *How Israel Lost Its Soul*, historical analysis, Pelican (Penguin) Books, London.
- 1977** Started publication of *Report on the Palestinians Under Israeli Rule*, at first under United Nations Human Rights sponsorship, afterwards under that of Nahum Goldmann.
- 1980's-1990's** Co-founded the International Coordinating Committee of NGOs dealing with the Question of Palestine and sponsored by the United Nations. Member of this ICCP for eight years, of the European one (ECCP) for three years. Conducted international campaign among Jews for the gradual and controlled return of the Palestinian refugees to both Palestine and Israel.
- 1993** Allowed to return to Israel after human rights pressure exerted on Israeli government.  
Created the Committee To Open Borders to help forced immigrants, a committee of Israeli writers and artists with the participation of then-Culture Minister Shulamit Alony.
- 1993-Present** Shares his time between Israel/Palestine and abroad. Educational work with young Jewish Israelis. Continues publishing *I&P*. Published fifth collection of Hebrew poetry, *Mapping*. Published sixth poetry collection (2002), *In a Crumbling House*.
- 1996** Founded *Mitan* (“Charge”), a Hebrew quarterly magazine of ideas oriented on the principle of an Israeli State for all citizens, Jewish, Arab, Christian or other. Through 2004, edited eight issues of *Mitan*, a cultural-social-political review of all sectors of the non-Zionist Israeli and Jewish camps.
- 1997** Work in favor of Palestinian refugees in Lebanon. Project of “Progressive Wish”—Israeli delegation to Lebanon and Syria cancelled after Shimon Peres launched Operation Grapes of Wrath against Lebanese civilians.
- 1998** Publication of *Florentine Talks*, conversations (Hebrew). Elected member of Israeli Writers National Committee.
- 2000** Tried to set up coalition of peace forces in Israel.
- 2002** Launched information campaign in France. Invited to Southern France’s Press Club, interviews by two dailies, one TV station, one radio. Contacts with local personalities. Meetings with political and trade union activists of a variety of parties. Visits and discussion with underprivileged youths in Social Centers (mostly of Arab background), in order to defuse growing polarization between Jews and Arabs in France.  
Published eighth book, *Bevait Koress (In a Crumbling House)*.
- 2003** Revives an Israeli Jewish-Arab association, Koah Yozem (“Initiatives Start-up”), headed by Maxim Ghilan, Dr. Khalil Abu Rabia (Bedouin intellectual leader), and Yossef Granowski (former officer, writer, and public servant), to educate Arabs and Jews in the spirit of non-religious citizenship of all Israelis and inhabitants of the State.  
Meetings with leading non-Jewish and Jewish personalities in Europe and from the United States.
- 2004** Awarded Levi Eshkol Prize for Literary Excellence.



# On the Peace of Faith

(1453)

## Cardinal Nicolaus of Cusa

*CARDINAL NICOLAUS OF CUSA was born in 1401 in the city of Kues, opposite the city of Berncastel on the Mosel River in Germany. During the 64 years of his life, Cusanus became one of those rare universal geniuses whose work—centered on the concept of man as created in the living image of the Creator—fundamentally transformed not only his own generation, but generations to come.*

*Cusanus's emphasis on human creativity, which was affirmed at the ecumenical Council of Florence in 1439, was crucial to bringing an end to the Venetian dark age of the Fourteenth century, through a Renaissance of the arts and sciences, and the emergence in Europe of sovereign nation-states dedicated to the principle of the General Welfare. Venice attempted to counter these anti-imperial developments by assisting in the Turkish seizure of Constantinople in 1453, and by working to foment a "clash of civilizations" in the form of religious warfare.*

*Cusanus wrote "On the Peace of Faith" after the fall of Constantinople, in order to defeat what he referred to as the "power of the Prince of Darkness," through the power of creativity and the law of love, or agapē.*

*After his death in 1464, the Venetians did succeed in launching religious warfare throughout Europe, beginning with the expulsion in 1492 of the Jews, and later the Muslims, from Spain by the Spanish Inquisition, and continuing through the Thirty Years' War, until the 1648 Treaty of Westphalia reestablished peace on the basis of the Cusan idea of acting "for the advantage of the other."*

*This translation first appeared in the Schiller Institute's "Toward a New Council of Florence: 'On the Peace of Faith' and Other Works by Nicolaus of Cusa" (1993; 1995), edited by William F. Wertz, Jr.*

### I.

News of the atrocities, which have recently been perpetrated by the Turkish king in Constantinople and have now been divulged, has so inflamed a man who once saw that region, with zeal for God, that amongst many sighs he asked the Creator of all things if in His kindness He might moderate the persecution, which raged more than usual on account of diverse religious rites. Then it occurred that after several days—indeed on account of lengthy, continuous meditation—a vision was manifested to the zealous man, from which he concluded that it would be possible, through the experience of a few wise men who are well acquainted with all the diverse prac-

tices which are observed in religions across the world, to find a unique and propitious concordance, and through this to constitute a perpetual peace in religion upon the appropriate and true course.

So that this vision might at some time come to the knowledge of those who resolve such important matters, he has written it down clearly below, as far as his memory presented it to him.

He was transported to a certain intellectual altitude, where among those departed from life, in the council of the eminent over which the Almighty presided, the examination of this question was conducted thus. The King of Heaven and Earth said, that from the kingdom of this world sorrowful messengers have brought to Him

the groans of the oppressed; that many turn their weapons against each other for the sake of religion and in their power compel men to renounce long observed doctrines or kill them.

There were very many reports of such lamentations, which came from the whole earth, and the King commanded that they be brought before the full assembly of the holy. All seemed to be known to the residents of heaven, since they had been placed from the beginning by the King of the Universe over the individual provinces and sects of the world. According to their appearance they were not men, but rather intellectual powers.

One leader, the representative of all these ambassadors, spoke the following words: Lord, King of the Universe, what has each creature, that You have not given him? It pleased You to inspire the body of man, formed from the mud of the earth, with rational spirit, so that the image of Your ineffable power would reflect in him. From one man many people have been multiplied, who occupy the surface of the dry land.

Although the intellectual spirit, which is sown in the earth and is absorbed by shadows, does not see the light and the beginning of its origin, You have nonetheless created in him all that through which he, full of wonder over that which he attains with the senses, is at some time able to elevate his mental eyes to You, the Creator of all things, and to be reunited with You in the highest charity, and thus can finally return to his origin laden with fruit.

Nevertheless You know, Lord, that a great multitude cannot exist without much diversity and that almost all are compelled to lead a laborious life full of troubles and afflictions, and in servile subjugation must be subject to the kings who rule. Hence it has occurred, that only a few men have enough leisure time to employ the freedom of their will and to gain knowledge of themselves. They are distracted by many corporeal cares and duties. Thus they cannot seek You, who are the concealed God.

For this reason You have given Your people diverse kings and seers, who are called prophets, of whom the majority instituted cults and laws corresponding to the purpose of their legation in Your name, and thus instructed the uncultivated people. They subsequently accepted these laws, as if You, the King of Kings, had spoken with them face to face, and believed they heard not those men, but rather You in them.

To the various nations, however, You have sent various prophets and masters, the one for this, the other for another time.

It is a condition of earthly human nature to defend as truth lengthy custom, which is regarded as part of nature. And thus no small dissensions arise, when any community prefers its beliefs over another's.

Therefore, come to our assistance, You who alone are powerful. For this rivalry is on account of You, whom alone all venerate in all that they seem to adore. For no one desires anything in all that one seems to desire other than the Good, which You are. Also in all intellectual deliberation no one searches for something other than the true, which You are. What does the living search for other than life? What does the existing search for other than existence? You, therefore, who bestow life and existence, are that one, who seems to be sought differently in the diverse rites and is named with diverse names, since You as You are remain unknown and ineffable for all.

You, who are infinite power, are nothing of that which You have created, nor can the creature comprehend the concept of Your infinity, since there is no proportional relationship between the finite and the infinite.

You, omnipotent God, who are invisible to every mind, can in the manner You wish to be grasped, manifest Yourself visibly to him, to whom You wish. Conceal Yourself, therefore, no longer, Lord. Be gracious and manifest Your countenance and all people will be saved, who no longer can desert the vein of life and its too-little-tasted sweetness. No one departs from You, unless he is ignorant of You.

If You consider it worthy to act thus, the sword and the envy of hatred and every evil will cease. Everyone will know in what way there is only a single religion in the variety of rites. Indeed, one will not be able to annul this difference of rites, or in any case this will not be beneficial to do, since the diversity may bring an increase in devotion, if every region bestows the most vigilant effort upon its ceremonies, which it holds to be, as it were, the most pleasant to You, the King; however, at all events, just as You are only one—there ought to be only a single religion and a single cult of adoration of God.

Be therefore conciliatory, Lord, since Your anger is kindness and Your justice is mercy. Spare Your weak creature. Thus we, Your representatives, whom You have given to Your people as custodians and see here in this assembly, humbly entreat Your Majesty by every possible measure of our devotion.

## II.

At this supplication of the archangel all the citizens of heaven inclined in the same manner towards the highest King and He, who sat upon the throne, spoke: He had sent man forth with his free will, and created him capable through this will of community with his fellow man. However, because the animal and earthly man is held down under the Prince of Darkness in ignorance and walks across the earth according to the conditions of that sensible life, which proceeds only from the world of the

Prince of Darkness, and not according to the intellectual and inner man, whose life proceeds from the land of his origin, He had called the errant man back with much care and diligence through various prophets, who were seers in comparison with the others.

Finally, as all these prophets could not sufficiently overcome the Prince of Ignorance, He had sent His Word, through which He has also created time. The Word clothed itself with humanity, in order in this manner to finally illumine the docile man with free will, so that the latter would see that he would have to walk not in accordance to the outer, but rather to the inner man, if he hoped to revert one day to the sweetness of immortal life. And since His Word put on the mortal man, witness was given in his blood of the truth, that man is capable of eternal life, for the sake of which his animal and sensible life are deemed as nothing, and that that eternal life is nothing other than the deepest longing of the inner man, i.e., the truth, which alone is desired, and which, since it is eternal, nourishes the intellect eternally.

This truth, which nourishes the intellect, is nothing other than the Word itself, in which everything is enfolded and by means of which everything is unfolded. It put on human nature, so that no man would have doubt, that according to the choice of his free will in his human nature he could achieve the immortal food of truth in that man, who is also the Word.

And God added thereto: Since this has been done, what then still remains that could be done and was not done?

### III.

To this question of the King of Kings, the Word-Become-Flesh, who rules over all the residents of heaven, responded in the name of all: Father of Mercy! Indeed all Your works are complete and nothing remains that must be added to their completion! Nevertheless, human nature requires continual trials, so that the errors, of which there are very many in respect to Your Word, are extirpated and so the truth may constantly shine forth; this is so, because from the beginning You have decided that man would keep his free will and, since nothing in the sensible world perseveres constantly, opinions and conjectures and likewise also languages and their interpretations vary with

time. Since, however, the truth is one and is impossible not to be comprehended by every free intellect, all diversity of religion ought to be brought into one orthodox faith.

This pleased the King. He called the angels hither, which preside over all the nations and languages, and commanded each to bring one experienced man to the Word-Become-Flesh. And thereupon the most eminent men of this world appeared before the countenance of the Word, as though carried aloft in a state of ecstasy. To them the Word of God spoke as follows:

The Lord, King of Heaven and Earth, heard the sighs of the murdered and the fettered and those led into servitude, who suffer thus on account of the diversity of their religions. And since all who practice or suffer such persecution, are led to it for no other reason than that they believe, thus to promote their salvation and to please their Creator, the Lord has taken pity on His people and agreed to the plan to lead all diversity of religions through mutual agreement of all men harmoniously back to a single, henceforth inviolable religion.

To fulfill this task, He entrusts to you, the elected men. From His council He gives you helping and serving angel-spirits, who may protect and guide you. As the place of assembly He designated Jerusalem, which is the most suitable therefor.

### IV.

One responded to this, who was older than all others and as it appeared, was a GREEK, after he had bowed in adoration:

We praise our God, whose mercy rules over all His works and who alone has the power to bring it about, that such a great diversity of religions would be brought together in one harmonious peace. We, who are His work, cannot disobey His direction. Nevertheless we request instruction, as to how this unity of religion can be introduced by us. For according to our persuasion, a nation will accept a faith with difficulty, which is different from that which it has hitherto defended with its blood.

The WORD responded: You will not find another faith, but rather one and the same single religion presupposed everywhere. You who are now present here, are called wise men by the sharers of your language, or at the very least philosophers or lovers of wisdom.



*Cardinal Nicolaus of Cusa*

Permission of Dr. Helmut Gestrich, Cusanus-Gesellschaft, Berncastel-Kues

## V.

---

So it is, said the GREEK.

If you all therefore love wisdom, do you not presuppose that this wisdom exists?

They proclaimed all at once that no one could doubt it.

The WORD continued: There can only be one wisdom. For if it were possible that there be several wisdoms, then these would have to be from one. Namely, unity is prior to all plurality.

GREEK: None of us doubts but that there is one wisdom, which we all love and on account of which we are called philosophers. Because of participation in it there are many wise men, whereas wisdom itself remains simple and undivided in itself.

WORD: You therefore all agree that the simplest wisdom is one, and that its power is ineffable. And everyone experiences that ineffable and infinite power in its unfolding. If one's view is turned towards that which is visible, and one considers that that which he sees has arisen from the power of wisdom—the same obtains for hearing and every single thing that affects the senses—then he affirms that the invisible wisdom exceeds everything.

GREEK: Also we, who practice this profession of philosophy, love the sweetness of wisdom in no other way than that of the previously tasted admiration of things, which are subject to the senses. Who would not be willing to die, in order to obtain that wisdom from which all beauty, all sweetness of life, everything desirable emanates? What power of wisdom is reflected in the frame of man: in his limbs, the order of these limbs, in the life infused in him, the harmony of the organs, in his motion, and finally in the rational spirit, which is capable of wonderful arts and is, as it were, the sign of wisdom, in which eternal wisdom, as in a close image, and truth as in a close similitude, shine forth over everything! And what is above all still more wonderful is: This reflection of wisdom comes always nearer to the truth through a vehement conversion of the spirit, until the living reflection, which comes from the shadow of the image, becomes constantly truer and more in conformity with true wisdom, even though that absolute wisdom, just as it is, can never be attained in another. And in this manner the eternal and inexhaustible wisdom is the perpetual and imperishable food of the intellect.

WORD: You are advancing to our goal, towards which we aspire, in the correct manner. Even though you acknowledge diverse religions, you all presuppose in all of this diversity the one, which you call wisdom. But say, does not the one wisdom embrace everything that can be stated?

The ITALIAN responded: Truly, there is no word outside of wisdom. The word of the wisest is in wisdom and wisdom in the word. Nothing is outside of it. The whole infinity is encompassed by wisdom.

WORD: Now if someone says, everything would be created in wisdom and another, everything would be created in the word, do they not then say the same thing or something different?

ITALIAN: Even though diversity appears in the manner of speaking, it is the same in regards to the meaning. For the Word of the Creator, in which he has created everything, can be nothing other than His wisdom.

WORD: What do you think: Is that wisdom God or a creature?

ITALIAN: Since God, the Creator, creates everything in wisdom, He Himself is necessarily the wisdom of the created wisdom. That is, prior to every creature there is wisdom, through which everything created is that which it is.

WORD: So wisdom is eternal, since it is prior to everything initiated and created.

ITALIAN: No one can deny that that, by which he understands that it is prior to everything originated, would be eternal.

WORD: It is therefore the origin.

ITALIAN: So it is.

WORD: Consequently it is also the simplest. Everything composed is originated. The composing can indeed not be after the composed.

ITALIAN: That I recognize.

WORD: Wisdom is therefore eternity.

ITALIAN: It cannot be otherwise.

WORD: It is, however, impossible, that there be several eternities, since unity is prior to all plurality.

ITALIAN: That also no one can deny.

WORD: Wisdom is therefore the one, simple and eternal God, the origin of everything.

ITALIAN: So must it be.

WORD: See, therefore, how you, the philosophers of various schools of thought, agree in the religion of the one God, whom you all presupposed in that which you as lovers of wisdom acknowledge.

## VI.

---

At this the ARAB rose and responded: One can say nothing more clearly and truly!

WORD: If you recognize an absolute wisdom for the reason that you are a lover of wisdom, do you then

believe that there are men with vigorous intellects, who do not love wisdom?

ARAB: I believe with complete certainty, that all men naturally desire wisdom, for wisdom is the life of the intellect and this life can be maintained by means of no other food than the truth and the word of life or the intellectual bread, that is wisdom. Just as every existing thing desires all that, without which it is not able to exist, so does the intellectual life desire wisdom.

WORD: All men therefore acknowledge with you, that there is the one, absolute wisdom, which they presuppose. This is the one God.

ARAB: So it is. And no intelligent man can advocate some other one.

WORD: There is therefore only a single religion and cult for all those who are of vigorous intellect. This is presupposed in all the diversity of rites.

ARAB: You are wisdom, since You are the Word of God. I ask You: How should those who revere several gods concur with the philosophers in reverence of a single God? For it can be established, that the philosophers have at no time felt other than that it would be impossible for there to be several gods, over which the one, super-exalted God did not preside. The latter alone is the origin, from which the others have that which they have; He is more excellent by far than is the monad in number.

WORD: All who at any time worshiped several gods, presupposed the divinity to exist. They entreated it in all gods as if they participated in it. That is, as there is nothing white without whiteness, so there also are no gods without the divinity. The cult of gods therefore includes the acknowledgment of the divinity. And whoever says that there are several gods, says also that there is the one origin, which precedes all; similarly he who asserts that there are many sacred things, admits the sacredness of the sacred things, through the participation of which all other things are sacred. Never was a people so foolish, that it would have believed in several gods, of which each one would have been the prime cause, origin, or creator of the universe.

ARAB: I am also of this opinion. That is, one contradicts oneself, if one says there are several prime origins. Since the origin cannot be originated, because it would be originated from itself and thus would exist before it would exist, and reason does not grasp this, thus the origin is eternal. And it is not possible that there be several eternals, since unity exists prior to all plurality. Consequently, the one must be the origin and cause of the universe. Therefore, until now I have still found no people that had deviated in this from the road of truth.

WORD: If, therefore, all who venerate several gods looked to that which they presuppose, i.e., to the deity, which is the cause of all, and—as reason dictates—also assumed this latter in manifest religion, just as they worship this confusedly in all things which they name gods—the strife were dissolved.

ARAB: This were indeed not difficult. However, to terminate the worship of gods will be grievous. For the people holds as certain that it is granted support from its worship of the gods and therefore turns to these deities for its salvation.

WORD: If it were informed about its salvation, as we have done, then the people would seek salvation in that which has given existence and is itself the Savior and the infinite salvation, rather than in those who have nothing from themselves except that which is conceded to them by the Savior. However, if the people has recourse to the gods, which are regarded as sacred in the opinion of all because they lived in a deiform manner, as though to an intercessor in a state of infirmity or other necessity, or if it entreats one such in humble veneration or reverently attends to his memory, since he was a friend of God, whose life is to be imitated; then this would not contradict the single religion, so long as it dedicates the entire cult of worship to the one and only God. In this way the people could easily be satisfied.

## VII.

Thereupon the INDIAN spoke: What then of statues and images?

WORD: The images which bring to our knowledge that which is conceded in the true cult of the one God, are not condemned. However, when they lead away from the cult of worship of the one God, as if something of the divinity were in the stones themselves and were attached to the statue, then, since they deceive and avert from the truth, they should deservedly be destroyed.

INDIAN: It is difficult to lead the people away from inveterate idol worship, and indeed on account of the oracles which are given by them.

WORD: Rarely are these oracles produced other than through priests, who report them as responses of the deity. For if the question has been proposed, then they give the answer pursuant to some art, i.e., in observation of the disposition of the heavens, or they form the answer, which they ascribe to the deity, by casting lots, as if heaven or Apollo or the sun had commanded them to respond. Hence it occurs that the majority of those answers are ambiguous, so that they do not openly convince by lies, or completely falsely; and if they are occa-

sionally true, then are so accidentally. However, if a priest can conjecture well, then he issues oracles better and his answers come nearer the truth.

INDIAN: However, it is certain that frequently a spirit who is bound to a statue patently imparts an oracle.

WORD: Neither the soul of a man, nor of Apollo, nor of Aesculapius, nor of any other which is worshiped as God, but rather the evil spirit, the foe of human salvation from the inception, sometimes, however rarely, feigns through the faith placed in him by man, to be bound to a statue and to be coerced into answers, in order thus to deceive. However, after the deceit has been detected, he disappears. Therefore, today they have a mouth and do not speak. After this deception of the seducer has become known through experience in many lands, idolatry has been condemned in nearly all locations by the wiser men. And it will likewise not be difficult in the Orient to detect the deceit of idolatry and achieve the invocation of the one God, so that its inhabitants are brought into conformity with the rest of the nations of the world.

INDIAN: Since the evident deceits were detected and as a result thereof the most prudent Romans and likewise the Greeks and Arabs destroyed the idols, it is by all means to be hoped, that the idolatrous Indians will act similarly; above all, since they are wise and do not hesitate to acknowledge the necessity of religion in the worship of the one God. If they also thereby venerate their idols in their manner, they will come thus to a peaceful conclusion in respect to the adoration of the one God.

It will, however, be very difficult to achieve agreement from all sides in respect to the triune God. That is, it will appear to all that the trinity cannot be conceived without three gods. If there is a trinity in the divinity, so there will also be plurality in the deity. However, it was previously said—and in fact, it is necessarily so—that there is only one absolute deity. Therefore, there is no plurality in the absolute deity, but rather in the participating, who are not God in the absolute, but rather gods through participation.

WORD: God, as Creator, is three and one. As infinite He is neither three, nor one, nor anything that can be stated. The names which are attributed to God are taken from creatures, since He Himself is ineffable in Himself and is above all that can be named or stated. Those who worship God ought to adore Him as the origin of the universe; in this one universe, however, there is a multitude of parts, inequality and separation—namely, the multitude of stars, trees, men, stones is evident to the senses—the origin of all multitude, however, is unity; therefore, the origin of multitude is the eternal unity.

In the one universe inequality of parts is found, since no part is similar to the other. However, the inequality derives from the equality of unity. Consequently, eternal equality is prior to every inequality.

In the one universe, distinction or separation of parts is found. Before every distinction, however, is the connection of unity and equality. Separation, or distinction, departs from this connection. The connection is therefore eternal.

However, there cannot be several eternals. Consequently, in the one eternity is found unity, equality of unity, and the union of unity and equality, or connection. Thus, the most simple origin of the universe is triune, since in the origin the originated must be enfolded. Everything originated, however, signifies that it is thus enfolded in its origin, and in everything originated a threefold distinction of this kind can be found in the unity of the essence. And for this reason, the simplest origin of everything will be three and one.

## VIII.

CHALDEAN: Even if the sages are somehow able to grasp this, it nevertheless exceeds the comprehension of the common man. For as I understand it, it is not true that there are three gods, but rather that there is one, which one is three. Do you not wish thereby to say that that one is threefold in power?

WORD: God is the absolute power of all powers, since He is omnipotent. If there is, therefore, only one absolute power, which is the divine essence, then to name this power triune, is nothing other than to say, that God is triune. However, the divine power should not be conceived such that it would be distinguished in opposition to reality, since in God power is reality itself. The same is true of absolute potentiality, which is also power.

It appears absurd to no one, if it is said that the omnipotent divinity, who is God, would have the unity in Himself, which is entity, equality, and connection, so that in this manner the power of unity would unify or give essence to everything that has being—that is, a thing exists insofar as it is one; the one and entity can be interchanged—and so that the power of equality equalizes and gives form to everything that exists. That is, a thing is equal in that it is not more and not less than that which it is. For if it were more or less, then it would not exist. Therefore, it cannot exist without equality. Thus the power of connection unifies and binds together.

Hence in the power of unity omnipotence calls being out of non-being, so that that which was not, becomes capable of being. And it gives it form in the power of

equality and binds it together in the power of connection; just as one sees in the essence of love, how love binds together the loving with the lovable.

Therefore, when man is called by omnipotence out of not-being, then unity arises as first in order, after which equality and then the connection of both. For nothing can exist, unless it is one. The one is therefore prior. And since man is called out of not-being, the unity of man arises as first in order, then the equality of this unity or entity—that is, the equality is the unfolding of form in unity, on account of which it is called the unity of man and not of the lion or some other thing. However, the equality can only arise out of the unity, for not otherness, but rather unity or identity produces equality. Finally, love or connection proceeds from unity and equality. That is, unity is not separable from equality and equality from unity. The connection or love is therefore such that, with the positing of unity equality is posited, and with the positing of unity and equality love or connection is posited.

If therefore no equality is found, without it being the equality of unity, and if no connection is found, without it being the connection of unity and equality, such that the connection is in unity and equality, equality is in unity and the unity is in equality, and unity and equality are in connection, then it is obvious that there can be no essential distinction in the trinity. Namely, everything that is essentially different is such that the one can be, without the other existing. However, because the trinity exists such that, with the positing of unity the equality of unity is also posited and conversely, and with the positing of unity and equality connection is also posited and conversely, it is seen not in the essence, but in the relationship, in what manner one is unity, another is equality, and another is connection.

However, a numerical distinction is essential. Indeed, the number two differs essentially from three. With the positing of the number two, three is not posited, and the three does not follow from the existence of two. Therefore, the trinity in God is not composed, plural or numerical, but rather the simplest unity. Whoever believes therefore that God is one, does not deny that He be three-

fold, insofar as he understands that Trinity as not different from the simplest unity, but rather as unity itself, such that that trinity, were it not in unity, were also not the origin, which is so omnipotent that it can create the universe and each individual.

The more unified a power is, the more powerful it is; however, the more unified it is, the simpler it is. Therefore, the more powerful or stronger it is, the simpler it is. Hence if the divine essence is omnipotent, it is completely simple and threefold. For without trinity it were not the simplest, strongest, and omnipotent origin.

CHALDEAN: I am of the opinion that no one can disagree with this deliberation. However, that God had a Son and participant in His deity, this the Arabs and many with them assail.

WORD: Some name unity Father, equality Son and connection the Holy Spirit, since those designations, even though they are not proper, nevertheless suitably designate the Trinity. For the Son is from the Father, and Love or the Spirit is from unity and equality of the Son. That is, the nature of the Father passes over in the Son into equality. Therefore, love and connection arise out of unity and equality.

And if simpler designations could be found, they were more suitable, as are, for example, unity, iddity,\* and identity. These designations seem to

unfold the most fecund simplicity of essence better. Also notice that there is a certain fecundity in the essence of the rational soul, that is, mind, wisdom, and love or will, since the mind exerts intellect or wisdom from itself, and from both proceeds the will or love. And this trinity in the unity of essence of the soul is the fecundity, which man possesses in his similarity to the most fecund, uncreated Trinity. Likewise every created thing bears the image of creative power, and possesses fecundity in its manner in greater or more distant similarity to the most fecund Trinity, Creator of everything. It is therefore not so, that the creature has its being only from divine being,



Albrecht Dürer, "Christ shows His disciples the signs in the heavens," 1503.

\* The Latin *iditas* is derived from the demonstrative pronoun *id*, meaning it or that, and the suffix *itas*, meaning a state or condition. It could therefore also be translated as *itness*.—WFW

but rather it has its triply fecund being in its manner from the most fecund three-and-one Being. Without this fecund Being neither the world could subsist, nor would the creature exist in the best manner in which it could be.

## IX.

To this the JEW responded: The Trinity, blessed above all, which no one can deny, has been explained in the best possible way. One of the prophets revealed it to us briefly, when he said, he had asked God how He, who had given others the fecundity of generation, could be sterile. And although the Jews shun the Trinity, because in their eyes it signifies plurality, they will nevertheless willingly acquiesce, as soon as they have seen that it signifies the simplest fecundity.

WORD: Also the Arabs and all wise men will easily see on the basis of these deliberations, that to deny the Trinity is to deny divine fecundity and creative power, and that to acknowledge the Trinity is to deny the plurality and community of gods. That fecundity, which is also a trinity, brings it about that it is unnecessary to have several gods, which mutually support each other in the creation of everything, for the one infinite fecundity suffices to create all that which can be created.

The Arabs can grasp the truth much better in this way, as when they say in their manner, God has essence and soul, and add thereto that He possesses word and spirit. For if one says God has a soul, then this soul cannot be understood except as the reason or word, which is God. That is, reason is nothing other than the Word. And what is the Holy Spirit of God other than the love, which is God?

Nothing is truly verified about the completely simple God, that is not He Himself. If it be true that God has the Word, then it is also true that the Word is God. If it be true that God has spirit, then it is true that the spirit is God. Having befits God improperly, since He Himself is everything; thus having in God is being. Therefore, the Arab does not deny that God is mind, and from this the Word or wisdom is generated, and from both the spirit or love proceeds. This is that Trinity which was explained above and is posited by Arabs, even though most of them do not perceive that they acknowledge the Trinity.

Likewise you Jews also find in your prophets, that the heavens are formed by the Word of God and by His spirit. In the manner in which the Arabs and Jews deny the Trinity, it must certainly be denied by all. However, in the manner in which the truth of the Trinity was unfolded above, it must necessarily be embraced by all.

## X.

To this the SCYTHIAN responded: There can be no hesitancy in the adoration of the completely simple Trinity, which even now all those adore, who venerate the gods. Wise men say, God is the Creator of both sexes and He is love; thereby they wish to explain the most fecund Trinity of the Creator, as well as they can. Others assert that God, who is superexalted, exerts the intellect or reason from Himself. They call Him God of God, and assert that He is the Creator-God, since everything created has a cause and reason, as to why it is this and not that.

The one infinite reason of all things is therefore God. However, the reason, which is logos or word, emanates from that which produces it, such that, if the Omnipotent produces the Word, it becomes in the thing that which is enfolded in the Word; likewise if the Omnipotent says, "Let there be light," the light enfolded in the Word thus exists actually. Therefore, this Word of God is intellectual, such that a thing exists in reality, as soon as it is conceived as existing in His intellect.

They furthermore say that the spirit of connection proceeds third in order. The latter connects all to one, so that there is unity as the unity of the universe. That is, they posit a world soul or spirit, which connects everything and by means of which every creature obtains participation in the world order, in that it is a part of the universe. It is therefore necessary, that this spirit exist in the origin of the origin itself. Moreover, love connects. Therefore, this spirit, whose power is diffused throughout the universe, can be called the love, which is God or charity. Thus the connection, through which the parts are connected to the one or the whole, and without which there would be no perfection, has God as its origin. In this manner one sees clearly, that all wise men touch upon something of the Trinity in unity. Therefore, when they shall hear this explanation, which we have heard, they shall rejoice and give praise.

The GAUL responded: I have also occasionally heard the following argument brandished among the learned: Eternity is either ungenerated or generated or neither ungenerated nor generated. I see that ungenerated eternity can rationally be called omnipotent Father, whereas the generated can be called Word or Son, and the neither ungenerated nor generated love or Holy Spirit, since the latter proceeds from both; it is neither ungenerated, since it is not the Father, nor generated, since it is not the Son, but rather proceeds from both.

Eternity is therefore one and it is threefold and completely simple. The one deity is threefold, the one essence



is threefold, the one life is threefold, the one power is threefold, and the one strength is threefold. In this deliberation I have now progressed so far, that those things which were obscure are revealed as clearly as light, to the extent it is now granted.

However, the greatest contradiction still remains in this world, since some assert, the Word has become flesh for the redemption of all, the others, however, think otherwise; therefore it is necessary for us to be informed as to how we can attain concord in this difficulty.

WORD: The Apostle Peter has undertaken to elucidate this part of our dialogue. Listen to him. He will instruct sufficiently concerning that which is obscure to you.

## XI.

And PETER appeared in their midst and began in the following way:

PETER: All diversity of opinion regarding the incarnation of the Word seems to be of the following variety: First we have those who say, the Word of God is not God. This question has previously been sufficiently answered, since the Word of God can only be God. This Word, however, is reason. That is, the Greeks call the Word *logos*, which is reason.

There is no doubt that God, the creator of all rational souls and spirits, has reason. However this reason of God, as was explained above, is nothing other than God. Having coincides in God with being. That is, that One, from whom everything is, enfolds everything in Himself; He is everything in everything, since He is the Former of everything. Consequently He is the Form of forms. However, the Form of forms enfolds in Himself all formable forms.

The Word or reason, the infinite cause and the measure of all that can be, is therefore God. Therefore, those who admit that the Word of God is incarnate or human, must acknowledge that that man, whom they designate as the Word of God, is also God.

At this point the PERSIAN spoke and said: Peter, the Word of God is God. How then could God, who is immutable, become not God, but rather a man, the Creator creature? Nearly everyone denies that, except a few in Europe. And even if there are a few among us, who are called Christians, they agree with us, that it is impossible that the infinite be finite and the eternal temporal.

PETER: This, i.e., that the eternal is temporal, I resolutely deny together with you. However, since all of you who adhere to Arab law, designate Christ as the Word of

God—and you do that correctly—it is necessary that you also acknowledge Him as God.

PERSIAN: We acknowledge Him as the Word and the spirit of God, since among all those who are or were, no one possessed that excellence of the Word and of the spirit of God. Nevertheless, we do not therefore admit that He has been God, for the latter has no participant. So that we do not fall into a plurality of gods, we deny, that the former is God, but confess that he is nearest to God.

PETER: Do you believe in the human nature in Christ?

PERSIAN: We believe and affirm, that this has truly been in him and persisted.

PETER: Quite right. This nature, which is human, was not divine. And thus in everything which you see in Christ corresponding to his human nature, through which he was similar to other men, you have apprehended not Christ as God, but rather as man.

PERSIAN: So it is.

PETER: Therein no one disagrees with you. For human nature was in Christ most perfectly. Through it he was a real man and mortal just as other men. According to this nature he was not, however, the Word of God. Tell me therefore: what do you intend, if you acknowledge him as the Word of God?

PERSIAN: We do not intend nature but rather grace, that is, we intend, that he has attained this lofty grace, because God placed His Word in him.

PETER: Has God not also placed His Word in a similar manner in the other prophets? For they all spoke through the Word of the Lord and were messengers of the Word of God.

PERSIAN: So it is. However, Christ is the greatest of all prophets. Therefore, it befits him more properly to be called the Word of God than other prophets. In particular businesses and provinces several missives can contain the word of the king. However there is only one missive, which contains the word of the king, by which the whole kingdom is ruled, that is, because it contains the law and precept, which all must obey.

PETER: It appears that you have given us a good similitude for our purpose: The word of the king is written on various pieces of paper; however, these pieces do not change into another nature. They remain of the same nature after the inscription of the word, as they were before. Thus you say, human nature is maintained in Christ.

PERSIAN: That we do.

PETER: Very well. But notice the difference which exists between a missive and the heir of the kingdom. In

the heir of the kingdom the king's own word is alive, free and unlimited, however, not in the missive.

PERSIAN: That I acknowledge. If the king sends his heir to the kingdom, then the heir bears the living and unlimited word of his father.

PETER: Is the Word not the true heir, who is neither messenger nor envoy, neither letter nor missive? And are not all the words of messengers and missives enfolded in the word of the heir? And although the heir of the kingdom is not the father, but rather the son, he is not different from the regal nature; rather he is the heir on account of this equality.

PERSIAN: I understand very well. However, there remains a difficulty: The king and his son are two. Therefore, we do not admit that God possesses a son. That is, the son would be another God than the father, just as the son of the king is another man than the father.

PETER: You impugn the similitude well. For it is not correct, if you attend to the supposed persons. However, if you remove the numerical diversity of the supposed persons and reflect on the potency, which is in the regal dignity of the father and of the son as his heir, then you see how that regal power is one both in the father and in the son; in the father it is as in the ungenerated, in the son it is as in the generated or living word of the father.

PERSIAN: Continue!

PETER: Therefore, that absolute regal power is ungenerated and generated, and the ungenerated summons to the society of connatural and generated succession one who is by his nature different, so that the different nature can simultaneously and undividedly possess the kingdom in union with its own nature. Then do not the natural and the graced or adoptive successions concur in the one inheritance?

PERSIAN: It is manifest.

PETER: Likewise filiation and adoption are also united in the one succession of the one kingdom. However, the succession of adoption does not exist in itself, but rather is supposed in the succession of filiation. Adoption, which does not succeed through its own nature, must, if it is to succeed in the existence of filiation, succeed not in itself, but rather is supposed in that which succeeds by nature. Therefore, if adoption, since it succeeds with filiation in the attainment of the completely simple and indivisible inheritance, obtains succession not from itself, but rather from filiation, the adoptive and the natural successor cannot be different, even though the nature of adoption and the natural are different.

How shall both concur in the succession of the indivisible inheritance, if the adoptive son were separated and did not subsist in the one and the same hypostacy with

the natural son? We must therefore maintain, that in Christ the human nature is united to the Word or the divine nature, such that the human does not pass over into the divine, but rather adheres thus to it indissolubly, so that it is not separate in itself, but becomes a person in the divine nature; so that the human nature, which is now summoned to the succession of eternal life with the divine, can achieve immortality in the divine.

## XII.

PERSIAN: I grasp that competently. However, clarify what has already been said by means of another intelligible example.

PETER: It is impossible to form precise similitudes. However, behold: Is wisdom in itself an accident or substance?

PERSIAN: As it is in itself, it is substance, however, as it occurs in another, it is an accident.

PETER: In all wise men all wisdom comes from that which is wisdom per se, since it is God.

PERSIAN: This has been demonstrated.

PETER: Is not one man wiser than another?

PERSIAN: Certainly.

PETER: Therefore, whoever is wiser, is closer to wisdom per se, which is the absolute maximum. And whoever is less wise, is more distant from it.

PERSIAN: That I admit.

PETER: However, according to his human nature a man can never be so wise, that he could not be still wiser. For between contracted wisdom, i.e., human wisdom and wisdom per se, which is divine, maximum and infinite wisdom, an infinite distance always remains.

PERSIAN: That is similarly evident.

PETER: That is true in like manner of absolute mastery and of contracted mastery. In absolute mastery the art is infinite, in the contracted the art is finite. Let us therefore suppose, that the intellect of any man possesses such mastery and such wisdom, that it is not possible to have greater wisdom or greater mastery. This intellect then is to such a high degree united with wisdom per se or mastery per se, that this union could not be greater. Would not this intellect achieve divine strength, in the strength of the united wisdom and mastery, which are maximal and with which it is united? And in a man who possesses such an intellect, would not the intellectual nature of the man be united most immediately with the divine nature or the eternal wisdom, the Word or omnipotent art?

PERSIAN: I acknowledge all that. However, this union would still be one of grace.

PETER: If the union of the inferior nature with the

divine were so great, that it could not be greater, then it were united to it in personal unity. That is, as long as the inferior nature were not elevated into personal and hypostatic unity with the superior, it could be greater. Therefore, as soon as the maximum union is posited, the inferior nature subsists in the superior, such that it adheres to it. That occurs not through nature, but through grace. This grace, however, is the maximum, which cannot be greater. It is not separate from nature, since it is united with it. Therefore, even if human nature were united with the divine by means of grace, that grace, since it cannot be greater, would nevertheless be most immediately terminated in nature.

PERSIAN: Whatsoever you may have said, to the effect that human nature in any man can be elevated through grace to union with divine nature, the man Christ should no sooner be called God than another saint, even though he is the most sacred among men.

PETER: If you attend to the fact, that there is in Christ alone that highest height, which cannot be greater and that maximum grace, which cannot be greater and that maximum sanctity, and thus in respect to the rest; and attend to the fact, that there cannot be more than but one maximum height, which cannot be greater—the same is true of grace and sanctity—and thereafter observe, that every height of every one of the prophets, whatsoever degree it may have had, is incomparably distant from that height which cannot be greater, such that for every degree of height there can be infinitely many greater or smaller between it and the sole-highest—the same is true of grace, sanctity, prudence, wisdom, mastery, and every single thing—then you see quite clearly, that there can only be one Christ, in whom human nature is united in unity with its supposit of the divine nature.

The Arabs also acknowledge the same, although the majority do not fully consider it. The Arabs say namely, that in this world and in the future one Christ is the sole-highest and the Word of God. Even those who describe Christ as God and man, indeed say nothing other than

that Christ is the sole-highest man and the Word of God.

PERSIAN: It therefore appears that the Arabs, after they have considered well that union which is necessarily present in the highest, can be led to acceptance of this belief. For the unity of God, which they endeavor to guard with maximum strength, is in no way injured through this belief, but is saved. However, tell us how one can grasp, that that human nature obtains existence not in itself, but rather is supposed through its adherence to the divine.

PETER: Take the following example, even though it is remote. A magnetic stone attracts iron upwards. And while it adheres to the air around the magnet, the nature of the iron does not subsist in its own weighty nature. Otherwise, that is, it would not hang in the air, but rather according to its own nature fall towards the center of the earth. But by adhering to the magnet, the iron subsists in the air by means of the strength of the magnet's nature, and not by means of the strength of its own nature, in virtue of which it could not be there. However, the cause whereby the nature of the iron is thus inclined toward the nature of the magnet, lies in the fact that the iron bears the similitude of the magnet's nature in itself, from which it is said to receive

its origin. Therefore, if the human intellectual nature adheres most closely to the divine intellectual nature, from which it has received its being, it would adhere inseparably to it, just as to the source of its life.

PERSIAN: I understand.

PETER: There is still a large group of Arabs, who acknowledge that Christ has resuscitated the dead and created birds from clay and much else, which they expressly say, Jesus Christ, as he who had the power therefor, has done. On this basis they can very easily be won over, since it cannot be denied that he has done this in the strength of the divine nature, to which the human was united suppositively. The power of Christ, with which he commanded that that occur which is acknowledged by the Arabs to have occurred, could not be



Reprinted by permission of Dr. Helmut Geertich, Cusanus-Gesellschaft, Berncastell-Kues

Manuscript copy, "De pace fidei."

according to human nature, unless the human had been assumed in union with the divine, in whose power it lies to so command.

PERSIAN: This and much else that is described in the Koran, the Arabs affirm of Christ. However, it will be more difficult to lead the Jews than all others to faith in these things, since they expressly admit nothing regarding Christ.

PETER: In their scriptures they have everything concerning Christ. However, since they follow the literal sense, they do not want to understand. This resistance of the Jews, however, does not impede concord. That is, they are few and cannot bring the whole world into disorder with arms.

### XIII.

The SYRIAN responded to this: Peter, I have heard that greater concord could be found among every religious group on the basis of their presuppositions. Tell us now, how this shall be realized in respect to this point.

PETER: I will, however, first tell me: Is not God alone eternal and immortal?

SYRIAN: I believe so, for everything besides God has originated. Because it therefore has an origin, it will also have an end corresponding to its nature.

PETER: Does not nearly every religion—that of the Jews, the Christians, the Arabs and of many other men—hold, that the mortal human nature of every man is resurrected after temporal death to everlasting life?

SYRIAN: So one believes.

PETER: Therefore, all these religions acknowledge, that human nature must be united to the divine and immortal nature. For how else would human nature pass over into immortality, if it did not adhere to the divine in inseparable union?

SYRIAN: Faith in the resurrection necessarily presupposes this.

PETER: If faith therefore holds this, then human nature is first united with the divine in some man. This occurs in that one who is the countenance of all people and the highest Messiah and Christ, as Arabs and Jews call Christ. The latter, however, who in the opinion of all is nearest to God, will be the one in whom human nature is first united with God. He is therefore the savior and mediator of all, in whom human nature, which is one and through which all men are men, is united to the divine and immortal nature, so that all men, who are of the same nature, attain resurrection from death.

SYRIAN: I understand that you would say: Faith in the

resurrection from death presupposes the union of human nature with the divine, without which this faith were impossible. This is the case, so you assert, in Christ. Therefore, this faith presupposes him.

PETER: You understand correctly. From this grasp, how all promises which are found among the Jews, are affirmed in the faith in the Messiah or mediator. Through him alone could and can those promises be fulfilled, as far as they concern eternal life.

SYRIAN: How is it with other religious bodies?

PETER: Similar. For all men strive and hope for nothing other than eternal life in their human nature. For this they instituted purgations of souls and sacred rites, in order to be better adapted in their nature to that eternal life. Men desire the beatitude, which is eternal life, not in another nature than their own. Man wants to be nothing but man, not an angel or another nature. He wants, however, to be a happy man, who attains the highest felicity.

This felicity is nothing other than enjoyment or the union of human life with its source, from which life itself emanates, and this is divine immortal life. However, how were this possible to man, if it were not granted to one, who shares the same nature with all to be elevated to such union, and through whom, as if through their mediator, all men could achieve the ultimate goal of their desires? And this one is the way, since he is the man through whom every man has access to God, who is the end of all their desires. It is therefore Christ, who is presupposed by all who hope to achieve ultimate felicity.

SYRIAN: This pleases me very well. For if the human intellect believes, it can achieve union with wisdom, where it obtains the eternal sustenance of its life, then it presupposes that the intellect of some highest man has achieved that union in the highest measure and has attained that highest mastery, through which mastery it itself similarly hopes to come at some time to this wisdom. For if it did not believe this possible in even some highest of all men, he would hope in vain. And since the hope of all is in being able to attain at some time that felicity, on account of which every religion exists—and there is no deception in this, since this hope stems from a connate desire common to all, to which religion, which consequently is likewise connate to all, conforms—I see that this master and mediator, who possesses the summit of the perfection of human nature and dominion, is presupposed by all.

But the Jews say, to be sure, that this prince of nature, in whom all defects of all men are remedied, has not yet been born, but will one day be born.

PETER: It suffices that both Arabs, as well as Christians and others, who have borne witness in their blood, by that which the prophets have proclaimed of him, and which he himself, while he abided in the world, has effected beyond the strength of all men, testify that he has come.

#### XIV.

SPANIARD: There will surely be another difficulty regarding the Messiah, of whom the greater part of the world acknowledges that he has come, namely in respect to his birth, since Christians and Arabs assert that he was born of the Virgin Mary, while others hold this to be impossible.

PETER: All who believe that Christ has come, acknowledge that he was born of the Virgin Mary. For since he is the ultimate perfection of nature and the sole-highest, of which father should he then be the son? For every generating father is in the perfection of nature so far distant from the ultimate perfection of nature, that he cannot communicate to the son this ultimate perfection, beyond which there can be none higher and which is not possible except for one man. Only that father can do this, who is the Creator of nature. Therefore, the highest has no other father than Him, from whom is all paternity. Therefore, by divine strength the highest is conceived in the womb of the Virgin, and in this virgin the highest fecundity concurred with virginity. Therefore, Christ was born to us, such that he is most connected to all men. Namely, he has Him for his Father, from whom every human father has it that he is a father. And he has her for his mother, who has joined carnally with no man, so that in this way everyone finds his nature in ultimate perfection through the closest conjunction in Christ.

TURK: A not insignificant difference still remains. Whereas the Christians assert that Christ was crucified by the Jews, there are others who deny this.

PETER: That some deny the crucifixion of Christ, but say that he still lives and will return at the time of the Anti-Christ, is due to the fact that they are ignorant of the mystery of death. And since he will come, as they assert, they believe that when he comes back, he will come back in mortal flesh, as if he could not otherwise conquer the Anti-Christ. That they deny his crucifixion by the Jews, they appear to do out of reverence for Christ, as if such men could have no power over Christ.

However, note that one must rightly give credence to those multifarious reports and the proclamation of the

apostles, who have died for the truth, i.e., that Christ has died thus. Likewise, the prophets also predicted that Christ would have to be condemned to the most ignominious death, which was death on the cross.

The reason for this is the following: Sent by God, the Father, Christ came, in order to announce the kingdom of heaven, and what he said of this kingdom could be confirmed in no better way than through the testimony of his blood. Therefore, in order to be most obedient to God the Father and to provide all certitude for the truth, which he announced, he has died. He took upon himself the most ignominious death, so that no man might refuse to accept the truth, in testament to which they would all know that Christ had voluntarily accepted death.

For he preached the Kingdom of Heaven and gave notice, how a man, who is capable of this kingdom, could attain it. In comparison to this kingdom, the life of this world, which is so tenaciously loved by all, is to be deemed as nothing. And so that one would know that the truth is the life of that Kingdom of Heaven, he gave up the life of this world for the truth, so that he would thus in the most perfect manner proclaim the Kingdom of Heaven, and liberate the world of the ignorance which prefers this life to the future one. He wished to sacrifice himself for the many, so that exalted thus before the eyes of all upon the cross, he would draw all to belief and clarify the Gospel, comfort the pusillanimous, and freely give himself for the redemption of the many, and do everything in the best way in which it could be done, so that man would achieve the faith of salvation, the hope of acquiring it, and the charity necessary for the fulfillment of the commands of God.

If therefore, the Arabs would attend to the fruit of the death of Christ, and to the fact that he saw himself as sent by God to sacrifice himself in order to fulfill the desire of his Father, and that there was nothing more glorious for Christ than to die even the most ignominious death for truth and obedience, then they would not take away the glory of the cross from Christ, through which he earned the merit of being the highest and becoming exalted above all in the glory of the Father.

If Christ further proclaimed, that men will achieve immortality after their death in the resurrection, how could the world have been able to achieve better certainty concerning it, than by means of the fact, that he himself has died of his own will, is resurrected, and appeared among the living? Namely, the world was then given ultimate certainty, when it heard that the man Christ, who had died on the cross openly and publicly, was resurrected from the dead and lives—according to the testimony of many who saw him alive and died in this testi-

mony, in order to be faithful witnesses to his resurrection. This was the most perfect evangelization, which Christ revealed in himself, and it could not be more perfect. However, without death and resurrection it would always have been able to be more perfect.

Therefore, whoever believes that Christ has fulfilled the will of God the Father in the most perfect manner, must thereby also acknowledge all this, without which the evangelization would not have been the most perfect.

Consider further, that the Kingdom of Heaven was concealed from all until Christ. It is indeed the Gospel of Christ to proclaim this unknown kingdom to all. There was neither faith, nor hope of attaining the Kingdom of Heaven, nor could it be loved by anyone, since it was completely unknown. It was also not possible, that any man would come to that kingdom, as long as human nature had not yet been elevated to that exaltation, so that it would become a consort of the divine nature. Christ has therefore made the Kingdom of Heaven accessible to us in every way. Yet no one is able to enter Kingdom of Heaven, unless he lay aside the kingdom of this world through death. Therefore, the mortal must lay aside mortality, that is, the possibility of dying. This cannot occur except through death. Then can he put on immortality.

As mortal man, if he had not died, Christ would not yet have laid aside mortality. Likewise he would also not yet have entered the Kingdom of Heaven, in which no mortal can be. If therefore he, who is the first-fruit and the first born of all men, has not yet opened up the Kingdom of Heaven, our nature united with God has not been introduced into the kingdom. Thus no man could be in the Kingdom of Heaven, as long as the human nature united with God has not yet been introduced. All men who believe the Kingdom of Heaven to exist, assert the contrary. That is, all acknowledge that certain saints of their religion have achieved felicity. The faith of all, therefore, who acknowledge that there are saints in eternal glory, presupposes that Christ has died and ascended into heaven.

## XV.

GERMAN: That is all very well. But I see not a few discrepancies in respect to felicity. For it is said that the Jews are promised under their law nothing but temporal things, which consist of sensuous goods. To the Arabs nothing but carnal, albeit perpetual goods have been promised under their law, which is written in the Koran. The Gospel, on the other hand, promises angelicity, i.e., that men will be similar to the angels, who have nothing of carnality.

PETER: What can one conceive in this world, for

which the desire does not decrease, but rather constantly increases?

GERMAN: All temporal things die away, only the intellectual do not. Eating, drinking, luxuriating and more of the same, if they please at one time, displease at another and are unstable. However, to know and to understand and to see the truth with the eyes of the mind are always pleasant. And the older the man becomes, the more this pleases him and the more he obtains of it, the stronger becomes his appetite to possess it.

PETER: If therefore the desire shall be perpetual and the nourishment perpetual, the nourishment will be neither temporal nor sensible, but rather only intellectual life. Hence, although the promise of a paradise, where there are streams of wine and honey and a multitude of virgins, is found in the law of the Koran, there are nonetheless many men in this world who abominate this. How will the latter then be happy, if they attain that there, which they do not wish to have here? It's said in the Koran, that one will find wonderfully beautiful, dark-skinned maidens, with eyes which have large, bright white eyeballs. No German would desire such a maiden in this world, even if he had surrendered to the lusts of the flesh. One must therefore understand those promises as similitudes.

At another point the Koran prohibits copulation and all other pleasures of the flesh in churches or synagogues or mosques. However, one cannot believe that the mosques are holier than paradise. How shall that be prohibited in the mosque, which is promised yonder in paradise?

In other locations the Koran says that everything is found there that we desire here, since the fulfillment of all must take place there. Thereby it reveals sufficiently what it wants to say, when it says that such things are found there. For since these things are so much desired in this world, presupposing that an equal desire exists in the other world, then they will be found exquisitely and abundantly there. For it could not express that that life is the completion of all desires other than by this similitude. Nor did it wish to express to uneducated people other, more hidden things, but rather only that which appears felicitous according to the senses, so that the people, who do not have an appetite for things of the spirit, would not despise the promises.

The whole concern of him who wrote that law, therefore, appears to have been primarily to avert the people from idolatry. And to this end he made these kinds of promises and wrote down everything. However, he did not condemn the Gospel, but rather praised it, and thereby intimated that the felicity which is promised in the Gospel would not be less than that corporeal felicity. And the intelligent and the wise men among them know, that

this is true. Avicenna prefers the intellectual felicity of the vision or fruition of God and the truth incomparably to the felicity described in the law of the Arabs. Nevertheless he adhered to that law. Likewise did the other wise men.

Therefore, there will be no difficulty to unite all religions. For it must be said, that that felicity is above everything that can be written or said, since it is the fulfillment of all desires, the attainment of the good in its source, and of life in immortality.

GERMAN: What then about the Jews, who do not accept the promise of the Kingdom of Heaven, but rather only the promise of temporal things?

PETER: The Jews very often take death upon themselves out of observations of the law and its sanctimony. If they did not believe that they attain felicity after death, in that they prefer zeal for the law to life, then they would not die. It is not therefore the belief of the Jews, that there is no eternal life and that they cannot attain that life. Otherwise no one would die for the law. However, the felicity, which they expect, they do not expect on the basis of works of the law, since those laws do not promise this to them, but rather on the basis of the faith which presupposes Christ, as it is found stated above.

## XVI.

TATAR: I have heard much here that has been previously unknown to me. The Tatars, a numerous and simple people, who worship the one God above others, are astounded over the variety of rites which others have, who worship one and the same God with them. They deride the fact that some Christians, all Arabs and Jews are circumcised, that others are marked on their brows with a brand, others are baptized. Furthermore, there is such great diversity in respect to matrimony; the one has only one wife, another is legally married to one wife, but nevertheless has several concubines, yet another has several lawful wives. As regards sacrifice, the rites are so diverse, that one cannot even enumerate them. Among these various forms of sacrifice there is the Christian sacrifice, in which they offer bread and wine and say, it is the body and blood of Christ. That they eat

and drink this sacrifice after the oblation seems most abominable. They devour what they worship. How in these cases, which moreover are varied by location and time, a union can be realized, I do not grasp. However, as long as there is not a union, the persecution will not cease. For diversity produces division and enmities, hatred and war.

Then PAUL, teacher of the peoples, commissioned by the Word, began to speak.

PAUL: It must be shown, that the salvation of the soul

is granted, not on the basis of works, but rather on account of faith. For Abraham, the father of the faith of all the believing, whether they are Christians, Arabs or Jews, believed in God and he was reckoned to be justified; the soul of the just will inherit eternal life. If that is admitted, then the various kinds of rites are not disturbing, for they are instituted and received as sensible signs of the verity of faith. The signs, not the signified, assume variability.

TATAR: Explain how faith saves.

PAUL: If God promises something by virtue of His pure liberality and grace, should not He, who has the power to give everything, and who is truthful, be believed?

TATAR: Certainly so. No one who believes in Him can be deceived. And whoever does not believe in Him, would be unworthy to receive any gift of grace.

PAUL: What therefore justifies him, who attains justice?

TATAR: Not merits, or else it were not grace, but rather something owed.

PAUL: Very well stated. However, since no living being is justified in the sight of God on the basis of his works, but rather through grace, the Omnipotent gives to whomsoever He wishes, whatsoever He wishes. If therefore someone shall be worthy of obtaining the promise, which is issued out of pure grace, then it is necessary that he believe in God. In this therefore is he justified, since he obtains the promise only on the grounds that he believes in God, and expects that the Word of God be done.



Albrecht Dürer, "St. Paul," 1514, second state.

TATAR: After God has promised, it is just that His promise be kept. Whoever believes in God, is therefore justified rather through the promise, than through the faith.

PAUL: God, who promised Abraham a seed in which all would be blessed, justified Abraham, so that he attained this promise. However, had Abraham not believed in God, then he would have attained neither the justification nor the promise.

TATAR: It is so.

PAUL: Therefore, the faith in Abraham only effected that the fulfillment of the promise was just. Otherwise it would neither have been just, nor would it have been fulfilled.

TATAR: What therefore has God promised?

PAUL: God promised Abraham to give him one seed in Isaac, in whom all people would be blessed. And this promise was issued, when in accordance with the common course of nature it was impossible for Sara, his wife to conceive by him and to give birth. However, because he believed, he obtained his son, Isaac. Consequently, God tempted Abraham to offer and slay the boy Isaac, in whom the promise of the seed had been fulfilled. And Abraham obeyed God, nonetheless he believed no less in the future promise, even though it would be fulfilled after the resurrection of his dead son. From this God found great faith in Abraham. Then Abraham was justified and the promise of the one seed, who descended from him through Isaac, was fulfilled.

TATAR: Who is this seed?

PAUL: It is Christ. In Him all people attained the divine blessing.

TATAR: Which blessing is that?

PAUL: The divine blessing is the ultimate desire or felicity, which is called eternal life, and concerning which you have heard enough above.

TATAR: Do you wish to say, therefore, that God in Christ has promised us the blessing of eternal felicity?

PAUL: I wish to do just that. For this reason it is necessary to believe in God, just as Abraham has believed, so that he who so believes would be justified with the faithful Abraham in obtaining the promise in the one seed of Abraham, i.e., in Jesus Christ. This promise is the divine blessing, which enfolds every good in itself.

TATAR: Would you therefore say, that this faith alone justifies being received into eternal life?

PAUL: I wish to do that.

TATAR: How would you impart to the simple Tatars the understanding of this, so that they comprehend that it is Christ, in whom they can attain felicity?

PAUL: You have heard that not only Christians, but

also Arabs, acknowledge Christ is the highest of all who have been or will be in this or a future age, and that He is the countenance of the peoples. Therefore, if the blessing of all people is in a single seed, then it can only be Christ.

TATAR: What kind of sign do you adduce for it?

PAUL: I adduce the testimony of the Arabs as well as of the Christians, that the spirit which vivifies the dead is the spirit of Christ. Therefore, if the spirit of life is in Christ, who has the power to vivify whomever he wishes, then he is that spirit, without which no one who has died can be resuscitated or any spirit can live eternally. That is, the plenitude of divinity and of grace inhabits the spirit of Christ, and from this plenitude all who shall be saved receive the grace of salvation.

TATAR: It is pleasing to have heard these things from you, the teacher of the peoples, since in conjunction with that which I have heard above they satisfy our purpose. I also see that this faith is necessary for salvation. Without it no one can be saved. But I ask you whether faith suffices?

PAUL: It is impossible that someone please God without faith. However, it must be a formed faith, for without works it is dead.

TATAR: What are these works?

PAUL: If you believe in God, you keep His commandments. For how would you believe God is God, if you were not to take care to fulfill that which He prescribes?

TATAR: It is proper to keep the commandments of God. But the Jews say they have received these commandments from Moses, the Arabs say they have them from Mohammed, and the Christians from Jesus. And there are perhaps other nations who honor their prophets, through whose hands they assert they have received the divine precepts. Therefore, how shall we arrive at concord?

PAUL: The divine commandments are very brief and are all well known and common in every nation, for the light that reveals them to us is created along with the rational soul. For within us God says to love Him, from whom we received being, and to do nothing to another, except that which we wish done to us. Love is therefore the fulfillment of the law of God and all laws are reduced to this.

TATAR: I do not doubt that both faith as well as the law of love, of which you have spoken, will be accepted by the Tatars. But I have great doubt in respect to the rites. For I do not know how they shall accept circumcision, which they deride.

PAUL: The truth of our salvation does not depend upon accepting circumcision. Indeed, circumcision does not save, and salvation exists without it. However, he



who does not believe that circumcision is necessary for achieving salvation, but permits it to be done to the foreskin in order that he might be in conformity with Abraham and his successors, is not condemned on account of circumcision, if he has the faith of which we have spoken above. Thus Christ was circumcised and many Christians after Him, while hitherto the Ethiopians mentioned by St. James and others were not circumcised, as if it were a sacrament necessary to salvation. Yet how peace can be preserved among the faithful, if some are circumcised, and others not, remains a great question. If therefore the greater part of the world is without circumcision, one should attend to the fact that it is not a necessity, so that consequently—as I indeed judge opportune—the smaller part should adapt itself to the larger, with which it is united in faith, in order to preserve the peace. Indeed, even if for the sake of peace the larger part should conform to the smaller and accept circumcision, I would think that it should be done, so that peace might be established on the basis of mutual communication. Thus the peace would be better and firmer, if the other nations would accept faith from the Christians and the Christians would accept circumcision from the latter. However, I think that the realization of these ideas is difficult. It should therefore suffice to establish peace in faith and in the law of love, while the rites are tolerated from this time forth.

## XVII.

ARMENIAN: How do you think one should regard baptism, since it is considered among Christians to be a necessary sacrament?

PAUL: Baptism is the sacrament of faith. Whoever believes some justification can be attained in Jesus Christ, also believes ablation of sins is attained through him. Every believer will manifest this cleansing, which is signified in the baptismal lotion. For baptism is nothing other than the confession of faith in the sacramental sign. He would not be a believer, who did not wish to confess his faith in the word and in the signs which have been instituted for this by Christ. Among both Hebrews as well as Arabs there are baptismal lotions, in order to express devotion on account of religion. It will not be difficult for these to accept a lotion instituted by Christ for the profession of faith.

ARMENIAN: It appears to be necessary to accept this sacrament, since it is necessary for salvation.

PAUL: Faith is necessary for adults, who can be saved without the sacrament if they cannot obtain it. However, where they can in fact obtain it, they cannot be called

believers, who do not wish to show themselves as such by means of the sacrament of regeneration.

ARMENIAN: What about children?

PAUL: They will acquiesce without difficulty to letting children be baptized. If they have undertaken on account of religion to circumcise male children on the eighth day, then the commutation of that circumcision into baptism will be agreeable. And the option will be given, whether or not to be content with baptism alone.

## XVIII.

BOHEMIAN: It will be quite possible to find concord in everything that was previously stated. But it will be very difficult as regards sacrifices. For we know that the Christians cannot give up the oblation of bread and wine as the sacrament of the Eucharist, in order to please the others, since this sacrament was instituted by Christ. However, that the other nations, which do not have the practice of sacrificing in this way, will accept this mode of sacrifice, is not easy to believe, above all since they say it is insane to believe in the conversion of the bread into the flesh of Christ and of the wine into his blood and afterwards to devour the sacrament.

PAUL: This sacrament of the Eucharist represents nothing other than that we achieve by grace the refreshment of eternal life in Christ Jesus, just as in this world we are refreshed through bread and wine. If we therefore believe that Christ is the food of the mind, then we receive him under the species which feed the body. And since it is necessary to be in agreement in this faith, that we obtain nourishment of spiritual life in Christ, why then should we not show that we believe this in the sacrament of the Eucharist? It is to be hoped that in this world all men of faith will want to taste that food through faith, which will be in truth the food of our lives in the other world.

BOHEMIAN: How will one persuade all people, that in this sacrament of the Eucharist the substance of the bread is converted into the body of Christ?

PAUL: Whoever is a believer knows that the Word of God will transfer us in Jesus Christ—since nothing is impossible for God—out of the misery of this world to the filiation of God and to possession of eternal life. If we therefore believe and hope for this, then we doubt not that the Word of God can change bread into the body according to the ordination of Christ. If nature accomplishes this in animal life, how then shall the Word, through which God has created the ages, not be able to accomplish this? The necessity of faith therefore demands believing this. For if it is possible that we, the

## XIX.

sons of Adam, who are made out of earth, are changed in Jesus Christ through the Word of God into sons of the immortal God, and we believe this and we hope for the future; and if it is possible, that we then like Jesus will be the Word of God the Father; then we must likewise believe that the transubstantiation of the bread into flesh and of the wine into blood is possible through the same Word, through which bread is bread and wine is wine, flesh is flesh and blood is blood, and through which nature converts food into the fed.

BOHEMIAN: This conversion of the substance of bread is difficult to comprehend.

PAUL: For faith it is very easy. For this is only comprehensible to the mind, which alone looks at substance as the that-it-is and not as what-it-is. For substance precedes every accident. And since consequently the substance is neither qualitative nor quantitative, and it alone is converted, so that it henceforth is no longer the substance of bread, but rather the substance of the flesh, this conversion is only spiritual, since it is totally remote from everything which is attainable by the senses. Consequently, the quantity of the flesh is not augmented by virtue of this conversion, nor is it multiplied numerically. Therefore, there is only one substance of the flesh, in which the substance of the bread is converted, even though this bread is sacrificed in diverse locations and there are many loaves, which are served in the sacrifice.

BOHEMIAN: I grasp your teaching, which is very agreeable to me; namely, as to how this sacrament is the sacrament of the nourishment of eternal life, through which nourishment we obtain the inheritance of the sons of God in Jesus Christ, the Son of God; and how there is a similitude of this in the sacrament of this Eucharist; and that it is only obtained in the mind and only tasted and grasped in faith. However, what if they do not comprehend this mystery? For the uneducated will perhaps not only abhor believing this, but also abhor accepting so great a sacrament.

PAUL: In its sensible signs this sacrament, as long as faith exists, is not of such necessity, that without it there would be no salvation. For it suffices to believe in salvation and thus to eat the food of life. Therefore, no law of necessity has been posited concerning its distribution: whether, to whom, and how often it should be given to people. If therefore someone who has faith, regards himself unworthy to approach the table of the highest King, then this humility is preferably to be praised. Therefore, in respect to the usage and rite of this sacrament, one will be able to establish that which appears more suitable to the leaders of the Church according to the times, as long as the faith is preserved, so that despite the diversity of rites, the peace of faith will persevere no less inviolate by means of a universal law.

ENGLANDER: What should be done concerning the other sacraments, namely matrimony, ordination, confirmation, and extreme unction?

PAUL: One ought to take into account the infirmity of man as much as possible, unless it contravenes eternal salvation. For to demand exact conformity in everything, is rather to disturb the peace. Yet it is to be hoped, that concord can be found in matrimony and in ordination. In all nations matrimony appears to have been introduced in some way by the law of nature, so that one man possesses only one true wife. Thus also the priesthood is similarly found in all religions. Concord therefore will be easier to find in these common points. And the Christian religion is proven in the judgment of all others, to observe the most laudable purity in both sacraments.

ENGLANDER: What about fasts, ecclesiastical offices, abstinence from food and drink, the forms of prayer and other such things?

PAUL: Where no conformity in the mode can be found, as long as faith and peace are preserved, one may indulge the nations in their devotions and ceremonies. Perhaps the devotion is even augmented by virtue of the diversity, since every nation will attempt to produce its rite more splendidly with zeal and diligence, in order to outdo the others therein and thus to obtain greater merit with God and praise in the world.

After these things had been discussed with the wise men of the nations, several books were produced of those who have written about the observances of the ancients; in every language there were excellent authors, like, for example, Marcus Varro among the Latins, Eusebius, who has gathered together the diversity of religion among the Greeks, and many others. In their examination it became apparent, that all diversity is located more in the rites than in the worship of the one God, whom all have always from the inception presupposed and cherished in all worship, as could be found in one collection of all the writings; even if in their simplicity the people, seduced by the power of the Prince of Darkness, frequently were not mindful of what they were doing.

The concord of religions was therefore concluded in the manner described in the heaven of reason. And it was commanded by the King of kings, that the wise men return and lead the nations to the unity of the true cult and that the spiritual administrators guide them and assist them. And finally, endowed with full authority for all, they should gather together in Jerusalem as the common center and in the name of all accept the one faith and upon it establish perpetual peace, so that the Creator of all, who is praised in peace, be blessed forever.

—*translated by William F. Wertz, Jr.*

## International Webcast

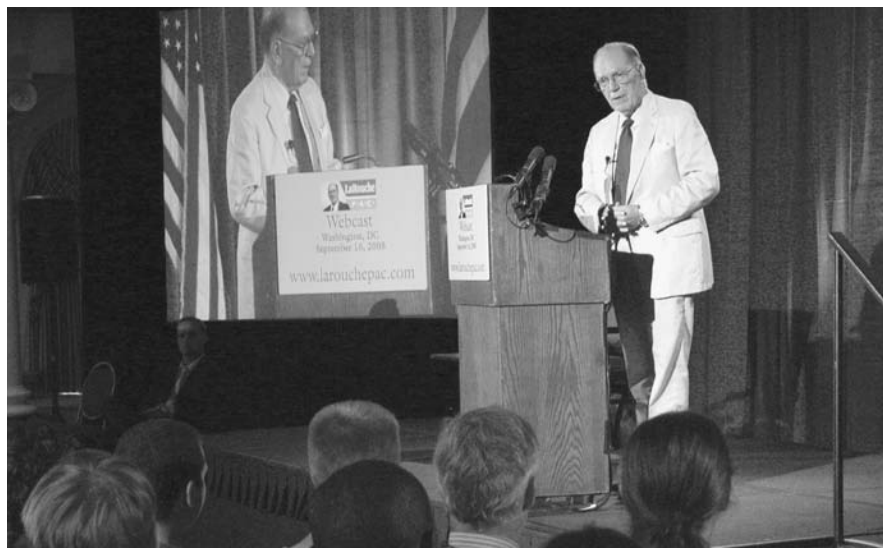
# LaRouche: Restore Our Republic! Defeat Cheney's 'Permanent War'!

In an international webcast address entitled "The Great Change of 2005" given in Washington, D.C. on September 16, Lyndon LaRouche defined the next steps that must be taken in the battle to save civilization from a looming collapse into a New Dark Age defined by permanent war and depression.

In his opening remarks, LaRouche began by expressing his confidence that, in our historical memory as a people, and in our Constitutional institutions, the United States has the keys to restore itself as the premier republic it was founded to become.

LaRouche then launched into a discussion of the problem of Dick Cheney. Cheney represents a policy of "war as a

*Please turn to page 74*

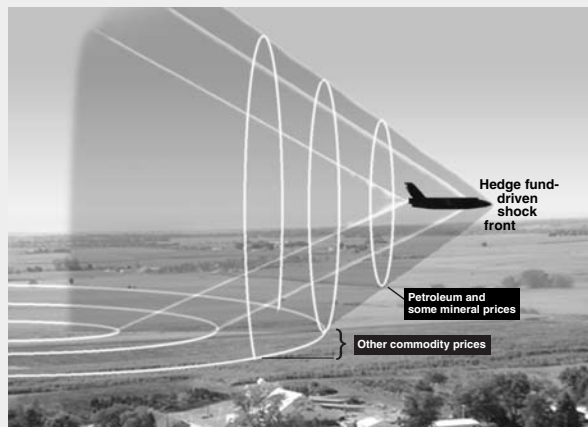


Lyndon LaRouche addresses Washington, D.C. audience at international webcast Sept. 16.

## LaRouche Warns of Hyperinflationary Blowout

Lyndon LaRouche commissioned this graphic to depict the imminent implosion of the world financial system. As LaRouche put it, "The world is presently gripped by a hyperinflationary wavefront of a Riemannian type. The situation is already comparable, at its primary-commodities 'spear point,' to Germany during the second half of 1923, with the other categories, such as consumer prices generally, on the way to being driven to overtake the effects seen currently in the domain of primary commodities being led, as a pack, by wild-eyed petroleum-price speculation."

As the graphic illustrates, the present hedge-fund-driven hyperinflation



EIRNS/Laurence Hecht and Alan Yue

is comparable to a sonic boom moving across the landscape. At the tip of the cone, where the shock front forms, is the speculative bubble in hedge funds and related derivatives, orders of magnitude larger in monetary value than the physical economy. The commodity

price inflation, led by petroleum and certain minerals, is dragged along in the opening conical tail. Prices of other commodities and consumer goods lag behind in time, and are diffused as they spread out in the conical opening. As in the Gauss-Riemann representation of the complex domain, visible or empirically determinable measures (in this case, prices) are actually being determined in the non-visible, complex domain. A Riemann-type shock front forms at the cone-shaped boundary layer where the rate of increase of out-of-control speculation confronts the declining rate of real physical-economic growth.

This is not a crisis which can be dealt with by half-way measures, and LaRouche has called upon the U.S. Congress to support his call for the creation of a New Bretton Woods System.

## Webcast

*Continued from page 73*

method of government.” He never intended to win the war in Iraq in a conventional sense, and he intends to do the same with Iran, North Korea, and perhaps other nations around the globe. This policy comes from the Anglo-American circles who deploy him, circles which go back to the financier interests that brought Hitler to power in the 1920’s and 1930’s.

The problem, LaRouche said, is that our Executive branch is under the control of people committed to this policy. People have to realize the nature of what we are facing, because if they don’t understand it, they won’t have the understanding they need to save the nation.

### The Economic Dimension

The next portion of LaRouche’s opening presentation was devoted to presenting, with a series of graphics and animations, the economic crisis created by the financier interests behind Cheney. Beginning with the region drained by the Mississippi-Missouri River system, the graphics showed the way in which the so-called “services economy” has destroyed the manufacturing base in these states, and how poverty has taken over. The collapse of infrastructure, particularly the rail system, was also shown.

LaRouche then described the financial process that accompanies this destruction of the physical economy. Central to the animations he showed was the dramatic expansion of the cancer known as financial derivatives, which took off after Alan Greenspan took over at the Federal Reserve in 1987.

While this process of course predates the Bush Administration, this Administration has certainly done its part, LaRouche said. He described the way in which the oil-price scandal, which is directly related to providing loot for Bush family interests, has been a total scam. There is no oil shortage, LaRouche said, but Bush’s friends love to steal, just the way Cheney’s Halliburton is being set up to steal in New Orleans. On the other side, they hope to use the loot from oil speculation to bail

out the Wall Street interests who lost money in the hedge-fund debacle of a few months ago. The fact that the huge rise in oil prices is pushing the airlines into the final phase of bankruptcy, is creating a real national security crisis for the United States, but the Bush-Cheney crew doesn’t care. They want to steal.

### Defining the Solution

In his conclusion, and in the question period that followed, which featured a number of questions from Senate offices and state elected officials, LaRouche addressed the solution to this crisis. What has to be done economically has been outlined by him before: bankruptcy reorganization, infrastructure projects, putting people to work to bring the nation, and the states, up to a breakeven economic condition. This is what FDR did, but it will be more difficult today, given the degree of destruction of the labor force and infrastructure.

The fundamental shift that must be made, however, is to finally abandon the free-trade, globalization, and service-economy ideas, LaRouche said. We have to return to the patriotic idea of commitment to the General Welfare, as outlined in the Preamble to our Constitution; to the promotion of the improvement of the nation; to the ideas which Franklin D. Roosevelt used to rebuild the nation after the debacle of Coolidge and Hoover. We have to go back to the same ideas which inspired those poor immigrants who worked and sacrificed for future generations. It will be hard, but we can do it.

What we need, LaRouche said, is for sane Republicans to break from Bush and Cheney, and join the Democrats in getting them out of power.

Wall Street hates me, LaRouche went on to say, and thus they put a lot of pressure on those who want to work with me. But at this point, he said, I am the only one raising the necessary ideas. The clock is running out! The nation is faced with the choice of whether it’s going to be an empire, committed to “permanent revolution” and permanent war, or whether we will return to the American republican tradition.

## Berlin Seminar

# U.S. Must Lead

Speaking to a strategic seminar in Berlin, Germany that brought together leading political and academic figures from Eurasia, the Middle East, and the United States on June 28-29, Lyndon LaRouche outlined a perspective for how the world’s leading nations could proceed to set up a new world monetary system, and the basis for recovery, after the dumping of the Cheney-Bush wrecking crew now running the government of the United States.

In his opening presentation, LaRouche posed the question this way:

“In view of the role of the dollar, as the world’s still monetary reserve-currency, and in view of the large amounts of obligations, denominated in dollars, held by China, held by Japan, held by Europe, and others, a collapse of the U.S. dollar now, of the type which is imminently threatened, would not bring on merely a new depression, it would bring on a general breakdown-crisis of the world system. Therefore, the crucial question is, what action is the United States going to proffer, and how is the rest of the world going to respond to this proffer, of a U.S.-led return to a fixed-exchange-rate monetary-system?”

“This means that the only solution for this kind of problem, is to return to a fixed-exchange-rate system, and to roll over existing dollar obligations, by converting them from essentially short-term to medium-term obligations, to a system of long-term obligations. In other words, a fixed-rate system of long-term obligations—we’re talking about periods of 25 to 50 years, essentially two generations. If we mix the rolling-over of these present obligations with the generation of new credits, also on a fixed-exchange-rate, in the amount required to expand production and trade on a world scale, over a period of 50 years, we can safely get through this period from this point on, and expect a period of general growth.”

# Way to New World Monetary System



EIRNS/Wolfgang Lilige

*Berlin seminar (left to right): Maj. Gen. Assir Karim (ret.) (India), economist Dr. Sergei Glazyev (Russia), Lyndon H. LaRouche, Jr., and moderator Michael Liebig (EIR, Germany).*

## Debate Over Currency

Much of the debate at the conference occurred among representatives of the “Strategic Triangle” nations—Russia, China, and India—as to how a new monetary system can be put in place, and the role of the U.S. dollar in that reorganization. LaRouche answered: “You define currencies by a tendency toward equality of power of reproduction.” Thus is the rate of power of the improvement of the economy, specifically defined by the long-term investment in infrastructure, which determines what the valuation of a currency should be. He summarized:

“Therefore, you can’t come and say, ‘Here’s the value of the currency. Get the accountants in the room and figure out what these currencies are relative to each other.’ That would be insane. And that’s what’s being done now, with bad calculations.

“What you have to do, is say, ‘What is the policy of the nations—what must be the policy of the nations?’ Then, the people who are the

representatives in negotiations, report back to their government and say, ‘This is what is proposed. If we accept this policy, this will be the power of our currency, and other governments will respect it. And we’ll sign the agreements.’ So, you

*Seminar participants included (clockwise from top left): Dr. Stanislav Menshikov, economist, Russia; Hon. Mario Lettieri, Italian MP; Dr. Clifford A. Kiracofe, Jr., former staff, U.S. Senate Foreign Relations Committee; Chadrajit Yadav, former government minister, India; Dr. Song Hong, Chinese Academy of Sciences; Prof. Mohammad El-Sayed Selim, Universities of Cairo and Kuwait.*

get an agreement as a result, *not* of accounting calculations. You throw the accountants out of the room. And you say, ‘What are going to be our physical economic decisions on investment, over the coming 25 to 50 years? Over the coming two generations.’

“And we have to get people into a consensus, on an agreement: This is what they’re willing to do, to *support each other’s development*. And therefore, instead of having an agreement based on a Hobbesian conflict basis, you have an agreement based on a desire of participating nations to *help each other*. The same principle of the Treaty of Westphalia. That we can do.”

In addition to Russia, China, and India, seminar participants included representatives from Croatia, the Czech Republic, Egypt, Hungary, Israel, Italy, France, Germany, Poland, Slovakia, Switzerland, and the United States.

*Proceedings of the Berlin Seminar have been published as a Special Report by Executive Intelligence Review.*



# Election Breakthrough for BüSo in Germany

Despite a complete blackout by the media, the BüSo (Civil Rights–Solidarity), the electoral party of Schiller Institute founder Helga Zepp LaRouche, achieved a major breakthrough in the recently concluded elections in Germany. The party’s direct candidates received between 1% and 1.8% of the vote (5% is required to obtain seats in the Parliament), and the party doubled the number of votes it received nationwide compared to the previous election.

In the election, the BüSo campaigned against the neo-conservative policies of the CDU/CSU candidate Angela Merkel. At the same time, Helga Zepp LaRouche challenged Chancellor Schroeder of the SPD to ally with the Democratic forces in the U.S. Senate, who have been catalyzed by Lyndon LaRouche into an effective opposition to the Bush-Cheney Administration with which Merkel is allied.

Zepp LaRouche challenged Schroeder to implement a \$200-billion state credit-investment program, to create 10 million new productive jobs. She challenged him to abandon his Hartz IV austerity policies and the Stability Pact of the European Union’s Maastricht

Treaty, which prevents Germany and the other nations of Europe from exercising sovereign control over their economic and monetary policy. In this context, Zepp LaRouche also campaigned for the abandonment of the euro and a return to the deutschemark as a national currency.

In May, both France and Holland voted to reject the proposed European Constitution. Many in Europe now realize that an alternative is needed, which will address real economic needs and allow the governments of Europe to join in an international effort to create a new financial architecture to replace the existing system, which is in the process of collapse. Zepp LaRouche’s proposal that Germany join in creating a New Bretton Woods System as proposed by her husband, Lyndon LaRouche, and in constructing the Eurasian Land-Bridge was clearly well received.

The effect of the campaign, which was spearheaded by the LaRouche Youth Movement, was politically earth-shattering. At the beginning of the campaign, Merkel was expected to receive as much as 45% of the vote. However, the CDU received only 35%, and Schroeder’s SPD a close 34%. Clearly, the Ger-



EIRNS/Wolfgang Lilige

Schiller Institute founder Helga Zepp LaRouche led the BüSo election campaign. Here, the Chancellor-candidate speaks in Berlin on September 14.

man voters agreed with the BüSo that Merkel was committed to destroying the social state with the Anglo-Saxon model of free-market economics. They also recognized that Merkel would support the “permanent warfare” policy of Bush and Cheney, whereas Schroeder would oppose further such adventures, as in the case of his opposition to the Iraq war.

Even though Merkel received 1% more than Schroeder in the election, the CDU under Merkel’s leadership does not have enough seats in the German parliament to create a governing coalition. As a result, it is very likely that a Grand Coalition will be formed between the SPD and the CDU.

What direction Germany will take will be determined by what happens in the United States, however. Only if the German institutions ally with the opposition against Bush in the United States and go for a New Bretton Woods, can there be a solution to the crisis within Germany.



EIRNS/Karsten Werner

Members of the LaRouche Youth Movement came from many European countries and the U.S. to spearhead the BüSo election drive in Germany. Above: Leipzig street rally, Sept. 9.

# LaRouche Rep., Labor Leader Tour Mexico Promote Industrial Renaissance, Change in U.S. Thinking

On a nine-day tour of Mexico July 26 to August 3, Lyndon LaRouche's Midwest spokesman Bob Bowen, and UAW Local 969 President Mark Sweazy of Columbus, Ohio brought LaRouche's fight to save the auto industry to our neighbors "south of the border." They held 30 meetings in six cities—Monterrey, Saltillo, Mexico City, Leon, Guanajuato, and Guadalajara—and found that among all institutional leaders they met, from trade unions, to Congress, to businessmen and youth, people were heartened when they heard about the LaRouche-led drive in the United States and internationally for global financial reorganization, and for the prospect of partnership in large-scale economic development projects.

Bowen described the purpose of the tour as twofold: First, "to share with the people and institutions of Mexico the truth about the GM crisis—that it's really the tip of the iceberg, giving evidence of the *global* financial crisis." The second and perhaps more important reason, "was to share with the people and institutions of Mexico, the *change in thinking* which has been emerging in the U.S., since the November 2 election, as a result of [LaRouche's] personal intervention, in particular, and as a conse-

quence of the activities of the LaRouche Youth Movement."

Bowen and Sweazy found that, in a number of their meetings, their interlocutors were especially excited by the LaRouche proposals to end the animus which has emerged between the United States and Mexico over immigration. This "could be transformed under an FDR-type approach to a relationship which is based on cooperation as partners in large-scale infrastructure projects," Bowen explained. "And the one thing that we discussed with them concretely, was LaRouche's Great American Desert project and the North American Water and Power Authority (NAWAPA) idea."

## GM Crisis: North and South

Mark Sweazy, whose UAW local represents workers at GM supplier Delphi, told the Mexicans: "LaRouche is the only one with a clear view, in my country, to actually produce a 'solution' to the immediate problem and crisis." He pointed to the near-collapse of General Motors, now facing bankruptcy, and said this "would be the same as the United States catching a cold, and the rest of the world getting pneumonia. What we'll see is a domino effect, that



*UAW Local 969 President Mark Sweazy addresses seminar in Mexico City.*

will not affect [just] the people of this country, but it will affect the people around the world."

Underscoring the common problems faced by U.S. and Mexican workers, Delphi alone employs 185,000 workers all over the world, with nearly 50,000 in the U.S. and 66,000 in Mexico.

While in Mexico, Bowen and Sweazy briefed labor and industry leaders on the campaign in the U.S., led by the LaRouche political movement, to save the auto industry, especially its core machine-tool capacity, by converting production to rail, aerospace, and other urgently needed infrastructure. Resolutions to this effect, addressed to the U.S. Congress, have been introduced and passed in numerous state legislatures, including Michigan and Ohio, as well as in many city and county councils.



*Bob Bowen (center) and Mark Sweazy are interviewed for Guadalajara radio and print media.*



*LaRouche Midwest spokesman Bob Bowen addresses meeting of the CROC, a major peasant organization in Mexico.*

# Amelia Boynton Robinson Honored in Detroit

Amelia Boynton Robinson, Schiller Institute vice-chairwoman, Civil Rights heroine, and “Goodness Ambassador” for Lyndon LaRouche and Helga Zepp LaRouche, swept off their feet everyone who had the good fortune to meet her during a nine-day tour of the Detroit area September 2-11.

Mrs. Robinson’s tour began with her participation in a three-day Midwest LaRouche Youth Movement (LYM) cadre school in Toledo, Ohio, where her dramatic review of her lifelong fight for Civil Rights, human rights, and justice, and her role as international collaborator of Lyndon and Helga LaRouche and the Schiller Institute, quickly became the moral standard against which all participants felt compelled to measure themselves as they considered the challenge of leadership posed by Lyndon LaRouche.

Mrs. Robinson’s next seven days were a whirlwind of public and private meetings in Detroit. The public events included: a meeting with UAW retirees; a briefing to a class at Davenport University; a radio interview on the Henry Ford University station; meetings with two Detroit City Council members and staff; a meeting with one of the area’s leading anti-war activists; a private tour of the Charles Wright Museum of African American History; a presentation to the Annual “Grandparents Raising Grandchildren” conference at Cobo Hall; participation in an anti-Bush rally in downtown Detroit; a presentation and book signing of her autobiography, *Bridge Across Jordan*, at a LYM meeting in Redford; and a presentation to a mini-conference organized on short notice at Davenport University.

## City Council Resolution

The impact Mrs. Robinson had can be seen from the following anecdotes: The staff of the Detroit City Council arranged to have the Council present her with a resolution honoring her lifelong fight for human rights, and her recent years collaboration with Lyndon and Helga LaRouche.

Mrs. Robinson was also the guest of



EIRNS/Sharon Stevens

*Civil Rights heroine Amelia Boynton Robinson poses with resolution from the Detroit City Council, flanked by Council member Kenneth V. Cockrel, Jr. (left) and aide Dale Foster (right).*

honor at a discussion and book signing of *Bridge Across Jordan*, hosted at the Charles Wright Museum of African American history. A number of the participants were themselves prominent veterans of the Civil Rights battles of the 1950’s and 1960’s. The LYM opened the meeting with the Bach motet, “Jesu, meine Freude,” and a canon; a short video was played about Amelia Robinson’s life, and she was introduced and spoke to the group. During the discussion period, the wife of the museum’s founder asked the question that was lurking in the back of the minds of many others: When and why did Mrs. Robinson affiliate herself with Lyndon LaRouche and the Schiller Institute? Her answer moved nearly all of the attendees to think, and to buy her book and have her autograph it, and get copies of LaRouche literature and give their names for further collaboration.

## The Battle for Selma

Mrs. Robinson was also invited to address a class in Davenport that is doing a research project on Viola

Liuzo, a white housewife from Detroit who travelled to Selma, Alabama in 1965, to help in the marches, and was killed by an FBI informant working with the Ku Klux Klan. Mrs. Robinson, who led the 1965 march across the Edmund Pettus Bridge in Selma, where she was beaten and gassed by the Alabama state troopers and left for dead, knew Mrs. Liuzo. The class organizers were ecstatic at the opportunity to meet Mrs. Robinson, and get a firsthand report on the struggle in Selma. After she gave a briefing to the class on September 8, the school decided to turn their Sunday afternoon classes into a seminar with Mrs. Robinson. The meeting, with over 60 people in attendance, began with the LYM singing the African American Spiritual “Oh, Freedom.” Mrs. Robinson spoke about the importance of the right to vote, about the work she and her husband did to register voters, and their work with Dr. Martin Luther King, Jr. She spoke about her work with the LaRouche movement, and said “I know now that’s why God kept me alive.”





Albrecht Dürer, "Self-Portrait as Christ," 1500.

### Foreword: The Reuchlin Affair

The year was 1510. Germany was on the eve of the Protestant Reformation and the seemingly endless wars of religion which followed it. The Habsburg Emperor Maximilian I, goaded by a zealous Jewish convert, Johannes Pfefferkorn, himself under the control of the Inquisition's Dominican Order of Cologne, ordered Jewish books confiscated throughout the realm. More than 2,000 volumes were seized in the various German cities. The Jews, aided by Christian humanist supporters, petitioned Maximilian to reconsider, and the Emperor established a council to look into the matter and advise him.

Among the members chosen for the council was the noted jurist and scholar Johannes Reuchlin [SEE Figure 1], a Classical humanist, and one of very few Christians who had mastered the Hebrew language, along with Latin and Greek. Reuchlin's opinion was published under the title, "Recommendation Whether To Confiscate, Destroy, and Burn All Jewish Books."

Although he lived under the shadow of

# Albrecht Dürer: The Search for the Beautiful In a Time of Trials

by Bonnie James

the Inquisition, Reuchlin had been inspired by the fresh winds blowing from south of the Alps in Renaissance Italy. He was associated with the networks of the religious reform movement, the Brothers of the Common Life, whose commitment he shared to discovering the truth from original sources. He had travelled to Italy several times, including to Florence, where he spent time studying at the Platonic Academy with Marsilio Ficino, Pico della Mirandola, and others. It was the passionate belief of these intellectuals that knowledge, especially of the Classics, must be open to all.

Moreover, as Christians, their commitment was to read the Scriptures, including the Old Testament, in their original languages—that this could only strengthen their faith. And Reuchlin believed that knowledge of the Jewish writings would also improve the Christians' power to convert the Jews.

Ironically, those who called for destruction of the Jewish books, had themselves never read them! Since the time of St. Jerome (c. A.D. 340-420), who had translate the original Hebrew, Aramaic, and Greek Scriptures, the Church had relied on his Latin Bible (the Vulgate), and few, over the next thousand years, had thought it necessary to revisit the matter.

Until Reuchlin, who was determined to learn Hebrew. The opportunity arose when, in the critical year 1492, he was sent by his patron the Elector Eberhard of Württemberg to the Emperor on legal business, and there met Frederick III's Jewish physician, Jacob Jehiel Loans. Loans became his Hebrew tutor. Reuchlin's knowledge of Hebrew, and his familiarity

with works including the Talmud and the mystical Kabbala, soon lead him into conflict with the Inquisition, its Inquisitor General Jacob Hochstraten, and his fanatical acolyte, Pfefferkorn.

When defending himself for having found errors in the Vulgate of Jerome, Reuchlin declared, "Though I honor Jerome as a holy angel . . . I honor truth more."

In arguing against burning the Jewish books, Reuchlin ridiculed those who issued the order without being able to read the works they condemned: "If someone wished to write against the mathematicians, and were himself ignorant in simple arithmetic or mathematics, he would be made a laughingstock," he wrote in the "Recommendation." He said that, if some were offended by the Talmud, "that is their own fault, and not the fault of the book! Goats graze on bitter weeds and make sweet milk of it, and from the selfsame flower do honey bees derive their sweet honey, and spiders their deadly poison. This is not the



FIGURE 1. Johannes Reuchlin (1445-1521).



FIGURE 2. Philip Melancthon, engraving by Dürer, 1526. Inscription: “Dürer was able to picture the features of the living Philip, but his skilled hand was unable to picture his mind.”

fault of the blossom or the flower, but rather the characteristic and nature of those creatures that feed on them.” Reflecting his Christian humanist outlook, Reuchlin wrote, “The Jew is as worthy in the eyes of our Lord God even as am I.”

Reuchlin urged that his fellow Christians, instead of burning books, engage the Jews in reasoned discourse, and in that way, win them over to what he regarded as the true faith. He proposed that German universities hire lecturers to teach Hebrew. He also urged

Jews to rent their books to Christians, until copies of the Hebrew texts could be produced. “I assure you that not one of the Latins can expound the Old Testament, unless he first becomes proficient in the language in which it was written,” Reuchlin wrote. “For the mediator between God and man was language, as we read in the Pentateuch; but not any language, only Hebrew, through which God wished his secrets to be known to man.”

Reuchlin prevailed, and the confiscated books were returned to their owners.

However, with the publication and wider circulation of his “Recommendation” in 1511, Reuchlin came under suspicion by the Holy Office. He was labelled a heretic, and worse. In 1514, Reuchlin’s most bitter enemy, Cologne’s Inquisitor General Hochstraten, ordered his writings to be burned at the stake. By 1520, the Pope himself, the Venetian cat’s paw Leo X, condemned Reuchlin’s works. It is likely that only his death two years later saved Reuchlin, still loyal to the Church at Rome, from the flames.

Among those who came to Reuchlin’s defense were the leading religious reformers and Classical scholars of Europe, representing diverse and often bitterly opposing viewpoints: in Germany, his nephew and student, the theologian Melancthon [SEE Figure 2]; the man who spearheaded the Protestant Reformation and break with Rome, Martin Luther; the most prominent Christian humanist intellectual in Europe, Erasmus of Rotterdam [SEE Figure 3]; in England,



FIGURE 3. Erasmus of Rotterdam, engraving by Dürer, 1526. Inscription: “His writings present a better picture of the man than this portrait.”

John Colet and Thomas More; in Italy, Marsilio Ficino and Pico della Mirandola.

The historian Heinrich Graetz would later write of the “Reuchlin Affair,” in his seminal “History of the Jews” (published in the 1870’s): “We can boldly assert that the war for and against the Talmud aroused German consciousness and created a public opinion, without which the Reformation, as well as other efforts, would have died at the hour of their birth, or perhaps would never have been born at all.”

As the 1400’s, the century of the “Golden Renaissance,” drew to a close, Europe was plunged into a profound crisis, from which it did not begin to emerge until the middle of the Seventeenth century. Beginning with the 1492 expulsion of the Jews from Spain, at the order of the Grand Inquisitor Tomás de Torquemada, and ending with the 1648 Peace of Westphalia, which brought an end to the Thirty Years’ War—the final phase of this prolonged nightmare—the period was characterized by the destruction and depopulation of entire regions across Europe. While this era is often referred to as the Protestant Reforma-

tion and Catholic Counter-Reformation, these labels tend to obscure the true nature of the upheaval that took place. The extended social-cultural-political devastation that overcame Europe was the intended outcome of Venice’s murderous war against the Renaissance. What the Venetian oligarchy did not know, was how it would end—with the emergence, albeit long-delayed, of the sovereign nation-state, established on the principle of the sacredness of each individual human life.

At the start of this turbulent historical period, an artist emerged in Nuremberg, Germany, named Albrecht Dürer (1471-1528), who would bring the Classical

philosophical, scientific, and humanist ideas of Fifteenth-century Italy to Northern Europe, and thus help to set in motion a new phase of the Renaissance. And, at the end of these 150 years, the Dutch artist Rembrandt van Rijn (1606-1669) would give voice through his art to the principle of Westphalia: that human relations must be based on “the advantage of the other.” Notably, both artists would rely on the medium of the print—woodcuts, etchings, and engravings—to disseminate these ideas to the widest possible audience.

Through his hundreds of revolutionary prints, Dürer both chronicled and transformed his time, such that today,

when one thinks about those years, the images he created are the visual metaphors that come to mind. The power of these images was reaffirmed in a superb exhibition this past fall at the Virginia Museum of Fine Arts in Richmond, where 83 of the master's greatest woodcuts, etchings, and engravings were on display. Accompanying the works, were two excellent pedagogical displays: one on printmaking, and another on Dürer's famous perspective experiment [SEE Figure 4], in which the visitor was invited to reproduce that experiment for himself.<sup>1</sup>

### Education of a Humanist Artist

In 1494, Dürer made his first trip to Italy. He had already, following his apprenticeship with Nuremberg's leading painter, Michael Wolgemut, made an extended tour (1490-1494) through Germany, to Basel, Switzerland, a center of humanist activity; to Alsace, where he stayed with the sons of the painter Martin Schöngauer; and to Strasbourg and the Low Countries as well. There he met Sebastian Brant and produced several woodprints for his book, *The Ship of Fools*. One of these prints presents St. Jerome in his studio with books in Hebrew, Greek, and Latin. Nuremberg was then one of the leading cities in Germany; by 1520, its population would rise to 50,000, and it boasted a large and thriving class of artisans and merchants. Dürer's father Albrecht was a skilled goldsmith (like the fathers of many Florentine artists, including Brunelleschi), who had emigrated with his family—Albrecht was third of 18 children!—from Hungary to Nuremberg to seek a better life.

The humanist intelligentsia of Northern Europe was, in significant degree, the product of the long-term education project of the teaching order, the Brothers of the Common Life, founded in 1374 by Gerard Groote (1340-1384) of Deventer in the Low Countries. The purpose of the Brotherhood was to uplift the population—especially the vast numbers of the poor—in the wake of the devastation wrought by the Black Death, which peaked in the mid-Fourteenth century, and recurred in waves after that.

Among the outstanding leaders who

were later educated in the schools of the Brotherhood were Nicolaus of Cusa and Erasmus of Rotterdam. Groote's work was carried on and expanded by Thomas à Kempis (1380-1471), born in a small town near present-day Düsseldorf in Germany. Kempis's widely read book, *The Imitation of Christ*, called on his students to live their lives in imitation of Christ, i.e., to be willing to joyfully sacrifice everything on behalf of a higher purpose than mere mortal life, or in Christian terms, to be willing to drink from the cup of Gethsemane. He writes, "If you bear [the] cross against your will, you will make a great burden for yourself . . ." but, "if you gladly bear this cross, it will bear you . . ." Rejection of worldly wealth, in favor of a community founded in imitation of the simple and compassionate life of the Jesus of the Gospels, was understood as an attempt to reform the feudal institution of the ultramontane Church and Papacy.

These ideas would later be powerfully expressed in Dürer's *Passion* series of woodcuts and engravings.

In line with the idea of the "imitation of Christ," was the education program of the Brothers, aimed at bringing learning to children of all social classes. The Brothers' primary objective, the educa-

tion of the children of the poor, was an expression of their commitment to the principle of the common good—an idea expounded directly by Brotherhood student Cardinal Nicolaus of Cusa (1401-1464) in his *Concordantia Catholica*, where he argued that the legitimacy of government derives from the consent of the governed. To accomplish this, the Brotherhood promoted translations of the Classics into the vernacular languages (Brotherhood schools already focussed on the copying of manuscripts, exposing students to the original Latin and Greek sources). The Brotherhood translation program followed in the footsteps of Italy's Dante Alighieri (c. 1265-1321), whose *Commedia*, written in an elevated Tuscan vernacular of his own invention, had launched the literary and political Renaissance in Europe.

The influence of the Brotherhood extended well into Dürer's time, in the Fifteenth and Sixteenth centuries. Brotherhood schools across Northern Europe enrolled as many as 1,000 students each. When Erasmus (1466-1536) attended the school in Deventer, its enrollment was over 2,000 students.

The Brotherhood also played a central role in the explosion of literacy made possible by the invention of the

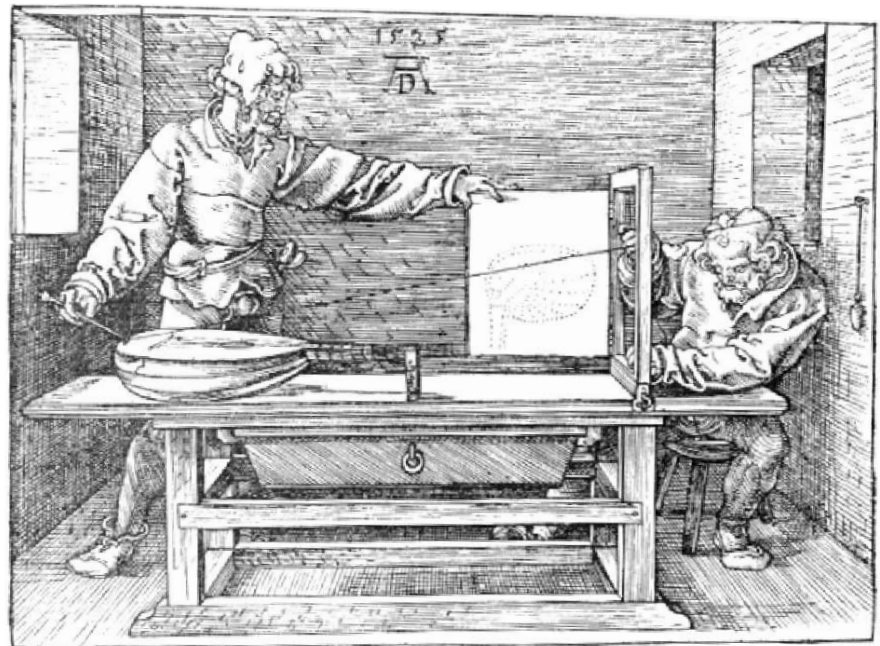


FIGURE 4. Albrecht Dürer, illustration to "Underweysung der Messung" ("Treatise on Measurement"), Book IV, 1525.

printing press *circa* 1450. Johannes Gutenberg, its inventor, was a Brotherhood associate, and trained many of the order's laymen in the new science of printing.<sup>2</sup> Dürer's mass-circulation of prints was an extension of this idea.

### Fifteenth-century Nuremberg

Dürer's godfather, Anton Koberger (1445-1513), was also a goldsmith, but soon after Albrecht's birth, he established a printing business. By 1484, about the time that Dürer began to study painting, Koberger's firm had become one of the most important printing enterprises in Europe. Nuremberg was one of the first cities in Europe to have printing presses; it also boasted laboratories that produced fine scientific instruments. Its libraries were centers of humanist studies, and attracted scholars, mathematicians, geographers, and theologians.

The finest Classical library in Nuremberg belonged to Dürer's lifelong friend and patron Willibald Pirckheimer [SEE Figure 5], scion of a wealthy and accomplished family, and the city's leading humanist scholar.<sup>3</sup> Pirckheimer's grandfather was a friend of Nicolaus of Cusa, and studied with him in Padua, where Willibald later attended the university. Dürer also was a follower of the mathematician and astronomer Johannes Müller, known as Regiomontanus (1436-1476), himself a follower of Cusa. Pirckheimer acquired Regiomontanus's extensive library, which included works by Archimedes, Euclid, and Alhazen, after his death in 1496; Dürer had access to this library, and perhaps it was here that he first learned about perspective, from the works of the great Florentine architect and mathematician Filippo Brunelleschi. Christopher Columbus reportedly sailed with the star maps of Regiomontanus.

In 1509, Dürer purchased a house (now known as the Dürer House) in Nuremberg, which had belonged to a disciple of Regiomontanus, Bernhard Walther (1430-1504). Walther's equipment remained in the house (which still retains the window through which he sighted the heavens), as did his library, bought by the Nuremberg city council and made available to practitioners of astronomy. In 1514, the mathematician and astronomer Johannes Werner used



FIGURE 5. Willibald Pirckheimer, engraving by Dürer, 1524. Inscription: "Man lives through his intellect; all else will belong to death."

this library while writing a treatise on conic sections.<sup>4</sup>

It was Pirckheimer who introduced Dürer to the leading circle of humanists in Europe, including Erasmus, who was Pirckheimer's lifelong correspondent; to Melancthon and Martin Luther; and to the powerful as well—the Habsburg Emperor Maximilian I, and later, his grandson Charles V. Not only did Pirckheimer open his unparalleled library to Dürer, but he also translated many works from Greek and Latin into German for him.

On his two known visits to Italy, Dürer collaborated with the leading artists of the time, including Raphael.<sup>5</sup> Similarly, the Italian artist Jacopo de' Barbari visited Nuremberg in 1500, and met with him. It is quite possible that de' Barbari spoke with Dürer about the work of Leonardo, who was at that time beginning his studies with the famous mathematician Luca Pacioli, as during his second trip to Italy in 1505-07, Dürer wrote to Pirckheimer that he would travel to Bologna (just 65 miles north of Florence), "to learn the secrets of the art of perspective, which a man is willing to teach me." This would most likely have been Pacioli,

who had himself learned geometry from Piero della Francesca, and who taught it to Leonardo. Leonardo drew the illustrations of the Platonic solids for Pacioli's mathematical treatise, *De Divina Proportione*, published in Venice in 1509, which Dürer studied. In this work, Pacioli argues that scientific perspective entitles painting to be considered a mathematical discipline, like music.

Venice, where Dürer stayed for some months in 1494-95, was then the center of world trade and commerce, with strong ties to Nuremberg. Venice was also the center of intrigue, the seat of the ancient and evil Black Nobility descended from the old Roman aristocracy, which was determined to eradicate the impact of the Italian Renaissance, especially the ecumenical spirit exemplified by the work of Cusa and the 1437 Council of Florence, by unleashing a war of "each against all."

The youthful Dürer took in everything he could of the Italian Renaissance, and was deeply affected by the brilliance of its accomplishments. Dürer was especially interested in the science of perspective and human anatomy, which the Italians had revived from Greek Classical art, as well as Platonic science and philosophy. He forged an especially close relationship with the Venetian painter Jacopo Bellini, and his sons Gentile and Giovanni. Along with Andrea Mantegna (who married Jacopo's daughter Nicolosia), they were the foremost exponents of the Renaissance in northern Italy; thus Venice, through this Bellini-Mantegna-Dürer connection, ironically became the transmission belt of Renaissance art into Northern Europe.

Dürer was interested in the work of the best Italian engravers of his time, especially Mantegna, who was the greatest artist of northern Italy at the end of the Fifteenth century. At the time of Dürer's first visit to Venice, Mantegna was still alive and active as court painter to the duke of Mantua. While in Venice in late 1494, Dürer copied two of his prints in pen and ink. Dürer was profoundly influenced by Mantegna's prints, because of their Classical subjects and dramatic perspective [SEE Figure 6]. Mantegna was the only first-rank Italian painter to have engraved a significant number of copper plates. He would cer-

tainly have recognized in Dürer's engravings the work of a consummate master; but, before Dürer could reach Mantua, Mantegna died. It has been reported that Dürer considered this to be the saddest event of his life. His disappointment was so profound, that Pirckheimer saw fit to mention it in Dürer's funeral oration in 1528.

Later, the works of both Mantegna and Dürer would have a profound effect on the greatest artist of the Seventeenth century, Rembrandt van Rijn.

### Dürer Becomes a Platonist

'This great art of painting has been held in high esteem by the mighty kings many hundred years ago. They made the outstanding artists rich, and treated them with distinction, because they felt that the great masters had an equality with God, as it is written. For a good painter is full of figures, and if it were possible for him to live on forever, he would always have to pour forth something new from the inner ideas of which Plato writes.'

—Albrecht Dürer<sup>6</sup>

By 1504, the year before Dürer's second trip to Italy, Pirckheimer boasted to Nuremberg's poet laureate Conrad Celtis, that he possessed all the Greek books that had been printed in Italy up till that time (Pirckheimer himself had translated more than 35 Greek works into Latin and German, and had studied law in Padua and Pavia). His library, and especially his original translations from the the Greek of Plato, opened the world of humanist knowledge to Dürer.

Plato's *Complete Works* were first printed in 1484, in a Latin edition based on the translation completed by Marsilio Ficino some 15 years earlier. The first printed Greek edition of Plato's works was published by Aldus Manutius, the leading printer in Venice, in September 1513. Pirckheimer owned copies of both books.

Dürer also became acquainted with the works of the Roman architect, engineer, and scientist Vitruvius, who was widely respected by Italian humanists—think of Leonardo's "Vitruvian Man"—not least because he looked back to the Greeks and Egyptians for inspiration.

Dürer asked Pirckheimer to mention,

in the preface he wrote to Dürer's *Four Books on Human Proportion*, "that I give the Italians very high praise for their nude figures and especially for their perspective." In a draft introduction to that treatise, Dürer revealed how his interest in "human measurement" had been awakened:

"I found no one who has written about a system of human proportions except [Jacopo de' Barbari], a native of Venice and a lovely painter. He showed me how to construct man and woman based on measurements. When he told of this, I would rather have come into possession of his

knowledge than of a kingdom. . . . But Jacopus I noticed did not wish to give me a clear explanation; so I went ahead on my own and read Vitruvius, who describes the proportions of the human body to some extent."

In the introduction to *De Architectura*, Dürer would have encountered Vitruvius's advice on the education of the architect. His knowledge, Vitruvius wrote, "is born of both practice and theory. . . . Neither natural ability without instruction, nor instruction without natural ability can make the perfect artificer. Furthermore, the architect should be lettered, so that he may leave a lasting memorial in his treatises; know how to draw; be instructed in geometry; and know history, philosophy, music, medicine, law, and astrology [astronomy –BJ]." For the next quarter-century, Dürer sought instruction in these topics, which enriched his practice as an artist. In particular, he pursued beauty through *Messung* ("measurement"), Dürer's word for perspective, proportion or commensurability, and geometry. The fruit of this research appeared in two treatises, *Instruction in Measurement with the Compass and Straight Edge of Lines, Planes, and Solid Bodies* (1525), and the *Four Books on Human Proportion*, published posthumously.

In the preface to Book III of his *De Architectura*, Vitruvius introduces Socrates, whom "Apollo had pronounced through his priestess at Delphi to be the wisest of men." Vitruvius suggests that, in writing "on the excellence of our science," he was following Socrates' advice. While still in Venice, Dürer bought a copy of the first Latin translation of Euclid's surviving Greek texts, including the *Elements of Geometry* and *Optics*, to increase his access to the discoveries of Greek mathematics.

### Dürer's Prints: Mass Organizing For the Renaissance

Dürer was the first artist of Northern Europe to understand the significance of the Italian Renaissance, especially its foundations in the Greek Classics, and particularly the ideas of Plato and Socrates. He took as his *mission*, to bring the ideas of the Renaissance to the North, and to spread them, not only to his fellow artists,



FIGURE 6. Andrea Mantegna, "St. James Led to Execution," Eremitani Church, Padua, c. 1453/7.



FIGURE 7. "The Prodigal Son and the Swine," 1496.

but to the population at large. Never before had an artist used the medium of printing to express the most advanced and sublime ideas through graphic images, and to disseminate them so widely. As we have seen, Dürer was walking in the footsteps of the followers of Groote and Thomas à Kempis, in his commitment to reach out to the lowliest strata of the population with the revolutionary ideas of the Renaissance: that each person is created *in imago Dei*, in the image of the Creator, and is capable of developing himself or herself, to participate in the continuing creation of the universe.

Until Dürer's revolution, the only exposure ordinary people had to great art was through the works that adorned their churches. Now, Dürer's masterpieces could be reproduced in large numbers, and sold for pennies in the marketplace.

Dürer invented an entirely new language to express his ideas, a metaphorical language which could be "read" even by an illiterate population. At this time, only a tiny percentage of the population could read at all; most people lived a miserable existence as serfs, poor peasants who lived as virtual slaves on the large estates of the feudal landlords,

with few remedies to the injustices that characterized their daily lives. The oppression of the population would soon fuel the peasant revolts that shook Central Europe in the first decades of the Sixteenth century.

As the new century approached, Dürer began to put the lessons he had learned in Italy to work. In 1496, he produced an engraving of the parable of the Prodigal Son [SEE Figure 7], which already shows the originality of his thinking, and reflects his determination to uplift his fellow man by employing the vivid language of the Bible, familiar to the most humble peasant, but giving the familiar stories a new interpretation that would catch the viewer by surprise, showing him some-

thing he had not seen before.

The story of the prodigal son appears only in the Gospel of Luke (15:11-32), and tells of God's mercy for the repentant sinner. Traditionally, the story is depicted by the "happy ending," when the son returns home and is welcomed and forgiven by his father. Dürer, instead, shows the son at the moment of his epiphany, as he kneels in prayer, asking God's forgiveness among the pigs in the barnyard (a condition that would have been familiar to Germany's peasants). The son's long nose and chin resemble the swine who feed around him, while their expressions mimic the bestiality of the man who would reject the Good. Dürer's message is clear: Man can uplift himself from the level of the beasts, only by becoming man in the image of God.

Dürer's rendering of

the son also displays his new-found mastery of human anatomy, which he had begun to study in Italy. The "Prodigal Son" became one of the most popular of Dürer's prints during his lifetime, and was copied by at least six Italian engravers. Its fame in Italy alone is attested by its inclusion in Giorgio Vasari's famous Sixteenth-century *Lives of the Artists*, where it is praised as one of "Alberto Duro's" most charming and successful prints."

### The 'Apocalypse' Series

As the new century approached, Dürer published, beginning in 1498, his first woodcut series: the "Apocalypse," based on the Revelation of St. John. This became the most celebrated event in the history of printmaking. In fact, it was the first book to have been designed, published, and illustrated wholly by an artist. We can be sure it was intended by Dürer to be a major weapon in his campaign to bring the Renaissance to Northern Europe.

The carefully planned release of the first prints, which were circulated in limited numbers prior to the release of the



FIGURE 8. "The Four Horsemen," *Apocalypse series*, 1498.

full set, was intended to intersect the heightened interest in end-times themes that was reaching a fever-pitch amongst the fervently religious and highly superstitious population with the approach of the year 1500.

Because, for the first time, Dürer served as his own publisher, purchasing the paper, and paying for the printing, he personally received the credit, and the financial profits realized from the publication of the woodcuts. This also gave him complete artistic control over their production, and in so doing, established the potential of the woodcut as an art form. It made its creator an international celebrity.

The actual printing of the “Apocalypse” (and most likely of most of Dürer’s other woodcuts) was done at the firm of Dürer’s godfather Anton Koberger. An excerpt from a German text of the Book of Revelation was printed on the reverse of each print.

The “Apocalypse” was to be the first of the three groups of woodcuts that Dürer called his “Three Great Books” (together with the “Large Passion” and “Life of Mary” series).

The most famous of the “Apocalypse” series is “The Four Horsemen” [SEE Figure 8], executed in 1498. The text from Revelation reads,

“Now I saw when the Lamb opened one of the seven seals, and I heard one of the four living creatures say, as with a voice of thunder: ‘Come!’ And I saw a white horse, and its rider had a bow; and a crown was given to him, and he went out conquering.

“When he opened the second seal, I heard the second living creature say, ‘Come!’ And out came another horse, bright red; its rider was permitted to take peace from the earth, that men should slay one another; and he was given a great sword.

“When he opened the third seal, I saw, and behold, a black horse, and its rider had a balance in his hand; and I heard what seemed to be a voice saying, A quart of wheat for a denarius.

“When he opened the fourth seal, I saw a pale horse, and its rider’s name was Death, and Hades followed him; and they were given power over a quarter of the earth, to kill with sword and with famine and with pestilence and by

wild beasts of the earth.” (Rev. 6:1-8).

In Dürer’s rendering, we find all the elements described in the Bible text. Yet, the very fact that the terrifying images have been brought to life by the hand of the great artist, is proof that the mind of man is more powerful than the fear of the unknown! Dürer, by confronting the fear of the oncoming “apocalyptic” year 1500, has shown the way to overcome the terror.

It is highly significant that the series was reprinted in 1511: This was the year that the League of Cambrai—the alliance of European states against Venice and its controlled Papacy—failed. It was an enormous setback for the humanists, an event which fuelled the process leading to the religious wars of the following century.

### The Master Engravings

The “*Meisterstiche*” (Master Engravings) were Dürer’s three most complex prints: “Knight, Death, and Devil,” “St. Jerome in his Study,” and “Melencolia I,” produced between 1513 and 1514. Since they were all done around the same time, and are nearly equal in size, they have always been grouped together, as a kind of counterpoint to Dürer’s three great books of woodcuts. They also stand out among Dürer’s works for their complex subject matter. Whereas most of Dürer’s prints were meant for a wide audience, these three were aimed instead at a more elite circle of humanist collaborators and artists. The exact meaning of each—especially “Melencolia”—has been debated since they were first published.

The three *Meisterstiche* rank among the great masterpieces of Renaissance art, in part for Dürer’s skill as an engraver, but also because of their poetic quality. Each is filled with fascinating



FIGURE 9. “Knight, Death, and Devil,” 1513.

details and amazing effects of texture and light.

In “Knight, Death, and Devil” [SEE Figure 9] (1513), Dürer salutes the great humanist Erasmus of Rotterdam, whose portrait he drew in 1520. The subject of “Knight,” is derived from Erasmus’s 1503 *Handbook of a Militant Christian*, which was part of his project to educate the princes of the realm and of the church, as well as the common people, in how to live a more Christian life. Dürer’s Knight, wearing “the full armor of God,” sits upright on his horse, steadily advancing through the grim landscape, his faithful dog scampering underfoot. He is neither tempted nor distracted by Death, who rides alongside, taunting him with the hour-glass that symbolizes man’s mortality. Behind them follows a beastly, horned Devil, ever ready to pounce, should the Knight stray from the path. In the distance, Dürer has given us a beautiful Renaissance “city on a hill”—Jerusalem, or Augustine’s “City of God.” We have no doubt that Dürer’s Knight will arrive there safely.

In the *Handbook*, Erasmus writes: “This then is the only road to happiness:

first, know yourself; do not allow yourself to be led by the passions, but submit all things to the judgment of the reason. . . . Nothing is harder than for a man to conquer himself, but there is no greater reward or blessing.”

It is tempting to think that Dürer would have had reformers like Johannes Reuchlin in mind, as the devout Christian who risked his life to speak the truth, and to shine the light of reason into the darkness of prejudice and ignorance, regardless of the consequences.

### ‘St. Jerome in His Study’

St. Jerome was the epitome of the Christian scholar. He was a particular favorite of Dürer’s, who portrayed him at least seven times. The publication of this famous print [SEE Figure 10] in 1514, may have been intended to coincide with the appearance of a German edition of St. Jerome’s biography, translated by Lazarus Spengler, a close friend of both Dürer and Willibald Pirckheimer. This was also the year that Johannes Reuchlin’s books, including his corrections to Jerome’s Bible, were ordered burned at the stake.

The setting of St. Jerome’s study closely resembles the upper rooms of Dürer’s own house in Nuremberg. The amazing, complex effects of light must surely have been observed from an actual interior (note, for example, the projection of the glass panes on the inside of the window arch, and the shadow cast by St. Jerome’s desk).

St. Jerome’s chamber, where we may assume he is working on his translation, contains many visually suggestive details. A skull on the windowsill and an hourglass on the wall remind the saint of mortality, of passing time and the urgency of his task. The lion in the foreground, befriended by St. Jerome when he pulled a thorn from its foot, metaphorically represents man’s ability to conquer nature, and bring it into harmony with the higher aims of mankind; the little dog sleeping next to the lion reinforces this idea. The huge gourd



FIGURE 10. “St. Jerome in His Study,” 1514.

hanging from the ceiling has been explained by one German writer, with reference to a *Book of Nature* published in 1500 by Konrad von Meggenberg, as a “mellow, ideal fruit; the struggles of its period of bloom are forgotten, and it is the symbol of the Saint who has renounced the world.” Meanwhile, images of learning and literacy include St. Jerome’s books, and the classroom hornbook (writing slate) on which Dürer has inscribed his initials and the date.

Every detail in the painting suggests the serenity of the contemplative life (in contrast to the active life portrayed in “Knight, Death, and Devil”). St. Jerome, whose image is based on the famous, late self-portrait in red chalk of Leonardo da Vinci, is placed in the rear of the study, reinforcing his remoteness from the world. His table is bare, save for the tiny writing desk, inkpot, and centrally located crucifix. Hanging conspicuously on the wall above his head is a cardinal’s hat; the saint’s uncovered head is illuminated by a halo, as sunlight streams in from the window and falls on his face and the table. Engrossed in his writing, he is

blissfully alone with his thoughts, and with his God. Jerome’s cell, which was usually portrayed as a wilderness cave, has now become a warm, comfortable study, suitable for scholarly pursuits.

### ‘Melencolia I,’ 1514

Few works of art have been studied, interpreted, analyzed, commented on, and written about, as often, or in so much detail, as “Melencolia I”<sup>7</sup> [SEE Figure 11], the most complex and enigmatic of Dürer’s three Master Engravings. Every imaginable interpretation of each and all of the objects in the print has been offered, from alchemy, to Kabbalistic numerology, to pseudo-Platonic gibberish. Some are more insightful—for example, various writers have noted Dürer’s debt to Luca Pacioli, pointing to the truncated rhombohedron and the magic square as evidence. Since these interpretations are readily available, I

will instead focus on an intriguing philosophical argument which coheres with the idea of Dürer as a Platonic Renaissance intellectual, and which I believe gets closest to the real conception that Dürer intended to communicate.

The power of “Melencolia” to continue to fascinate for over 500 years (it is, by the way, quite small, only about  $9.5 \times 7.5$  inches), is that it works on several levels: in the “complex domain” of ideas; as metaphor; and as symbol. And also, as a beautiful and provocative work of art. It is a multiply-connected manifold.

“Melencolia I” is, first of all, a metaphorical self-portrait. The year is 1514—in fact, the year appears twice, once carved, with Albrecht’s initial AD, on the face of the stone step under the angel, and again in the “magic square” above her: the numbers 15 and 14 appear in the bottom row, center.

Consider the historical moment: It is just three years since the defeat of the League of Cambrai, the alliance of nations against Venice, which was betrayed by Pope Julius II, thus opening the door to Venice’s manipulated break-



up of the Church, and effort to prevent the emergence of sovereign nation-states in Europe. By 1514, it has become increasingly difficult for the Christian humanists, such as Erasmus and Thomas More, to effect reforms with the increasingly corrupt Church. Luther will post his Ninety-Five Theses three years later, beginning the process that will lead to the formal break between Protestants and Catholics, and setting the stage for the religious wars of the following century.

Here, then, is Dürer's winged figure, a beautiful woman, or angel, surrounded by the instruments of science, geometry, mathematics—in short, the armamentarium of the active, intellectual life. She is clearly a creative spirit; yet, she is also deeply distressed, a troubled genius, as the sands of the hour-glass on the wall above her fall inexorably. Her gaze is directed toward the threats that appear to be on the horizon: the “hell-bat,” and the comet that speeds towards Earth. But is it a comet? No comet ever looked like this. The bright light in the night sky is something unnatural, not to be found in nature. Arching above is a beautiful “moonbow,” for it is nighttime. The hell-bat seems about to fly out of the picture. Dürer creates a tremendous tension between a creative potential for good, of something not yet seen, and impending doom.

Art historian Patrick Doorly<sup>8</sup> argues convincingly that Dürer's masterpiece is not about melancholy at all, but rather, is about his yearning for the Beautiful. In support of this hypothesis, Doorly offers Plato's dialogue *Greater Hippias*, in which Socrates engages in a discussion with the sophist Hippias on the question, “What is the Beautiful?”

While Doorly identifies the source of many of the particular objects in “Melencolia” as deriving from passages in the *Greater Hippias*, far more important is his discussion of the Beautiful, which for Plato and Socrates, is also the Good.

In the dialogue, Socrates poses this question to Hippias,

who repeatedly replies by identifying *things*, such as a “beautiful woman,” which have the quality of beauty. But nowhere in the dialogue is the question, “What is the Beautiful?” answered. Clearly, the Beautiful, the *One* as a concept, the idea, is not found in any of the many objects that could be described as “beautiful.” As in his other dialogues, Plato leaves the resolution of this paradox (the *One* and the *Many*) to the mind of the reader.

The dialogue concludes with Socrates responding ironically to Hippias's final attempt to define the Beautiful as “the ability to produce a discourse well and beautifully . . . to convince the audience, and to carry off, not the smallest, but the greatest of prizes, the salvation of oneself, one's property, and one's friends.”

Socrates replies, tongue firmly in cheek, that Hippias is blessed by knowing “the things a man ought to practice,” while he, Socrates, is “possessed by some accursed fortune, so that I am always wandering and perplexed, and, exhibiting my perplexity to you wise men, am in turn reviled by you in speech whenever I exhibit it.” Socrates concludes the dia-

logue by observing that “I think I know the meaning of the proverb, *beautiful things are difficult*” [emphasis added].

Like Socrates, Dürer's Melencolia appears “perplexed”: How, with all the beautiful accomplishments of Renaissance art and science—the poetry of Dante and Petrarch, the revival of Classical learning—how could European civilization be headed into a Dark Age? How could the comet be headed towards Earth?

Dürer leaves this question unanswered, just as Plato leaves the question of “What is the Beautiful?” unanswered. Yet, he includes in the drama a little putto, sitting at the center of the composition, between Melencolia and the evil portents in the dark sky. The putto is seated on a millstone, a humble thing that seems out of place among the objects of science and mathematics. But there is also a millstone in the *Greater Hippias*. At one point, Socrates becomes so exasperated with the sophist's Aristotelean mutterings, that he exclaims:

“Are you not able to remember that I asked for the beautiful itself, by which everything to which it is added has the property of being beautiful, both stone and stick and man and god and every act and every learning? For what I am asking is this, man: *What is the beautiful itself?* and I cannot make you hear what I say any more than if you were a stone sitting beside me, and a millstone at that, having neither ears nor brain.”

Look again at Dürer's engraving. While Melencolia's face is darkened in shadow, the child's is lit by a light coming from the right side of the picture; we don't know what it is, except that it is a metaphor for the idea of Reason, the Good, the Beautiful. The putto, so enlightened, is concentrating on what he is engraving (his instrument is a graver, like one that Dürer would have used to make this print—a not-too-subtle reference to Dürer himself). His mind and his body are active, as opposed to Melencolia, who holds in her hand a compass which doesn't

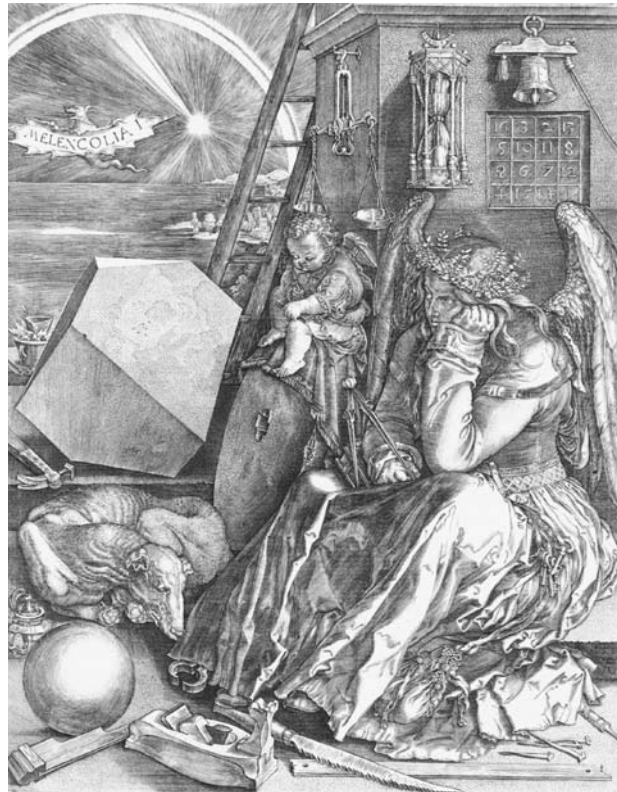


FIGURE 11. “Melencolia I,” 1514.

move, and on her lap, a book which is firmly closed. She is immobile. But the two are linked by the line of sight: from the angel's eyes, across the forehead of the putto, into the bright light in the Heaven. And above the putto's head are a set of scales; they are balanced, reinforcing the sense of tension between salvation and doom.

Although we don't know what the putto is engraving, we sense that he will know what he needs to know, to resolve the paradoxes of the present: He is the Future.

In 1512, Dürer wrote drafts for the text of what would become his own essay on beauty, the "aesthetic excursus," which was printed in Book 3 of his *Four Books on Human Proportion*, which survive among his manuscripts. In these essays, Dürer returns repeatedly to the subject of beauty. Included is this passage:

"There lives also no man upon earth who could give a final judgment upon what the most beautiful shape of a man should be; only God knows that. How beauty is to be judged is a matter of deliberation. One must bring it into every single thing, according to circum-

stances, for in some things we consider that as beautiful which elsewhere would lack beauty. . . . What the beautiful is, I know not, though it adheres to many things. When we wish to bring it into our work we find it very hard . . . ."

And, in his dedication to Pirckheimer of the *Four Books on Human Proportion*, Dürer wrote that the art of measurement ("die Kunst der Messung") is the correct grounding of all painting. Dürer had, by now, become a committed Platonist:

"But if we were to ask how we are to make a beautiful figure, some would give answer: according to the judgment of men. Others would not agree thereto and neither should I. For who will give us a right understanding in this matter without true knowledge? . . . Truth alone comprehends that which might be the most beautiful form and measurement of a man and nothing else."

In the summer of 1521, following his trip, with his wife Agnes, to The Netherlands, Dürer returned to Nuremberg, most likely to escape persecution (an ordinance of May 1521, issued by the Habsburg Emperor Charles V, branded as a heretic any person who read or printed a Bible in the vernacular). Here he

continued to produce his wonderful prints, which were given wide circulation throughout Germany and beyond. Although his health began to decline, he continued to work on the *Four Books* (they were published posthumously by Pirckheimer), and on a treatise on fortifications, his 1525 *Unterweysung der Messung*, on perspective and geometry, which is available in English translation as the *Painter's Manual*. Erasmus was one of the first to receive a copy, sent by his friend Pirckheimer.

Dürer died on April 6, 1528, and was buried in the churchyard of Johannis-kirchhof in Nuremberg. He was eulogized by Catholic and Lutheran scholars alike. His dearest friend Pirckheimer placed on his tomb the words, "Whatever was mortal of Albrecht Dürer is covered by this tomb." What was immortal of him is ours to cherish still today.

Toward the end of his life, Dürer wrote, "God often gives the ability to learn and the insight to make something good to one man, the like of whom, nobody is found in his own days, and nobody has lived before him for a long long time, and nobody comes after him very soon."<sup>9</sup>

## AFTERWORD

# Dürer, Rembrandt, and the Peace of Westphalia

One hundred years after Dürer's death, a young Dutch artist who would be profoundly influenced by Dürer was just beginning his career. Although there is no conclusive evidence that Rembrandt van Rijn (1609-1669) ever travelled outside The Netherlands, he became an avid collector of the works of many artists, among them the prints of Dürer and Mantegna, both of whom he prized highly, and whose influence can be discovered in his own work. Following in their footsteps, Rembrandt became the greatest printmaker of his day.

Included among the albums of prints and drawings owned by Rembrandt (which were catalogued when he was forced to declare bankruptcy in 1657/58),

was Dürer's book on human proportion (*Vier Bücher Menschlicher Proportion*), which was published posthumously by Pirckheimer, and subsequently translated into Latin (1532), Italian (1591), French (1557 and 1613), and Portuguese, Spanish, and Dutch (1622). The Dutch painter Karel van Mander, in his *Book of Painters* (1604), which was also in Rembrandt's library, wrote of Dürer's contribution, "Just as his forerunners in his land followed nature, so did he. . . . The



FIGURE 12. Rembrandt van Rijn, "Beggars Receiving Alms at the Door of a House," 1648.

Italians opened his eyes to Greek and Roman art, and to understanding the beautiful. Dürer learned beauty from nature. . . . He was learned in literature, art, the sciences, mathematics, architecture, and perspective, and wrote books on proportion, and on perspective and architecture.”

As Dürer’s art so powerfully represented the conflicts of his time, so Rembrandt’s did his.

Rembrandt is the artist who most perfectly expresses the ideas of the Treaty of Westphalia, which in 1648 ended the Thirty Years’ War. Rembrandt’s homeland, The Netherlands, had fought a continuous struggle for its independence against Habsburg Spain from 1566 to 1648, when the carnage was finally ended. It has been estimated that,

in just the final 30 years of warfare, 1618-1648, between 7 and 8 million people died—approximately one-third the population of the Empire.

The Treaty of Westphalia called on all parties to put behind them the nightmare of war, and to look ahead to the future, by forgiving their enemies, and putting the “advantage of the other” (*agapē*) in place of the desire for revenge.

Rembrandt’s etching of “Beggars Receiving Alms at the Door of a House” [SEE Figure 12], executed in 1648, the year of the Westphalia Treaty, gives us a glimpse of what he might have been thinking in that hopeful moment. Here, an elder, with a kindly face, gives alms to a poor family, who have apparently knocked on his door. They are beggars;

the father appears to be blind—his eyes are hidden in shadow. The young mother, with her child on her back, reaches out a hand to receive the gift, as the son, whose back is to the viewer, teeters on the edge of a steep gutter. The interplay of the two hands, illuminated by a bright light, unite the poor family with the benevolent almsgiver. The beggar family is imbued by Rembrandt with great dignity—one can imagine that Amsterdam, with its great wealth, and also the waves of immigrants arriving from European lands devastated by war, would have seen many such scenes as this one. But Rembrandt, in a graphic image born of the Brothers of the Common Life, of Nicolaus of Cusa, and Erasmus, tells us that the generous gesture of the old man is a harbinger of better times to come.

## NOTES

1. *Albrecht Dürer: A Renaissance Journey in Print*, Virginia Museum of Fine Arts, Richmond, Oct. 15, 2004-Jan. 9, 2005.
2. For more on the Brothers of the Common Life, see William F. Wertz, Jr., “The Brotherhood of the Common Life,” *Fidelio*, Summer 1994 (Vol. III, No. 2).
3. The library was still in existence a century later. As reported in *The Thirty Years’ War*, ed. by Geoffrey Parker (London: Routledge, 1984), p. 146: “At Nuremberg, the ambassador (Thomas Howard, earl of Arundel) purchased the fabulous Pirckheimer library, with manuscripts illustrated by Dürer and other masters, for 350 thalers because

his owner was short of money, ‘in consideration of the hard times and the difficulty of obtaining food.’”

4. Patrick Doorly, “Dürer’s Melencolia I: Plato’s Abandoned Search for the Beautiful,” *Art Bulletin*, June 2004.
5. Dürer records in his *Diary of a Journey to the Low Countries* that, during his second trip to Italy, he wrote to Raphael, enclosing a self-portrait on linen, which some 25 years later Raphael’s pupil Giulio Romano showed to Vasari. Vasari reports that Raphael had judged it to be a “cosa meravigliosa” (marvelous thing), and had sent Dürer in return “many drawings by his hand.” According to Dürer’s *Diary*, when in Antwerp in 1520, following Raphael’s death, he gave Tomaso Vincidor, a Bolognese painter

who had been sent to Flanders by Pope Leo X, a whole set of his prints to be exchanged in Rome for engravings after Raphael.

6. Cited in Hugh Honour and John Fleming, *The Visual Arts: A History* (New York: Harry Abrams, 1999).
7. One explanation for the unusual spelling of “Melencolia” is given by David Ritz Finkelstein in his essay “The Meaning of Melencolia” (School of Physics, Georgia Institute of Technology, Nov. 30, 2004)—that it is an anagram for the Latin words, “*limen caelo*,” or “gateway to heaven.” Through a complex argument, Finkelstein ties the “l” following Melencolia to the anagram.
8. Doorly, *op cit*.
9. Honour and Fleming, *op cit*.

## ADDITIONAL WORKS CONSULTED

### On Albrecht Dürer

- Ginny Baier, “The Window of the Mind, A Study of Albrecht Dürer’s ‘Melencolia I,’” March 1978 (unpublished).
- Dürer’s Record of Journeys to Venice and the Low Countries*, ed. by Roger Fry (New York: Dover Publications, 1995).
- Erwin Panofsky, *The Life and Art of Albrecht Dürer* (Princeton, N.J.: Princeton University Press, 1943).
- Plato, *Cratylus, Parmenides, Greater Hippias, Lesser Hippias*, Loeb Classical Library No. 167 (Cambridge, Mass: Harvard University Press, 1977).

Karel Vereycken, “How Erasmus’s Folly Saved Our Civilization,” February 2004 (unpublished).

### On Johannes Reuchlin

- “Great Reformers—John Reuchlin,” *Manas*, Dec. 15, 1948.
- Rob Barrett, “Johann Reuchlin, Philologist and Mystic: The Christian Rediscovery of Hebrew,” Regent College, Vancouver, B.C., Aug. 13, 2001.
- Johannes Reuchlin, *Recommendation Whether To Confiscate, Destroy, and Burn All Jewish Books*, trans. by Peter Wortsman (New York: Paulist Press, 2000).

Robert W. Synder, “A Voice Against the Flames,” *America* (The National Catholic Weekly), Sept. 17, 2001.

### On Rembrandt van Rijn

- Clifford S. Ackley, *Rembrandt’s Journey: Painter, Draftsman, Etcher* (Boston: MFA Publications, 2003).
- Amy Golahny, *Rembrandt’s Reading: The Artist’s Bookshelf of Ancient Poetry and History* (Amsterdam: Amsterdam University Press, 2003).
- Michael Zell, *Reframing Rembrandt: Jews and the Christian Image in Seventeenth-Century Amsterdam* (Berkeley: University of California Press, 2002).

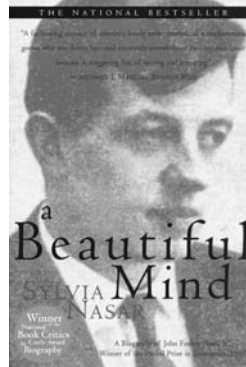
## Perverse Pictures of Creativity

Producer/director Ron Howard is now bringing to the screen Dan Brown's best-selling novel, *The Da Vinci Code*. Howard and his screenwriter Avika Goldsman plan to perform the same lobotomy procedure on the American mind with *The Da Vinci Code*, that they did to viewers of their 2003 production, *A Beautiful Mind*, now released on DVD.

The difference between the two movies is that the *Code* will be riding the popularity wave of a book that has broken all known records for adult fiction, with 36 million copies in print internationally (only the similarly cultish Harry Potter children's novels have produced comparable sales). And these are sales of a hardcover edition, with a \$24.95 cover price; in fact, two years after its release, there are no plans for Doubleday to bring out a paperback version, since sales are only expected to climb as publicity for the movie kicks in. On the other hand, Sylvia Nasar's biography, *A Beautiful Mind*, received notice only after the success of the Howard movie version.

The distinguishing characteristic shared by both sets of books/films is the underlying intention to strengthen the public's belief in a perverse notion of the process of creativity, as the world has known that expression of creativity in the great geniuses of history—promoting, in the one case, lies about the Italian Renaissance, and, in the other, the scientific culture of Weimar Classic-inspired Germany.

The irony that is certainly lost on the creators of such trash is, that their very attempt to sling arrows in a sophisticated war on the level of philosophy, can backfire on them greatly, as the opposing force of the LaRouche Youth Movement—now active on the major campuses of the United States and in campaigns in the streets of America's cities—engenders a desire among young people for genuine dialogue on the “heavy” ideas of science and culture. It is only a citizenry



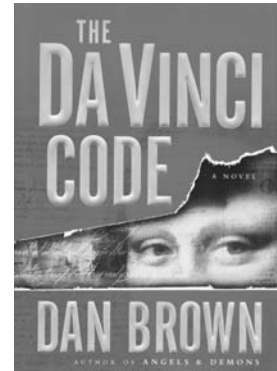
**A Beautiful Mind**  
by Sylvia Nasar  
New York, Simon & Schuster, 1998  
464 pages, paperback, \$16.00

**A Beautiful Mind**  
DVD, Academy Award-winning movie, 2003  
Ron Howard/Avika Goldsman,  
Director/Screenwriter  
Starring Russell Crowe, Paul Bettany

that has been deprived of the opportunity to exercise its own creative powers (like America's Baby Boomers), which finds itself vulnerable to such Hollywood poison. Otherwise, there is a new generation in our nation that is being marshalled, by the LYM, to complete the mission of our Founding Fathers, and rebuild the culture of the European Renaissance on American shores.

### **Riemann and Leonardo, According to Hollywood**

It was in 2003 that Howard won an Academy Award for his production/direction of the movie based on Sylvia Nasar's biography of John Forbes Nash, Jr., the MIT professor who won a 1994 Nobel Prize for his “Game Theory” system of economics. Nash's theories were based explicitly on perverting the work of the great German mathematicians of the Nineteenth century, Carl Gauss and Bernhard Riemann, and, not coincidentally, were developed in collaboration with the two leading targets of Lyndon



**The Da Vinci Code**  
by Dan Brown  
New York, Doubleday, 2003  
454 pages, hardbound \$24.95

**The Da Vinci Code**  
Movie to be released  
Spring 2006  
Ron Howard/Avika Goldsman,  
Director/Screenwriter  
Starring Tom Hanks, Paul Bettany

LaRouche during the 1950's: Norbert Wiener and John von Neumann. Today, it is the work of Gauss and Riemann that is a central focus of the LYM, in its effort to study and further elaborate the physical economics of LaRouche. And, as LaRouche insists, the LYM's studies of Gauss and Riemann are situated within a comprehensive study of the Fifteenth-century Golden Renaissance, as that Renaissance is, in turn, situated as a “rebirth” of the Egyptian/Greek Platonic culture of two millennia earlier.

Howard's *The Da Vinci Code* is based on Brown's novelistic portrayal of the art and science associated with that very Florentine Renaissance. Brown would have us believe that none other than Leonardo da Vinci himself was a member of an occult, secret society.

Public criticism of *The Da Vinci Code* has so far merely lashed out at the obvious insanity of the roots of the story in the cult classic *Holy Blood, Holy Grail*; i.e., the absurd “legend” of the Knights

Templar/Freemasonic guardianship of the secret knowledge that Jesus Christ married Mary Magdalene, and produced offspring who included the rulers of the French Merovingian dynasty of the early Middle Ages. In fact, even sillier, the heroes of Dan Brown's novel have a "sacred" mission to protect the modern day carriers of that bloodline, that "sacred" DNA, in order to ensure its perpetuation into the future.

Howard and the rest of Hollywood would never have considered turning the original *Holy Blood, Holy Grail* into a screenplay, unless the intention were to put the audience immediately to sleep. The attraction of the *Code* is, explicitly, its splashy slander of Leonard da Vinci, a figure who is given only a bare mention in *Holy Blood, Holy Grail*. It is the shocking idea that the Florentine Renaissance of da Vinci might have been an exercise in esoteric, spooky-wooky mumbo-jumbo, that is catching to the public eye.

Similarly, Sylvia Nasar's *A Beautiful Mind*, and its movie spin-off, would have been a matter of fluff, without the pretense that the hero was a mathematician of the rank of Gauss and Riemann. It is the idea that creativity must be inherently connected with kookiness, the occult, or, in the case of John Nash, mental illness, that provides a poisonous titillation of interest for the masses; or, at least, for today's Baby Boomers.

### Nash vs. LaRouche-Riemann Model

In her biography, Nasar presents the following description of Nash as a student at Princeton:

"He seized opportunities to boast about his accomplishments. He would mention, out of the blue, that he'd discovered, as an undergraduate, an original proof of Gauss's proof of the Fundamental Theorem of Algebra, one of the great achievements of Eighteenth-century mathematics, nowadays taught

in advanced courses on the theory of complex variables."

Then, in the very next paragraph, she describes some of Nash's personal, fascistic beliefs:

"He implied that his lineage was superior to that of fellow students, especially Jewish students. Martin Davis, a fellow student who grew up in a poor family in the Bronx, recalled catching up with Nash when he was ruminating about blood lines and natural aristocracies one day as they were walking from the Graduate College to Fine Hall. 'He definitely had a set of beliefs about the aristocracy,' said Davis. 'He was opposed to racial mixing. He said that miscegenation would result in the deterioration of the racial line. Nash implied that his own blood lines were pretty good.'"

And this is a beautiful mind?

A victim of schizophrenia, Nash was to spend 25 years of his adult life in and out of mental institutions. Soon after his remission in the 1990's, he received a Nobel Prize in Economics for the work he had done in the 1950's.

The actual heroes of Nasar's book are the old nemeses of Lyndon LaRouche, von Neumann and Wiener, with whom Nash had a sometimes competitive, sometimes collaborative relationship during that early period. Nash knew von Neumann during his early years at Princeton; Wiener, when he

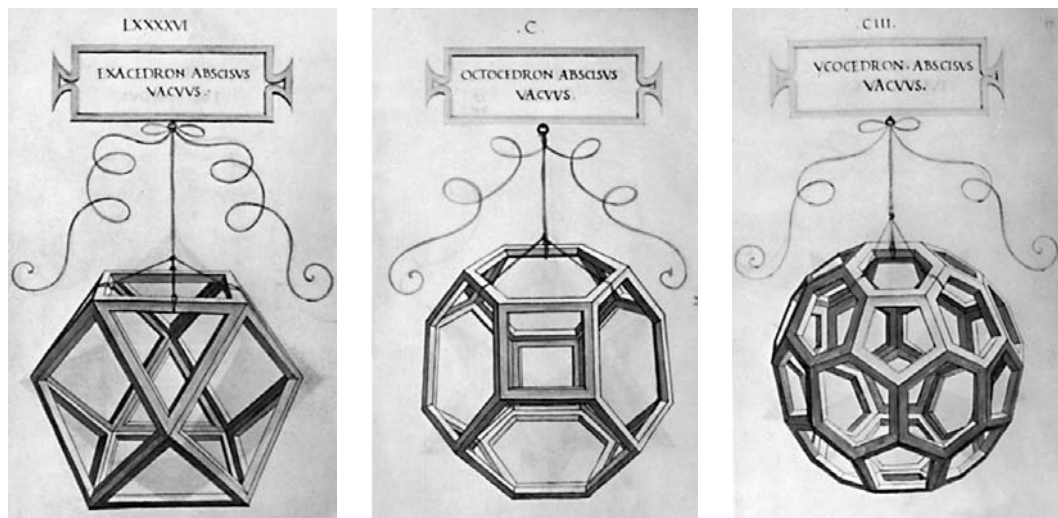
became a professor of mathematics at MIT. He learned from von Neumann's "Game Theories" and from Wiener's "Cybernetics," that man was merely a clever animal, or, at best, a walking superfast computer.

Nash's "discovery" was how to apply Game Theory to economics, by "embedding a Riemannian manifold in a Euclidean space," thereby achieving "an equilibrium result for  $n$ -person games, a nice discovery relating to manifolds and real algebraic varieties," as he described it.

In other words, at approximately the same time as Lyndon LaRouche was developing his "LaRouche-Riemann" hypothesis in physical economics, Nash was presenting a perverted version of Riemann's theories, on behalf of the economic policies of the financier oligarchy who had sponsored the likes of von Neumann and Wiener in the first place. By 1994, Nash would receive a Nobel Prize for his services to those financiers.

### Target Leonardo

Leaving aside for the moment the laughable idea that Leonardo had any bizarre beliefs about Mary Magdalene's sex life, the more difficult assertion in the *Code* to refute, concerns the possibility that Leonardo was embedding codes into his artwork, in order to bypass the Church's Inquisition against science. What is left out of the story, is the fact that the Flo-



Illustrations by Leonardo da Vinci to Luca Pacioli's "De divina proportione" ("The Divine Proportion"), 1497.

rentine Renaissance, in the generation preceding Leonardo, was itself initiated by the towering figure of Cardinal Nicolaus of Cusa, the second most influential figure in the Church after the Pope himself. Leonardo was a very active public figure in the politics of his day, in association with the likes of Cesare Borgia, Niccolò Machiavelli, and others. Yes, towards the end of his long life, Leonardo came under suspicion as the Inquisition came into power in Italy, and he abandoned Italy for France, where he spent his last three years; but even there, he was an honored guest at the court of King Francis I, and lobbied incessantly for his proposed canal projects, armament improvements, and other inventions and projects conceived in his fertile mind—exactly as he had in his previous career in Milan and Florence.

In fact, if there is any “secret” embedded in Leonardo, take the famous *Mona Lisa*, where the wild natural landscape behind her is not so “wild”: it is, in fact, in process of being man-formed, and repre-

sents the layout of one of Leonardo’s favorite water projects, the dam and canal constructions aimed at the diversion of the River Arno, which was to have given Florence access to the sea. The project had been started and stopped in fits, over more than two decades.

When it comes to the central role played in Brown’s novel by what he calls Leonardo’s “sacred geometry,” which, supposedly, Leonardo was forced to furtively embed into his notebook studies using mirror writing and codes, and hide in his works of art—guess what? In 1509, Leonardo published a *book* on the topic, together with his collaborator, Luca Pacioli, called *The Divine Proportion*. It’s all there: everything that appears in Brown’s fervid mind as “revelations” about the “secrets” of Leonardo’s geometric construction of the *Vitruvian Man* (the figure inscribed, spread-eagle, in a circle); the not-so-“magical” Fibonacci Number Series; and the design of Golden Mean proportions, so integrally related to the con-

struction of the pentagram (the figure coveted by lovers of esoteric “secrets”).

In a March 2003 interview, Brown promised that his character Robert Langdon would, in future books (a *Da Vinci Code* sequel is expected soon), be looking at “numerology cults,” among which he includes the Pythagoreans:

“Aha, the Kabbalists! Yes, they are fascinating—as are the Pythagoreans. Without a doubt, Langdon will be exploring these more closely in the future. . . . [*The Da Vinci Code*] also drops a hint as to the identity of another ultrasecret numerology sect that fascinates me, but I can’t reveal their name here without ruining much of the surprise of the next book.”

So much for the pits of Hollywood and the *New York Times* Bestseller List. Luckily, the LaRouche Youth Movement is demonstrating daily the possibility of re-experiencing, from the inside, the actual cultural tradition that created modern civilization.

—Judy Hodgkiss

## A Not-So-Mysterious Train Wreck

In 1747, the 62-year old Johann Sebastian Bach visited Prussia’s 35-year old King Frederick II (the Great), and extemporized in three voices upon a fascinating thematic subject proffered by the King. Upon returning to Leipzig, Bach developed the same thematic subject into a full six-voice canon. Within two months, he sent to Frederick his *Musical Offering*, which included the original three-voice extemporization; the full six-voice realization; ten intervening puzzle canons; and a dessert for the King, a flute sonata based upon the preceding work. Bach had not only plumbed the depths of the musical idea, but he had taken the trouble to display in the ten canons how his mind reworked the material. He offered this musical gift as an appropriate pedagogy for one who was to rule.

This suggestive historical event offers the too rare opportunity of examining the power of a master of ideas, displayed in his intervention upon a young, pow-

erful ruler. This reviewer, several years ago, was drawn to this same subject, when I examined Bach’s explicitly pedagogical canons as marvelously crafted epistemological weapons to organize and recruit the mind and heart of a talented but emotionally backward ruler (“Thinking Through Singing: The Strategic Significance of J.S. Bach’s ‘A Musical Offering,’” *Fidelio*, Winter 2000). So, by way of disclosure: I do not claim to be, nor would wish to be, a neutral commentator here.

Mr. Gaines chose a rather different path. In his book, Bach and Frederick II were strangers in the night, exchanging glances, but nothing more. Bach inserted angry, moralizing messages into his *Musical Offering*, with no regard as to whether the King heard them; meanwhile, Frederick simply could not listen to someone of his father’s generation. To this end, Gaines spares no sophisticated trick, nor forswears outright invention. If he needs Frederick to rebuke Bach for



**Evening in the Palace of Reason: Bach Meets Frederick the Great in the Age of Enlightenment**  
by James R. Gaines  
New York, Harper Collins, 2005  
353 pages, hardbound, \$23.95

not producing on the spot a six-voice realization of the musical subject, and needs Bach to fume over the insult, then he simply invents it out of whole cloth. *Let the reader beware.*

In short, this work is a tortured travelogue ending in a train wreck. Bach and Frederick are doomed to crash, and the

222 pages prior to the crash are merely reconstructions after the fact to prove that it was inevitable. Suppose that Gaines were to treat his own work in the same fashion that he treated the work of Bach and Frederick. First, he would have the reader imagine Gaines as a young boy, fascinated with a toy train set—or, actually, with the elaborate possibilities for train wrecks. Then, a quick reference to an aborted musical career and to success as a wordsmith for the gossipy *People* magazine, and *voilà!*—Gaines’ life and his book have been explained.

However, although Gaines may deserve such treatment, this level of explanation doesn’t account for the singular curiosity here—that Gaines has ventured into waters in which he has no demonstrated capacity to swim. How did he get there? Did someone throw him in? This odd scene—comparable to, say, choosing Barbara Walters to cover the 1787 Constitutional Convention—may well provide some clinical insight, as they say, into modern times.

### The Canons, and the Secret of Bach Revealed

Bach composed a masterful, multiply-connected, six-part fugue for the Prussian King. More importantly, he provided the King and his Prussian court with ten canons that isolated partial modes of the geometrical musical pathways, so that Frederick could unpack, or look inside, the marvelous workings of the seemingly impossible six-part fugue. Bach provided a pedagogy whereby the King, or any human, could augment his mental and emotional powers. On one level, such a project by Bach is fully coherent with *both* (a) educating a human to figure out, e.g., the complexities of non-linear plasma configurations for fusion processes, and (b) expecting that same human to enjoy, in an emotionally mature fashion, the expansion of his or her mental powers. If humans mean to avoid train wrecks, they’ll take up the challenge. Nobody said it wasn’t hard work.

For Gaines, however, the secret to the *Musical Offering* is Bach’s lifelong capacity to paint pictures with musical

phrases. The “Royal Theme, of course, is itself darkly minor,” and Bach uses keys with lots of flats; hence, Bach must have had a negative message for Frederick. As such, “we may be excused for wondering if he is working to let the King’s glory shine forth [as Bach had explicitly stated—DS], or digging a deep, dark pit for it.” Perhaps it were better to wonder whether Gaines is investigating a genius’s attempt to educate a ruler, or whether he is simply digging a deep, dark pit under any such extraordinary event.

Remarkably, the musical canons are never actually dealt with in Gaines’ book. He does pick out two of them, but only to twist Bach’s accompanying word-clues. In the augmentation canon, Bach wrote, “As the notes increase, so may the fortunes of the King.” It isn’t complicated: The power to connect the musical line with its own doubly-extended musical line, is equated to how the King should grow the kingdom. Gaines is deaf to this, finding instead that the canon is “so relentlessly melancholy.” (Perhaps when Gaines tries to concentrate, only melancholy ensues.)

When Bach composes another canon that repeats, but always one whole-step higher than before, he clues Frederick: “As the notes ascend, so may the glory of the King.” In a remarkably brief canon, Bach circumnavigates tonal space twice

as fast as in his famous *Well-Tempered Clavier*—working through the space in six whole-steps, instead of twelve half-steps. Gaines treads over this powerful musical accomplishment, and announces that, since the canon has reached an octave higher, it was just like going nowhere! So, Bach was really just mocking the glory of Frederick. Gaines concludes: “All sorts of the loveliest ripe fruit seem to drop and shrivel in the fallen world of the *Musical Offering*.”

It doesn’t get prettier. Before the last canon, Bach challenges the King to seek solutions: “Quaerendo invenietis.” Gaines’ translation? (Hold on!) Bach is referring to the injunction, “Seek and ye shall find,” which apparently doesn’t mean, “Work through the ten canons.” Instead, ten canons mean the Ten Commandments, which can also be ignored, if one only seeks God’s mercy. It seems that God reserves his mercy for those who are clever enough not to work. This paradoxical God would just have us supplicate for mercy, as a substitute for (as George W. Bush famously whined) “hard work.” It does appear that Gaines has practiced what he preaches, and has strenuously avoided working on, or attempting to solve, the canons. And, he probably is in some need of mercy.

Finally, Gaines offers us his completed translation of Bach’s *Musical Offering*:



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

“All of the oddities contained in the work were of a piece, and this is what they say: Beware the appearance of good fortune, Frederick, stand in awe of a fate more fearful than any this world has to give, seek the glory that is beyond the glory of this fallen world, and know that there is a law higher than any king’s which is never changing and by which you and every one of us will be judged. Of course that is what he [Bach] said. He had been saying it all his life.”

“Of course that is what he said”?! But there is no need to quibble with Gaines’ translation of Bach’s message. Two pages later, we find out that not only did Bach not expect a listener to be challenged to actually solve the ten musical canons, but that Frederick was not supposed to hear or be moved by any such message! “But of course Bach had not put the message there to change Frederick anyway, as some sort of Salvation Army come-to-Jesus pitch; it was simply another declaration of faith in a lifetime of such declarations.” “Of course”—evidently, that is what declamatory, arcane geniuses do with their lives. And, supposedly, Frederick obliged, because he could not listen to someone of his father’s generation.

In real life, however, Frederick still remembered the thematic subject 27 years later. He sang it, unprompted, while relating the greatness of J.S. Bach to the Austrian diplomat, Baron von Swieten. (Frederick’s uneven aesthetical education could allow him to not master the canons, and still be gripped by the subject—just as he suffered a weakness for the amoral Voltaire, while still summoning up the strength and flexibility of mind for his double-flanking victory at Leuthen.) Gaines simply can’t handle the possibility of this recorded event: “Sang the Royal Theme? How would he have remembered it for so many years? A better question: Why? Any answer to these questions, suggestive as they are, would only be speculation.”

### Hatred of Hard Work

Watching Gaines tackling canons gives one the eerie sense that he is hearing Maynard G. Krebs howling in high-pitched protest, “Work!”—or watching

Bach trying to be President. At one point Gaines has a Bush-speak moment, referring to canons whose composition is “conscious to the point of brain frying.” Translated, this means: “composing canons is hard work and should not be tried at home.” Gaines’ music-as-image-painting associations, incompetent anywhere, are most ridiculous when applied to Bach’s scientific pedagogicals.

So, the question remains, who threw him into these waters?

A clue to this mystery is that Gaines’ Bush-speak moment came as he attempted to summarize, of all people, Gottfried Leibniz. While it is difficult to extract many patterns from Gaines’ eclectic references to intellectual history—references calculated to impress cocktail parties amongst his Council on Foreign Relations buddies—one particular set of references involving Johannes Kepler, Andreas Werckmeister, and Gottfried Leibniz, deserves attention. In Gaines’ circles, this is nothing other than key-and-code for Lyndon LaRouche and for various studies by his associates.<sup>1</sup> (For example, when Gaines cites Leibniz’s “best of all possible worlds” as equivalent to Alexander Pope’s “whatever is, is right,” he makes himself the second author in history, after myself, to treat Bach in the context of the famous 1753-1755 Berlin Academy contest proposing this.) Suffice it to say, that some of the most inspired passages in the book occur in these sections, e.g., in the suggestions about Leibniz’s monads—but the higher Gaines climbs, the further he falls. He just crashes into the ludicrous, making it his own personal train wreck.

Gaines’ treatment of the Kepler/Leibniz/Werckmeister material is no worse than his treatment of the Bach canons, just more obvious to the non-musician. If Gaines’ name-dropping is so transparent, then it becomes a fair question to ask, whether Gaines was the best that his new Council on Foreign Relations colleagues could offer to throw against LaRouche. Regardless, it is certainly timely to point out how much such people have to fear from the possibility of a great mind, such as

Bach’s or LaRouche’s, having access to those who are situated to run the affairs of nations.

### Reservoir of *Chutzpah*

A decade ago, Gaines became notorious as the *Time* magazine editor who ran an altered cover photo of the mug shot of O.J. Simpson. The alterations appealed to crude racial stereotypes, e.g., making the photo darker, angrier, more menacing. The NAACP’s Benjamin Chavis criticized the *Time* cover for its portrayal of “some kind of animal.” Gaines’ public non-apology the next week claimed that he’d taken a common mug shot and had it “shaped into an icon of tragedy.” Further, he suggested that “some African-Americans” might be “racist,” in that they were arguing “that blacker is more sinister.” Clearly, Gaines (a) likes to sound classy, and (b) has a vast reservoir of *chutzpah*—both of which qualities he has brought to this new effort.

That said, might we end with any redeeming features? I can offer two such points. First, 94 pages in, Gaines writes, properly, of Bach’s marvelous *Actus tragicus*: “[W]e would be best served to put down this book, get out the score, put on the music, read the words and the music together; and after playing it through several times, consider the power of inspired (as well as rigorously educated and deployed) genius.” An excellent suggestion, and here seconded—although it would be an improvement to organize some friends to sing and play through the work together. As such, one might even go beyond merely considering, and, instead, actually *develop* “the power of inspired (as well as rigorously educated and deployed) genius.”

Second, don’t miss the jacket photograph by Adam Woolfitt. It is well-composed, and very appropriate for Mr. Gaines’ succinct, poetic, and foreboding title, *Evening in the Palace of Reason*. Who knew? This one picture turns out to be worth more than many thousands of words.

—David Shavin

1. See, e.g., Jonathan Tennenbaum, “Bach and Kepler: The Polyphonic Character of Truthful Thinking,” *Fidelio*, Summer-Fall 2000 (Vol. IX, No. 2-3).



*'We have to produce a new labor force which can go into higher technologies. We have our young people in the youth movement, who are in a free-wheeling process of development of scientific and related knowledge. This is a ragged university on wheels, in a generation that otherwise has no future. We're going to have to generate a cadre that can educate a youth population, coming not from our universities, but coming from our LYM.'*

—LYNDON H. LAROCHE, JR.  
September 3, 2005

# A free-wheeling process.

**Moses the Egyptian: The Memory of Egypt in Western Monotheism**, Jan Assmann, Harvard U.P., paperback, \$21.50

**Plato: Complete Works**, ed. by John M. Cooper, Hackett, hardcover, \$47.00

**Toward a New Council of Florence: 'On the Peace of Faith' and Other Works by Nicolaus of Cusa**, ed. by William F. Wertz, Jr., Schiller Institute, paperback, \$15.00.

**Nicolaus of Cusa: Complete Philosophical and Theological Treatises**, Banning, hardcover, 2 vols., \$25.00/vol.

**Nicolaus of Cusa: Catholic Concordance**, Cambridge U.P., paperback, \$26.00

**Erasmus of Rotterdam: The Praise of Folly**, Prometheus, paperback, \$9.95

**Erasmus of Rotterdam: The Education of a Christian Prince**, Cambridge U.P., paperback, \$17.00

**Johannes Kepler: Harmony of the World**, American Philosophical Society, hardcover, \$45.00

**The Complete Woodcuts of Albrecht Dürer**, Dover, paperback, \$17.95

**The Complete Engravings, Etchings, and Drypoints of Albrecht Dürer**, Dover, paperback, \$16.95

**Portable Shakespeare**, Penguin, paper, \$15.95. Includes 'Hamlet,' 'Julius Caesar,' others

**Drawings of Rembrandt**, 2 vols., Dover, paperback, \$17.95/vol.

**The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents**, Hans T. David and Arthur Mendel, W.W. Norton, paperback, \$19.95

**G.W. Leibniz: Theodicy**, Open Court, paperback, \$25.95

**Gotthold Ephraim Lessing: 'Nathan the Wise' and Other Plays and Writings**, Continuum, paper, \$24.95

**Moses Mendelssohn: Jerusalem, or On Religious Power and Judaism**, University Press of New England, paperback, \$22.95

**A Source Book in Mathematics**, ed. by David Smith, Dover, paperback, \$19.95. Includes B. Riemann, 'On the Hypotheses Which Lie at the Foundation of Geometry'

**Papal Encyclicals**, Pauline Press, paperbacks: John XXIII, 'Pacem in Terris,' \$3.95; Paul VI, 'Populorum Progressio,' \$1.95

**Nostra Aetate** (On the Relation of the Church to Non-Christian Religions), Vatican II, Pauline Press, paperback, \$1.95

**Lyndon H. LaRouche, Jr.: The Economics of the Noösphere**, EIR, paperback, \$20.00. Includes V.I. Vernadsky, 'On the Material-Energetic Distinction Between Living and Nonliving Bodies in the Biosphere'

Basic Books of the LaRouche Political Movement

**Ben Franklin Booksellers**

Call or write for our free catalogue.

Order on the web at [www.benfranklinbooks.com](http://www.benfranklinbooks.com)

Call Toll-Free: 1(800)453-4108

Northern Virginia: (703)777-3661 FAX: (703)777-8287

e-mail: [benfranklinbooks@mediasoft.net](mailto:benfranklinbooks@mediasoft.net)

Or mail your order to:

**Ben Franklin Booksellers**

P.O. Box 1707 Leesburg, VA 20177

Make check or money order payable to:  
Ben Franklin Booksellers

**\*\*Shipping and handling** (U.S.): \$4.00 for first book \$1.00 each additional book. Additional shipping information available on request. Allow 3-4 weeks for delivery. Books shipped fourth class mail.

**AUTHOR, TITLE** (abbrev). **Quantity** **Price**

AUTHOR, TITLE (abbrev).	Quantity	Price

**Credit card orders:** Please charge my

Mastercard    Visa    Am. Exp.    Discover

Card No. \_\_\_\_\_ Expires \_\_\_\_\_ (Va. residents add 4.5%)

Signature \_\_\_\_\_

**Subtotal**

**Shipping\*\***

**Sales tax**

**Total**

Join  
The Fight for  
A New Golden  
Renaissance!



## Join the Schiller Institute!

The Schiller Institute has been fighting since 1984 to bring about a new Golden Renaissance out of the depths of the current Dark Age. Giants like Cardinal Nicolaus of Cusa, Leonardo da Vinci, and France's King Louis XI strove against evil to give the world the new birth of freedom and creativity that we know as the Golden Renaissance of Fifteenth-Century Europe. Today, too, it will take the work

of key individuals, like you, to create a new Renaissance. JOIN THE SCHILLER INSTITUTE TODAY AND BE PART OF THIS GREAT EFFORT. Your membership will help finance the Institute's work in bringing Classical culture to America and combatting the evil of the Conservative Revolution. Help make a new Golden Renaissance a reality today!

----- ✂ CLIP AND SEND -----

### Sign me up as a member of the Schiller Institute

- \$1,000** Lifetime Membership  
(includes LIFETIME  
SUBSCRIPTION to *Fidelio*)
- \$500** Sustaining Membership  
(includes 20 issues of *Fidelio*)
- \$100** Regular Annual Membership  
(includes four issues of *Fidelio*)

OR

I wish only to subscribe to *Fidelio*

- \$ 20** for four issues

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

e-mail \_\_\_\_\_

TEL NO. \_\_\_\_\_

Occupation/Affiliation \_\_\_\_\_

Clip and send together with check or money order to:

**Schiller Institute, Inc.**

P.O. Box 20244, Washington, D.C. 20041-0244

[www.schillerinstitute.org](http://www.schillerinstitute.org)

# The American System: Neither 'Capitalist' Nor 'Socialist'

The U.S. Constitutional system was never either a capitalist or socialist 'economic model.' It was only to the degree that European nations, such as Bismarck's Germany and Alexander II's Russia, adopted the counsel of *American System* economist Henry C. Carey, that continental Europe has rivalled the United States in the field of physical economy. It was always the American System of political-economy which guided President Franklin Roosevelt's transformation of an economy wrecked under Andrew Mellon-controlled Presidents Coolidge and Hoover, into the most powerful economy the world had ever seen, the same economy successfully ruined during the past three decades under policies more radically destructive than anything experienced under Mellon and Hoover.

In contrast to contemporary European constitutions and systems, *the actual form of society which the U.S. Declaration of Independence and Federal Constitution, with its crucial Preamble, define the U.S. economy to be, is neither capitalism nor socialism, but what U.S. Treasury Secretary Alexander Hamilton, among others, defined as the American System of political-economy.* What the British system, and the Karl Marx it trained, defined as 'capitalism,' was the British imperial form of Anglo-Dutch, Venetian-style

*ultramontane* rule by a financier oligarchy. From 1848 on, the power of the old feudal systems of Europe, such as those of the decadent Habsburgs, were largely absorbed in what became, increasingly, the appendages of the Anglo-Dutch Liberal monarchical system. The power in this imperial system was located in that financier oligarchy which became known as the *Synarchist International* of the Twentieth century, the same Synarchist International whose cabal



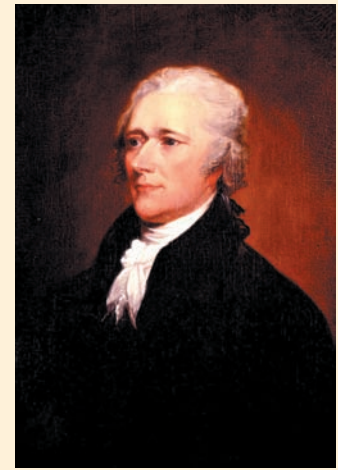
The Granger Collection, New York

President Franklin D. Roosevelt, Fireside Chat to the nation, 1938.

of private bankers gave us Mussolini, Hitler, and World War II.

## 'Independent Central-Banking'

The European system, which the credulous of the world have accepted as what they describe as 'the capitalist system,' is, in fact, usually the system of tyrannical rule which the private financier-oligarchical syndicates of



New York Historical Society

U.S. Treasury Secretary  
Alexander Hamilton

Europe and elsewhere have exerted as a power placed legally above the authority of governments, through arrangements often described today as 'independent central-banking systems.'

The essential difference, especially so when the discussion of economy is situated within the framework of culture, is that the British system is, as Germany's Chancellor has recently observed, an intrinsically *amoral* system, based in fact upon the supremacy of financial usury; whereas the American System of political-economy is premised upon pervasive, controlling universal types of moral

considerations, upheld by those Germans and other Europeans who share belief in the higher authority of our own Constitutional principle of promotion of the general welfare, which Plato and the Christian Apostle Paul defined as *agapē*.

—Lyndon H. LaRouche, Jr.,  
*'Man's Original Creations'*

## Man's Original Creations

Can man change the laws of the universe? Starting from the ideas of the Renaissance genius Cardinal Nicolaus of Cusa, Lyndon H. LaRouche, Jr. examines how discovery of universal physical principles demonstrates man's lawful participation in the process of ongoing creation—a process of discovery fuelled by the *paradoxes and ironies* that mark the presence of higher-order, unseen organization within the appearances of our visible universe. It is just such *ironies* that have provided the impetus for the creative discoveries of the scientific tradition from Plato, through Cusa, Kepler, and Leibniz, to the moderns Gauss, Riemann, Vernadsky, and LaRouche himself, and embody the crucial identity of method that unites the Classical arts and sciences within the framework of man's Promethean spirit.



AP/Wide World Photos, Oliver Berg

## Interreligious Dialogue and Jewish-Christian Relations

Cardinal Joseph Ratzinger, now Pope Benedict XVI, takes off from the *De Pace Fidei* of Nicolaus of Cusa to seek the universal truths inherent in both the Western 'transcendence' religions of Judaism, Christianity, and Islam, and the mystical 'interiority' religions of the East.



EPHNS/Stuart Lewis

## Music, Politics, and J.S. Bach's 'Jesu, meine Freude'

Schiller Institute chorus director John Sigerson and members of the LaRouche Youth Movement present a free-wheeling discussion of the role of Classical music in organizing the U.S. population out of its axiomatic assumptions about what can and cannot be achieved in the collapsed economy and culture of post-industrial America.

FORIS Team, 8.2-meter VLT, ESO