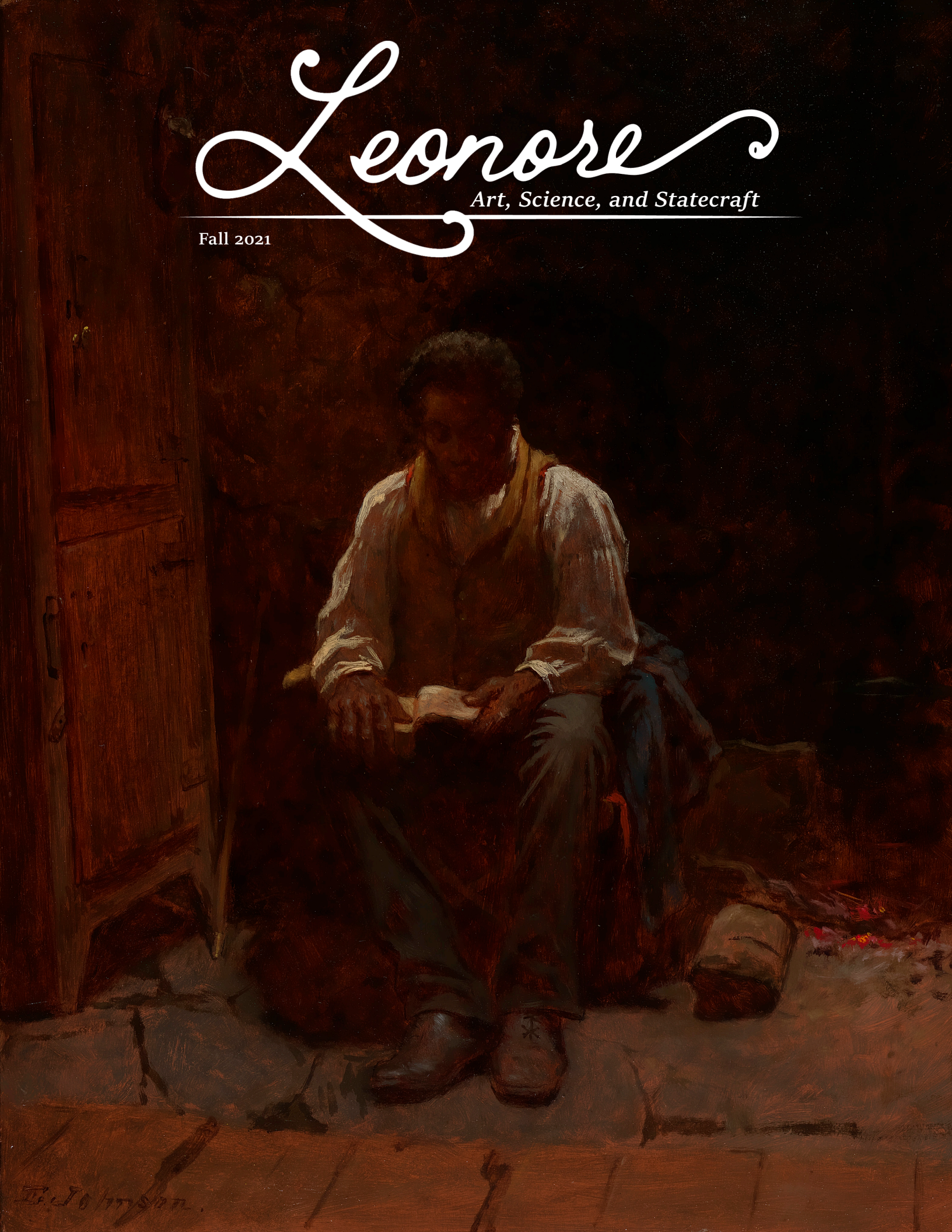
Leonore

Art, Science, and Statecraft

Fall 2021



On the Cover:

Eastman Johnson (1824–1906) began this painting merely days after Abraham Lincoln's Emancipation Proclamation in 1863. It would have been a powerfully controversial subject at the time, as slaves had not been allowed to learn to read, and even in the more liberal North, it was questioned if black Americans would be capable of participating in American society. Here, Johnson goes to the core of the issue, and depicts the noble dignity of the subject. The blue cloth behind the man also implies his role in fighting with the Union army, possibly fighting for his freedom, and his solemn act of reading what appears to be the Bible gives something of an indication of his thought process.

Johnson finished this painting without ever giving it a title. It was arbitrarily named *The Lord is My Shepherd* over 100 years later, but this bears little resemblance to the true subject of the painting. We decided to include it in this issue of *Leonore* because the personal resolve for self-improvement it evokes is just as important today as it was in 1863.

Mission Statement

It has become increasingly clear that the creative output of our organization is not only good, but vitally necessary for a successful upshift of humanity. We seek to incorporate art, science, and statecraft as a single force of discovery, which is humanity's true power and best defense against empire.

Under that direction, we want *Leonore* to be an organizing tool for the youth of the world. Pedagogies and polemics should be presented using LaRouche's polemical method and will be organized according to a top-down strategic intervention, giving special regard to insights into the axioms we encounter in political organizing.

Leonore

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Fall 2021

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Calendar Of Events

Mondays
- 9:00pm EST The LaRouche Organization Activist Call LaRoucheOrganization.com

Tuesdays
- 7:00pm EST Schiller Institute Boston Chorus SchillerInstitute.com/boston-chorus
- 8:30pm EST Schiller Reading Group (on Zoom)

Wednesdays
- 8:00 pm EST Midwest Conference Call (every other week on Zoom)
- 6:30 pm EST Karl Gauss Workshop (on Zoom)

Thursdays
- 6:45pm EST Schiller NYC Chorus SInycchorus.com
- 9:00pm EST The LaRouche Organization "Fireside Chat" LaRoucheOrganization.com

Fridays
7:30pm EST Sare for Senate Online Symposium SareForSenate.com
8:30pm EST Classical Literature Reading Group (on Zoom)

Saturdays
2:00pm EST Manhattan Town Meeting LaRoucheOrganization.com

And Helga Zepp-LaRouche's Weekly Webcast on SchillerInstitute.com

For more information on zoom reading groups, contact: leonore@schillerinstitute.org

To What End Do We Educate?

When we think of education, what comes to mind? Math, Science, Literature? Perhaps you see a school setting with teachers, desks and a play yard. What about children without those things, does that mean they can't, or perhaps couldn't, have an education? I am raising these questions because we often don't consider what it means to actually "educate" someone. Or, to make it more plain, *how* does someone learn? This is key to understanding what a functional curriculum would look like.

In our organizing, there are a couple of common thoughts that come up with younger people regarding education. One is "Why do I need to learn about all this complicated stuff if I'm never going to use it in real life?" Another is "Well, there is no truth in the first place, so why bother trying anyway?" Both of these thoughts stem from the same axiom, that education is an accrual of information that you have to painstakingly regurgitate on a multiple choice test sheet to prove you can memorize facts—the ultimate "fact checker." How boring and irresponsible! These kinds of thoughts ONLY come from someone who has never experienced making a discovery, or if they had once, it became buried, eyeball deep, in a depressed attempt to smother it.

When I pose an ironic problem to someone, especially a child, the melancholy look of frustration mixed with determination to solve it, immediately comes to view on their face. Good teachers know what this looks like. But, when they finally see the solution to that problem, it's at that exact moment when their eyes light up and the proud confidence of knowledge shows itself. "I KNOW IT!" they'll shout, with the strong desire to not only tell you, but to help others understand as well. It is precisely here that the teacher and student are bound in a truly wonderful realization that "this is what it means to be human." This is only possible because the act of teaching and discovering are products of the same process. Ideas are infectious, and the faith in knowing that someone can understand and solve problems, of any kind, is agapic love.

This agapic love is the substance of all successful policy decisions for society, whether it's for education, economics, social-cultural, or foreign policy. Likewise, it is the lack thereof which ensures their failure. It is this agapic love that drives the educator to act on the basis of the student's future self—even if it means challenging their wrong ideas and actions of the moment. True love is not "sympathy," "kindness," or "acceptance," but rather a profound sense of justice that cares for someone else. It's the pathway for someone to actually know the power of their own mind and use it. It is this same vitality which drives a nation, as the United States, to lend a hand towards another in need—not simply to satiate a temporary need, as in the case of humanitarian aid, let alone the evil of doing nothing—but because *we desire a better future for them!* Look at the difference between what the Schiller Institute is doing compared to the idea of being a humanitarian. Yes, we must get food to Afghanistan, now. Yes, we must provide aid to Haiti, now. But how do we prevent these atrocities from happening again?

Think about what the world would look like if our initiative to develop Haiti, finally, were realized. We certainly wouldn't have American policy makers fighting over insane discussions as a "border crisis," only to shackle and ship Haitians away to perish at home. Similarly with Afghanistan, after 20 years of occupancy, it was left worse than before we arrived—imagine if we had a safe, developed nation with hospitals, skilled labor, and electricity grids all connected with a promise of collaboration amongst neighboring nations. Wouldn't that mean an end to war if there was a win-win intention involved? Perhaps then the rest of the world could stop starving the Afghan people for the sake of "humanitarian issues." All the Schiller Institute initiatives are to solve the problems of the world by finding the cause of those problems in the first place. Anything less will fall short of solving any issue you try to take on, especially given that a depraved indifference eats away at many people.

That passion for creative discovery is not only the pathway for people to act morally, but also to desire it profoundly. This is what poet Friedrich Schiller described as an *aesthetical* education. We have to provoke the minds of our youth to choose that path, especially in this political atmosphere. It is therefore perfectly ripe in this world to create an aesthetical education curriculum. As you work through this special issue of *Leonore*, view it as an initial road map to do just that.

If you would like to contribute to the idea of forming a truthful education curriculum, please reach out to us at *Leonore*.

– Anastasia Battle

Email us at: leonore@schillerinstitute.org

Join the Schiller Institute!



In this extended 250th anniversary of Beethoven's birth, it's important to remember his close relationship with the poetry of Friedrich Schiller, the namesake of the Schiller Institute. Schiller maintained that to suppress one's sensual impulses in favor of "morality" or "civility" was merely to continue man's enslavement to his emotions at the behest of his rational side. True freedom, however, could only be attained through the education and ennoblement of the emotions, something only true art could achieve. Beethoven, recognizing in Schiller's poetry that absolutely beautiful potential of mankind, valued Schiller above all other poets—so much so that he even created a new form of symphony in order to portray Schiller's "Ode to Joy."

The Schiller Institute is committed to this quality of "revolution of the soul" which Beethoven and Schiller so passionately fought for. Join us! Let's create a New Golden Renaissance and reverse the trend towards a New Dark Age.

Memberships to the Schiller Institute can be purchased at the below website. All recurring members will receive an automatic subscription of *Leonore.* At the moment, *Leonore* is only a digital subscription, and an access link will be sent to your email when each new issue comes out. We hope to be able to offer a print version soon, which we will certainly inform you about!

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Restore Classical Education to the Secondary Classroom

By Lyndon LaRouche



On July 26, 1985, Lyndon LaRouche addressed an open letter to Albert Shanker, then president of the United Federation of Teachers, putting forward a program for reforming American education. It was originally published by Executive Intelligence Review *in two parts, on August 28, 1992 and September 4, 1992.*

Foreword

The rock upon which the best achievements of Western European Judeo-Christian civilization has been based, is a notion that the rightful political equality of individual persons before the law flows from the nature of the divine spark of potential for fruitful reason peculiar to all persons. The development of the potentialities of reason of the individual mind, and of affording to each person opportunity to employ such potentialities for good of himself and of mankind generally, is the right of each person and is also the obligation of both that person and of the institutions of society as a whole.

As early as "block-play," we may observe the spark of genius in any young child. Whenever the child, by his or her own efforts, first discovers a type of solution to some problem, the result we observe includes what we sometimes describe as "a light turning on" in that child's mind. The admiring adult recognizes the special quality of joy which the child experiences in that circumstance, and sometimes the adult is brought to the brink of tears of joy in witnessing this. The teacher to be admired; at all levels of education, is the one who has learned to catalyze such childlike joy of learning experience among the students.

On this account, there are two general approaches to what is called education. The one approach is based on the principle we have just indicated: the student's joyful increase of the independent powers of his or her mind. The opposite approach is that of "drill and grill," in which the student is rehearsed in regurgitating approved answers, whether or not the student has any independent knowledge of the rightness or wrongness of such answers.

The second method, that of "drill and grill," is symptomized by the "multiple-choice" questionnaire sort of testing. The first method, by the student's essays of response to challenging sorts of test-propositions. The second method is suited to large classrooms and mass lecture-hall student audiences, such that test-results may be calculated economically by computers. The first method is labor-intensive, signifying small classroom populations, and more time expended by teachers in out-of-classroom than classroom activities, in the practice of their professions.

The second method relies upon the modern form of textbook, in which the purported "right answers" are arrayed. In the first method, the emphasis is upon the pupil's study of selected classical sources, bearing upon humanity's progress in elaborating that subject-matter up to the point of its most modern advancement. In the physical sciences, for example, the student should relive the act of discovery of each great discoverer, by aid of such means as guided reconstruction of famous crucial experiments. In the second method, the student learns to employ approved procedures for constructing approved kinds of answers, whether or not the student ever acquires the basis for independently proving the rightness of such choice of procedures. In the first method, the emphasis is upon development of the student's powers of independent judgment, the power to prove independently which is the right and wrong method to be applied.

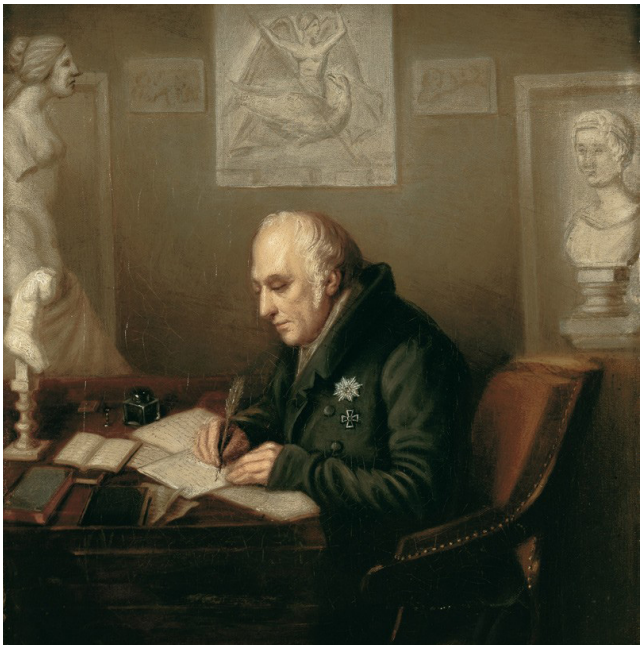
The modern history of the progress of education to the effect of the first choice of method, begins during the late 14th century, with Groote and the great teaching-order, the Brothers of the Common Life. Famous graduates of the secondary-education programs of the Brothers of the Common Life, including Nicolaus of Cusa and Erasmus of Rotterdam, contributed to the establishment of the principles of classical humanist education brought forth by the 15th-century Golden Renaissance. The republican colonies in North America, typified by the tradition of Winthrop and the Mathers in the Massachusetts Bay Colony, pioneered in affording a classical humanist education for the population as a whole. The fruits of these and related efforts in education, were combined and improved upon in the design for secondary education devised by Wilhelm von Humboldt. Humboldt's reforms contributed much to the advancement of education in the 19th-century United States.

During the present century, U.S. education has retrogressed, despite commendable, temporary, efforts to reverse this trend. Admittedly, during the present century to date, there was, up into the 1967–70 period, a tendency to broaden secondary and college education to include larger portions of the general population. The very real improvements in public policy of practice on this account, up to approximately 1968–70, must be distinguished from the secular decline in quality of content of education over the same period. Over the interval 1968–85, education has deteriorated in both respects: The quality is collapsing, and a declining portion of the student-age population is reached by a declining standard of education delivered. By the measures of both quantity and quality, in education, we are presently at the brink of a disaster.

Look at current trends in education with reference to dominant taxpayer attitudes of the 1950s. Both the suburbanite taxpayer of the 1950s' "baby boom," and the black civil rights activist of that period, would abhor the quantity and quality of education delivered per pupil today. However, only a tiny minority of those taxpayers, then or today, has been sympathetic to those classical-human-

The Wilhelm von Humboldt Curriculum

Wilhelm von Humboldt (1767–1835) was a Prussian philosopher and linguist. These quotes are from his universal curriculum for Lithuania (see Marianna Wertz, "The Classical Curriculum of Wilhelm von Humboldt") *Fidelio, Summer 1996.*



"All schools . . . must aim only at the general development of the human being. Whatever is required for the necessities of life or for one of its particular occupations, must be separated out and acquired only after general education has been completed. Whenever these two are mixed together, development becomes flawed, and the result is neither complete human beings, nor full citizens of particular social classes.

"...Through general education, the person's powers, i.e., the human being himself, become strengthened, purified, and channeled... any knowledge, any skill which does not elevate the powers of thought and imagination, and through both, the soul, by means of full insight into rigorously enumerated reasons; or which does not accomplish the same through elevation into a universally valid idea (as in mathematics or aesthetics), is dead and sterile.

"Hence, this complete education recognizes one, and only one, foundation; the soul of the lowliest laborer must be initially put into harmony with the soul of the most finely cultivated person, if the former is not to fall beneath human dignity and become crude, and if the latter is not to fail in human strength, becoming sentimental, fantasy-ridden, and eccentric...

"...The education authorities must have the following as their supreme (though only seldom expressed) principle: to bring forth the purest and most profound view of science, by bringing the entire nation—while preserving all individual differences—as quickly as possible along the path which, if further pursued, will lead to science, and to the point where it, and its results, can be variously intuited, grasped, seen, and practiced as talent and situation permit, thus aiding the individual by the enthusiasm awakened by perfect tempering of the whole."

ist ideals in education which inspired the founders of the United States. It has been the prevailing sentiment, that, beyond elementary school levels in "reading, writing, and arithmetic," the education of the adolescent and young adult ought to be delimited according to the student's prospective occupation in a profession, a trade-skill, or as housewife or public-welfare recipient.

Thus, in an hypothetical debate between a time-traveling taxpayer from the 1950s, and a defender of today's downward trends in education, we might imagine the following sort of argument. The time-traveler would register his or her horror at the present state of collapse of education. Yet, that time-traveler would be unable to resist the rebuttal: "You must understand, that in a 'post-industrial society,' the professions and trades of industrial society are vanishing; so, the kind of education we used to associate with preparation for those adult occupations has no relevance for the majority of students of today."

From the Massachusetts Bay Colony of the Winthrops and the Mathers, through Franklin, and George Washington, education had two objectives.

Primarily, the function of education was to qualify the student as future citizen of a democratic republic, as the widely circulated and most influential writings of Tom Paine and Alexander Hamilton illustrate the conceptual level of the majority of the electorate supporting the Declaration of Independence and adoption of the 1787 federal Constitution. All shared the expressed view of Tom Paine, that the capricious sentiments of an ignorant democratic majority were as evil a form of tyranny as a monarchical autocracy. Universal public education must foster a general level of moral and political culture consistent with the functions of the electorate in a democratic republic.

The practical issue which prompted the American Revolution, was the British policy unleashed in 1763, of degrading the English colonies in North America by means of those colonial and "free trade" dogmas defended in Adam Smith's Wealth of Nations. Our forefathers would never have revolted against Britain, had Britain not worked to suppress the colonies' right of local self-government, and worked also to suppress the colonies' fostering of modern manufactures. Our republic's policy was summed up by Treasury Secretary Alexander Hamilton, in his December 1791 Report to the U.S. Congress, On The Subject of Manufactures: "increase of the

productive powers of labor" through technologically progressive, capital-intensive modes of development of basic economic infrastructure, agriculture, and manufacturing. The policies of education of the Mathers, Winthrop, Franklin, George Washington, and Thomas Jefferson, illustrate their view of the interdependency of the education of youth both as future citizens of a democratic republic, and as members of a labor-force attuned to "increase of the productive powers of labor" through fostering of scientific and technological progress.

The Humboldt reforms define the issue most clearly. The practical question is, whether the function of universal public education shall end somewhere between the sixth- to eighth-grade levels, or whether humanist education of the future citizen shall be universal through the level of Humboldt's gymnasium, approximately our twelfth-grade level. Admittedly, the heritage of the anti-republican 1815 Treaty of Vienna and the Carlsbad decrees, prevented Humboldt's educational reforms from being applied as universally in Germany as his policy proposed; also, it must be noted, the content of German gymnasium education deteriorated during the late 19th and the present centuries. The defects in application of the Humboldt reforms are not defects in the proposal itself.

In short, every future citizen has the right to a universal classical-humanist education in arts and science through the twelfth-grade level. Except for remedial programs, there should be no "tracking." The education and standards of professional qualification of teachers, as well as composition of the classroom, must be attuned to delivering this quality of education.

In practice, such urgent reforms could not be implemented except as a series of successive approximations. The budgets, the physical classroom facilities, the roster of available teachers, and so forth, are limitations which cannot be perfectly surmounted all at once. The rate at which progress can be effected will vary, from location to location, according to attitudes of the local electorate and local authorities. The function of a proposed reform is not to establish perfection at one blow, but is to provide a sense of direction to policy-shaping, and to provide us a yardstick for measuring how far short of the needed result each otherwise commendable approximation has fallen.

The result toward which we must aim, is primarily the development of the independent powers of reason of the young adult in the child and adolescent. A classical-humanist education in the arts and sciences, guided by the first method indicated above, is necessary to produce the qualified citizen of a democratic republic; that is our primary goal. There is no conflict between this requirement and the requirements of employment. Obviously, classical pre-scientific education in secondary schools must be attuned to the emerging frontiers of science and technology. The graduate of the secondary school, so qualified, has the best qualification for entry into specialist education at the college level.



"Whenever the child, by his or her own efforts, first discovers a type of solution to some problem, the result we observe includes what we sometimes describe as 'a light turning on' in that child's mind... The teacher to be admired; at all levels of education, is the one who has learned to catalyze such childlike joy of learning experience among the students."

The proper design of public education in general, starts with the tasks of secondary education. Elementary education is then derived as preparation for entry into secondary programs.

College-level education, is then based on the outcome of secondary education as its starting-point and foundation.

For example, in primary schools, it is not necessary that children spend several years drawing ugly blotches, in which blotches both parents and teachers must discern "artistic talent" by some mysterious agency. Albertian perspective can be introduced to the educational play of young children, thus affording the child a means for discriminating "rightness" from "wrongness" in drawing. Later, on the secondary level, the student can be introduced to Leonardo da Vinci's correction of Albertian perspective: projections of convex hemispherical mirrors, and know of his or her own independent judgment, why Leonardo's perspective corrects an error inherent in Albertian perspective.

The benchmark objective of secondary education should be the fostering of future leading scientific dis-

coverers. The essence of scientific progress, is the discovery of some axiomatic fallacy permeating some aspect of presently accepted scientific opinion. The essential requirements for such discoveries, are clearly two. First, scientific discovery demands developed powers of independent judgment, and confidence in those powers. Second, those powers must be competent; the power of independent judgment must be made rigorous, especially with respect to comprehension of axiomatics. In scientific work, this power is obtained best through the student's working through the internal history of science, especially from the work of the 15th and 16th centuries, through the elaboration of the theory of functions at Gauss's Göttingen during the 19th century.

If this development of future scientific discoverers is the adopted benchmark of educational policy, the conduct of education will be the best for all students. Education will then be the nurture of those potentialities which the child exhibits in the joyful experience of "a light turning on" in his or her head. The capacity for that beautiful experience must never be suppressed or dulled by methods of "drill and grill" textbook-education, at any level of the process. By nurturing that beautiful potentiality, arming it with rigor, the fullest potentialities of the student must be brought forth by completion of the twelfth-grade level of universal education.

I have divided this report into three topical sections: 1) the economics of public education; 2) the topical composition of public education; and 3) the methods of education... .



Synthetic or constructive geometry, such as construction of the five Platonic solids, is an essential exercise for students who wish to discover the bounding principles of nature—the "language" of the universe

Topical Composition of Public Education

In his Socratic dialogues, Plato insists repeatedly, every proposition stated verbally in terms of what he terms "my dialectical method," incorporates a principle which can be restated better in the language of geometry. From a modern standpoint, the characteristics of Plato's arguments in matters of geometry, show beyond doubt that Plato's notion of geometry was not the Aristotelian, axiomatic-deductive schema, we associate with Euclid's Elements. Plato's geometry was of the general form modern practice associates with a "synthetic" or "constructive" geometry, in which only circular action is self-evidently elementary, and all other forms, including the straight line and point, are derived by constructions based upon circular action. The point is made most forcefully, by reference to the treatment of the "Five Platonic Solids," in Plato's Timaeus.

In that sense, all human knowledge can be defined as a matter of language. Analytically, today, this view of language may begin with study of the physiology of the processes of perception. Instead of accepting naïve sense-certainty, physics' evidence obliges us to recognize that our perceptual images are topological encodings of experience. Thus, even thought itself is a language. Just as there must be a correspondence between experience and the language of thought, so there must be a correspondence between the language of thought and the language of communication among persons.

To this purpose, we must signify "human language," as something characteristically different than mental experience and communica-



Left: Immanuel Kant (1724–1804), Center: Friedrich Karl Savigny (1779–1861), Right: Georg Wilhelm Friedrich Hegel (1770–1831)

tions among beasts.

If mankind were merely another beast, the human population could not have exceeded that of the crudest form of so-called "hunting-and-gathering society," a maximum of approximately 10 million individuals. The distinction of mankind on this account, is the characteristic feature of human behavior which accounts for the growth of population to nearly 5 billion today. Unlike the beasts, who cannot alter the range of their behavior beyond limits, except by human intervention, mankind is able to alter its behavior willfully, to the effect of increasing the per-capita power of mankind over nature, to increase the average number of individuals which can be sustained on a square kilometer of land.

Mankind accomplishes such increase of the per-capita value of potential relative population-density, by effecting changes in human behavior which are consistent with increased knowledge of the lawful ordering of our universe. These are changes in man's relationship to nature, and are also man's changes in the organization of nature. It is this potential, to be self-governed by scientific reason, to the effect of increasing mankind's per-capita power over nature, which pertains to that rightly termed the "divine potential" in each newborn human individual.

It is the transmission and further improvements of the cumulative knowledge bearing upon this increase in man's power over nature, which is properly termed "culture." Cultures are distinguishable from one another, first, by the degree of per-capita value of power over nature associated with the behavior informed by a culture, and, second, by the degree to which a culture stimulates its participants to lesser or greater rates of progress in this respect.

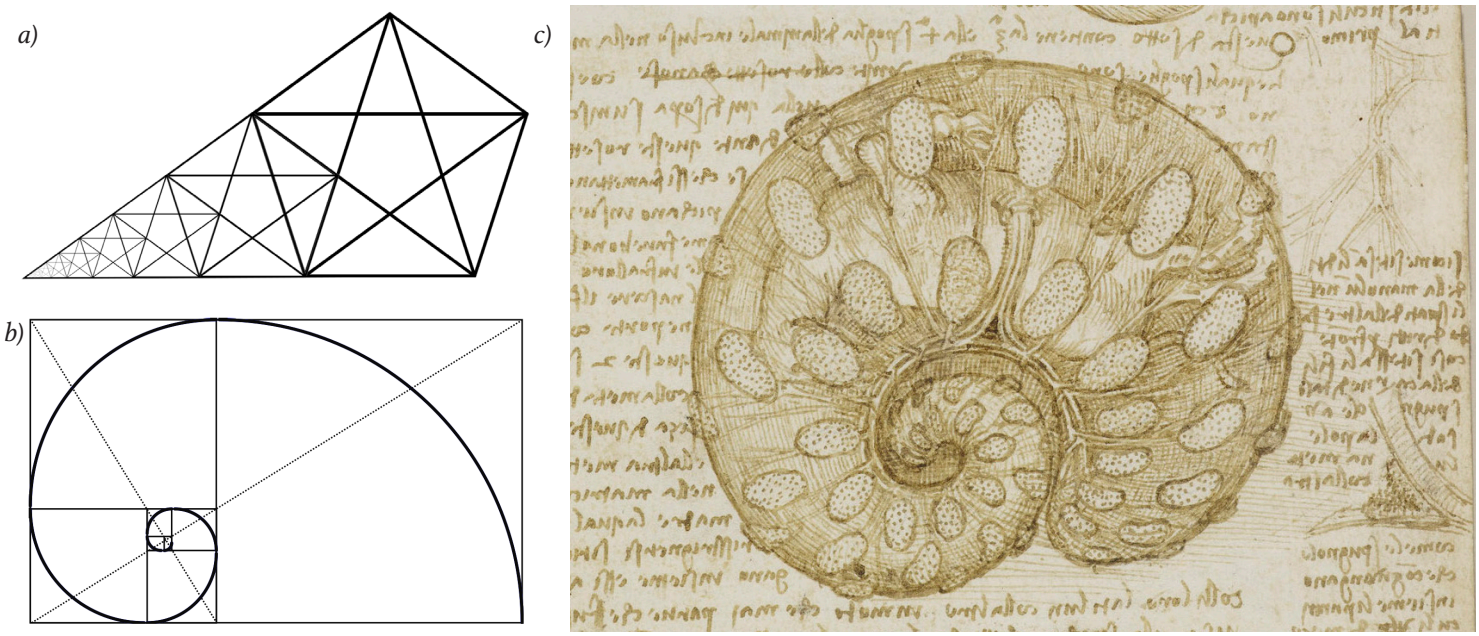
This returns our attention to the matter of "language," broadly defined. Culture is transmitted, under the guidance of communication through language. What is communicated as uttered language, must be judged as this compares with the internal language of the individuals' processes of perception of nature, and those processes' correspondence to nature.

Language, so defined, and so situated with respect to nature and to culture, is the substance of knowledge, the subject-matter of educational processes.

The Roots of the Crisis in Education

The standpoint we have represented thus far, is describable either as the standpoint of classical humanism, of the Golden Renaissance, or, as at least not inconsistent with the current of classical humanism running through Nicolaus of Cusa, Leonardo da Vinci, and Gottfried Leibniz. The formal source of all fundamental issues within education, in modern Italian-, French-, German-, and English-speaking experience, is the emergence of a nominally pro-scientific anti-Renaissance current, emerging within science and philosophy approximately the beginning of the 17th century. This anti-Renaissance current defined itself during the 18th century, as the organized effort to extirpate the influence of Leibniz: Voltaire, Rousseau, and the "materialist Enlightenment" in France, David Hume and his associates in Britain, and Immanuel Kant in Germany. For brevity, it is sufficient to identify the leading element of Humean anti-rationalism in the work of Kant, most notably Kant's irrationalist positions on the subjects of creativity generally and aesthetics.

Until Immanuel Kant perceived David Hume to have departed from Hume's own, earlier emphasis upon respect for traditional customs, Kant was the leading exponent of Hume's philosophy in Germany. On this account, Kant was notable within Germany as an ally of the tradition of Wolffian banality, the leading anti-Leibniz current within German academic life. In logic and dialectics, Kant was a neo-Aristotelian formalist, who accepted Hume's radically empiricist definitions of human nature and human understanding, while attempting to



The Golden Section divides a line into two segments, such that the ratio of the two is proportional to the ratio of the whole length to the larger of the segments. This is also expressed as the relationship between the diagonal and the edge of a pentagon, as shown in (a). A rectangle constructed using these lengths is known as a golden rectangle, and can be divided into an infinite series of golden rectangles, as shown in (b). The logarithmic spiral thus created is characteristic of growth patterns of living things, as Leonardo da Vinci's drawing of a cow's uterus illustrates (c).

explain the force of custom in human behavior from a formal-logic standpoint. This latter attempt is summarized in Kant's Critique of Practical Reason.

Kant broke with Hume only when Hume began to bend in directions later amplified by Jeremy Bentham and "19th-century British philosophical radicalism." Hume began to open the doors of 18th-century British empiricism, philosophically, to a radical hedonism echoing that of Thomas Hobbes. Kant resolved to defend the rationality of adherence to custom.

The issue of Kant's own irrationalism was brought into public review by Friedrich Schiller during the 1790s, starting with Schiller's attack on Kant's treatment of creativity and aesthetics, in Kant's Critique of Judgment. The influence of Schiller's rebuttal of Kant on this matter, shaped the thinking of such students and admirers of Schiller as Beethoven, Wilhelm von Humboldt, Herbart, and numerous others.

Kant insisted that there is no rational basis for creativity, and no rational basis for a theory of aesthetics in art. A more radical version of Kant's irrationalist doctrine was introduced to state policy in post-1815 Germany, by Berlin Professor of Law Friedrich Karl Savigny; Savigny's evil doctrine, of hermetic separation of Geisteswissenschaft (e.g., "liberal arts" and law) from Naturwissenschaft (e.g., natural science), has been singularly influential in English- and Spanish-speaking countries, as well as in establishing his doctrine in Germany.

It is relevant to this matter of educational policy, to stress the fact, that Savigny is the philosophical father of Nazi legal doctrine, the irrationalist Volksgeist doctrine, in which views attributed to current trends in "popular opinion" displaced all contrary principles of constitutional and natural law, respecting the rights of the individual. On the one side, Savigny defended the restoration of the precedent of Roman imperial law. Within that framework, he insisted that there existed no higher principle of moral law than the continually shifting body of contemporary opinion of a people, the Volksgeist principle becoming the volkische principle of Nazi law.

It is from this standpoint of reference in law, that the evil of Kant and Savigny's doctrines of aesthetics is best understood: "Taste" is a matter of arbitrary preferences, preferences subject to no provable principle: "Taste is indisputable." Similarly, creativity is arbitrary and mysterious, such that it cannot be taught in any rational manner.

Respecting the plastic arts, for example, the Athens Acropolis was designed in all major features according to a consistent geometrical principle: the harmonic division of the circle in consistency with those harmonic proportions peculiar to living forms, especially the human form.

The significance of this, was rigorously examined by the circles of the collaborators Luca Pacioli and Leonardo da Vinci, beginning in the 1580s, at Milan: e.g., Pacioli's *De Divine Proportione*. They showed that all living processes were characterized in growth and determined morphology of bodily function, by harmonic proportionings congruent with the Golden Section. Today, between the extremes of astrophysical and microphysical scale, every process which is harmonically congruent with the

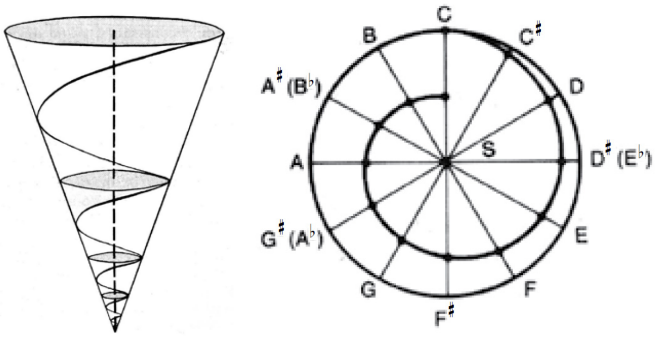
Golden Section, is either a living process or an artifact produced by a living process. The revolution in perspective, and revolution in principles of composition of the plastic art-forms, by da Vinci, by Dürer, and by the School of Raphael, is based entirely upon this revolutionary discovery of the geometrical principle of beauty.

The same is true of music. The modern well-tempered octave-scale, was established by al-Farrabi by the close of the 10th century, whence it came to Europe. Al-Farrabi stresses, that well-tempered scales were already very ancient at the time he devised the octave-scale. "Well-tempered polyphony" existed by the time of Plato. Yehudi Menuhin has reported a set of equal-tempered bells, dating from about 1000 B.C., in China. Ptolemaic tuning was a wrongful extravagance, reintroduced to Europe during the 16th century by the counter-Reformation, after the circles of Leonardo had already established the scientific basis for the well-tempered tuning. Through the influence of Leibniz on this subject, J. S. Bach perfected well-tempered polyphony, whence classical polyphony through Mozart, Beethoven, Schubert, Schumann, Verdi, Brahms, et al.

The Golden Section is the common root of beauty in both the plastic arts and music. The Golden Section is, of course, the metrical characteristic of projections of conic self-similar-spiral action, and also the Plato-Euler limit which defines the bounds of commensurable constructibility in Euclidean space. By virtue of the work of Euler, we know that the dodecahedron is the topological characteristic of projections of conic self-similar-spiral action into Euclidean space, just as this same projection determines the solar elliptic orbits of Kepler's laws. Hence, if we treat the spiral projected, by conic self-similar-spiral action, as a monochord, and divide the circle containing this projected spiral into 12 equal sectors, the ratios of the values of the monochord's segments correspond precisely to the well-tempered octave-scale.

Like the Ptolemaic tuning, Helmholtz's doctrine of acoustics and "natural intervals," is simply an absurdity. The physiology of singing and hearing, as well as simple geometrical construction of equal-tempering, show the well-tempered scale to be the only "natural scale," with each and all of Helmholtz's observations on the subsumed matters exposed to date as absurd.

There is a most significant element of disagreement, between classical Greek art and great Renaissance art. The latter is truly Augustinian, defending and celebrating that conception of the individual human personality subsumed by the doctrine of Filioque. Classical Greek beauty one admires; classical Renaissance beauty is inspiring. Differences noted, the essential principle of



A self-similar, or logarithmic, spiral on a cone (left), projected down to the cone's base (right) generates the same intervals that comprise the musical scale

beauty is the same in both, a principle qualitatively more advanced in expression in such works as those of Leonardo and Raphael. The principle of beauty is that harmony which is congruent with the principle of life. Great art surpasses this minimal requirement, to celebrate the spark of divinity in the human individuality.

How right was Heinrich Heine, in his *Religion and Philosophy in Germany*, to warn that if horrors erupted from a future Germany, they would surely erupt from the side of Germany influenced by Kant and Hegel, the latter the close accomplice of Savigny. Obedience to "duty" becomes a monstrous force, when the idea of "duty" is blinded to the distinctions between beauty and ugliness, between right and wrong. One thinks of the paid assassin addressing his victim: "Nothing personal, buddy; I'm just doing my job."

It requires more than the proverbial "pretty face," to produce beauty: "Beauty is as beauty does." In art, the harmonic congruences which are indispensable, are the form of a process of development. "Life" is not a noun; it is a transitive verb, it is a process of continuing transformation. Music is not an arbitrary progression of sweet sounds; it is a process of development. A painting is not beautiful, if what it portrays, is portrayed as still; it must capture something beautiful happening, in mid-stream; it is the "happening" so captured, which is the essential beauty.

Here lies the interdependency of beauty and creativity. The essence of true beauty in art is a quality of discovery, the fruit of a kind of mental activity which is precisely analogous to scientific discovery. A finished work of art cannot be a direct reflection of the act of discovery; the initial act of discovery, although beautified by the childlike joy of discovery, is inherently a disorderly experience. The experience leads the discoverer to the design of a work of art, and, more probably, an entire series of productions, each elaborating that discovered principle in a different setting, usually attempting to employ the



Lyndon LaRouche discussing with a group of young associates circa 2006

principle with greater effectiveness than earlier.

In mathematics, we can define the meaning of creative discovery rather neatly. One of the central problems treated by Gauss and his circle, is the axiomatic incapacity of Fourier Analysis to define continuous processes which subsume, more or less densely, formal mathematical discontinuities. The Weierstrass discontinuity is the classic statement of the problem. This is the problem which was solved in principle, by Lejeune Dirichlet, to the effect that the work of Dirichlet and Weierstrass was combined in Riemann's elaboration of the principle of the Riemann Surface. In this setting, "'creative discovery" has a precise physical meaning.

Whenever a true physical singularity is generated in a process, an added degree of freedom is invoked, such that, accordingly, the affected phase-space undergoes a change in its metrical characteristic of action. This standpoint guides us to a way of appraising true scientific discovery. A true scientific discovery cannot be fully appreciated, until we examine its implications for practice, until we examine the way it causes human behavior to be altered by possession of that knowledge. In economic science, this appears in the guise of new qualities of materials and instruments, the changes in economies underlying the non-linear characteristics of economic processes. The term, "discovery," applied to art-forms, ought to be restricted to the same sense. No great artist is diminished in reputation by doing so, although the triviality of many may-fly reputations is shown more efficiently.

Discovery in art, is not the "sensationalism" of arbitrary effects. Creative discovery always entails rigorously defined necessity. It is the discovery of the "missing rule" which must be added, to be able to play the game. Once the discovery has been made, the necessity for that discovery must be rigorously provable; otherwise, without such restriction, purported discovery might be simply another arbitrary effect. It is the realization that the "missing rule" has been discovered, which prompts the child-like joy of artist and audience, that quality of joy which is the affective aspect of beauty.

We go no further with that sub-topic's development at this moment. It is sufficient to indicate, as we have done, that notions such as "beauty" and "creative discovery," are knowable, and thus implicitly teachable, qualities. It is sufficient, for this immediate portion of our report, to indicate that both the classical arts and science share a common basis on this account, a basis in geometry. To avoid the implication, that our emphasis on geometry might appear to be extravagant, it is most useful, that we reference discussion again to the subject of the physiology of perception. The physiology of vision shows us the principled manner in which the brain works, to the effect that the crucial implications of the physiology of vision apply generally.

At first inspection of the manner in which the brain organizes and interprets optical sensations, it appears that the brain is a marvelous instrument for reducing projected images of the complex domain of physical space-time, into the form of objects in Euclidean space. This interest is heightened, by observing the manner in which the brain treats those forms which are not constructably commensurable with Euclidean space. The internal history of modern mathematical physics, emphatically the current leading from Cusa, through Leibniz, through Gauss, confirms Plato's insistence, that the world of sense-certainty is not the real world, and shows that the mind is able to adduce the real world, nonetheless, by treating the perceptual images in the mind as reliable sorts of topological encodings consistent with the principle of projective invariance.

So, the line of developments in synthetic geometry, leading from Plato and Archimedes, through Cusa, Leonardo, Leibniz, Euler, Monge, and Gauss, shows itself to

provide us the most general sort of knowledge, pertaining to each and all subject-matters of art and science.

Taking art and science, so defined, as a unified whole, they represent, as one whole, human culture. The essential quality of culture is not that aspect of its subject-matters which might be viewed as finished products, but culture up to this point as the culmination of an uncompleted process of onward development. At best, we transmit culture to our progeny, and they amend it, contributing their portion to the endless process of perfection. It is, therefore, that developmental aspect of culture, and of each subject-matter of culture, which is the essential part.

In physical science, the crucial thing is the internal history of science. The student must see science, not as a fixed set of recipes, but as a process of successive scientific discoveries, each one overthrowing the authority of at least some of its predecessors, and yet also depending upon the preceding discoveries as the foundation for accomplishing the change. The student, by reliving selected cases of original such discoveries, is induced to associate the word, "science," less with a fixed body of recipes, and more with a process of discovery, with the issue of methods of discovery.

This is the case for all subject-matters of the classical arts and science.

The Three Languages of Culture

All teaching is properly subsumed under three general classifications of language: 1) the language of vision; 2) the language of hearing; and 3) the language of well-tempered polyphony, which is, analytically, the point of overlap of the other two.

The language of vision, is founded upon synthetic geometry as such, and leads into both mathematical physics and the plastic arts.

The study of the language of hearing, is properly based today on classical Indo-European philology as the benchmark, from which vantage point to study language in general. The teaching of language as such, should correlate with teaching of synthetic geometry. In place of formal instruction in the rules of grammar, the students should confront the problem of communicating real and hypothetical occurrences. A sense of physical space-time: For example, a child is reporting where he is standing today, the content of a report which he heard in a different place yesterday; the report he heard alleged that an event had occurred in a different place, a day earlier. In such a fashion, the various tenses and moods are made simple requirements for accurate reporting, each and all subject to the student's independent ability to judge rightness and wrongness, rather than being learned as arbitrary rules.

On this account, the teaching of classical Greek, from Homer through Plato, and some supplementary teaching of the rudiments of classical Sanskrit, ought to be a benchmark in the language-programs of secondary education in Europe and the Americas. Classical Sanskrit, including the Vedic literature, is the most advanced language in the world today, by standards of philology; it is also the oldest form of surviving literate forms of language, and the key to study of the Indo-European languages generally. It is not proposed, that full mastery of Sanskrit be taught on the secondary level, of course; rather, the principles of Sanskrit should be taught as an indispensably included feature of comprehension of the general principles of the Indo-European language-group.

Closest to Sanskrit, in terms of implicit conceptual power, is the form of classical Greek associated with Plato's writings. Additionally, classical Greek literature, from Homer, through Aeschylus and Plato, is the benchmark for tracing the internal history of European culture as a whole. The conceptions with which these classical writers wrestled, are the leading problems of conception referenced and treated by leaders of European culture, into the early 19th century.

Ranking next in power, among European languages, is the classical Italian of Dante, Petrarch, and the 15th- and early 16th-century Golden Renaissance writers. All of the Romance languages are, predominantly derivatives of Italian (not Latin); from the 14th through 16th century, the reshaping of English into the literate language of Shakespeare and Milton, was guided chiefly by reference to the Italian model. Spanish today, is recognizably a dialect of Italian, as Portuguese is, predominantly, recognizably a variation of the Genoese dialect. Into the 19th century, the variety of French spoken by the majority of French people was an Italian dialect, with the spread of Parisian French restricted to a minority around the royal court in the 17th century, and not hegemonic until the recent hundred years. Hence, the study of Romance languages should be based on study of classical Italian.

New High German is a synthetic language, whose literate form today owes much to the influence of Leibniz's proposals, and the continuation of Leibniz's efforts through the circles of Lessing into the Weimar Classic period of Schiller et al. Through the influence of Wilhelm von Humboldt's circles, Germanistik studies have a special place in Indo-European philology.

Medieval Latin, otherwise better described as Church Latin, has an important place in the history of Europe

into the 17th century, including the history of science. Until the beginning of the 18th century, most of the important writings in science are either in Latin, or, beginning the 17th century, increasing use of Italian, French, and German. However, Latin is otherwise of much lesser importance for Indo-European philology than Greek, Italian, German, and some Sanskrit.

Speakers of European languages should undertake non-Indo-European languages of Asia and Africa from the vantage point of a grounding in Indo-European philology. By the end of the century, the population of China will probably be about 1.2 billion, the Subcontinent of Asia approximately the same, and the remainder of the Asiatic Rim more than a half-billion: totaling nearly 3 billion. Although the philology of the non-Indo-European language-groups ought to be reserved for specialist studies on the university level, initial familiarity with one or more of these languages on the secondary level has practical importance for our society's future, and the foundations of later familiarity are best established by aid of comparative philology.



"The student must see science, not as a fixed set of recipes, but as a process of successive scientific discoveries, each one overthrowing the authority of at least some of its predecessors, and yet also depending upon the preceding discoveries as the foundation for accomplishing the change."

It should not be overlooked, that fluency in a foreign language is best grounded during elementary-school age-levels. Exchange-programs, under whose terms U.S. pupils spend a school-year in a foreign school-system, would be most valuable.

In summary, classical Greek, Italian, and German, with some grounding in Sanskrit, should be the core program in philology in secondary schools, with a menu of choices for study of other languages offered in the "modern languages" subsidiary of the Department of Indo-European Philology.

Literature

The literature included in the curriculum of the Department of Indo-European Philology, should be truly a program of reading of the classics, omitting what are often included as "modern classics," especially omitting so-called "modern classics" of fiction and poetry of the recent hundred years.

English classics center upon Shakespeare, Milton, Jonathan Swift, Keats, and Shelley, and include American 17th- through early 19th-centuries' English-language classics. The latter include writings of the Mathers, of Winthrop, of Benjamin Franklin, Tom Paine, The Federalist Papers, selections from the speeches and correspondence of Washington, Jefferson, John Quincy Adams, Mathew Carey, and Abraham Lincoln, and of Washington Irving, James Fenimore Cooper, and Edgar Allan Poe.

Foreign-language classics include Homer, Aeschylus, Plato, et al.; the Latin or translations of key passages of St. Augustine, Alcuin, Abelard, Nicolaus of Cusa, and the Ecumenical Protocol of the 1439–40 Council of Florence; the Italian of Dante and Petrarch; the writings of the classical humanists, such as the Erasmians, into the early 19th century.

The term, "classics," ought to be reserved to exemplary writings of the current of classical humanism, running through the Golden Renaissance and the trans-Atlantic conspiratorial circles of Benjamin Franklin. Acquaintance with the writings of the adversaries of classical humanism, such as the "materialist Enlightenment" of 17th and 18th century France and England, should be reserved essentially to the curricula of the Department of History. Readings in classical humanist science, and of its adversaries, should be reserved essentially to the Department of Science. Literature programs under the Department of Philology, should be selected to uplift the efficiency and breadth of the moral development of the students: to increase the power and depth of the student's power



"We must free our students of the habit of babbling what they hope will be mistaken for 'right answers,'" a common characteristic of today's educational system.
Image: William Hogarth 1736

to formulate conceptions from a rigorous classical-humanist standpoint, and to comprehend conceptions so formulated.

The Department of Music

Music should be presented as classical poetry sung according to principles of well-tempered polyphony.

The basis for this is best established on the primary-school level, by development of children's choruses based upon 1) the bel canto method of singing, and 2) strict adherence to a well-tempered scale set at middle-C = 256, as Bach and Mozart tuned their instruments to a C = 256 benchmark for a well-tempered octave-scale.

Girl students' ability to continue singing is essentially unaffected by pubertal voice-change; whereas boys should cease singing during that transition. Some specializations in musical instruments should be established prior to that age-level, and orchestral training should supersede singing until later adolescence.

Already, on the elementary level, musical education of choruses should proceed through simple well-tempered canonical polyphony to the most elementary features of counterpoint. The pupil who has acquired a sense of "absolute pitch" values for the C = 256-pivoted well-tempered octave-scale, has the foundations to learning music as a language is learned by children. Such children learn readily the complementarity of the upward and downward intervals of fifth, fourth, and of major and minor thirds, as well as the pivotal significance of the C-F-sharp interval. Thus, the complementarities based on the intervals of fourth and fifth, as set against intervals of the fifth and sixth, are readily assimilated with practice.

The program in counterpoint, continuing into the secondary schools, should be referenced to the famous problem first solved by J. S. Bach in his Musical Offering. This is the problem treated afresh in Mozart's famous Fantasy-Sonata, and in several C-minor-key compositions of Beethoven, and of others. The point is to afford the student a mastery of the most elementary of all developmental progressions in music, the transition from major to minor keys.

Simpler compositions of Bach and Mozart are to be prized. The objectives include: 1) to afford the student an intimate sense of the connection between the poetical and musical strophic form of composition; and 2) to show, in the simplest way, how the implicit voices lying across the parallel singing (or instrumental) voices, are key to musical development. The student must recognize the way in which the metrical characteristics of classical poetic composition spill over to dominate musical composition, and how polyphony adds dimensions to poetry not possible for poetic lines "sung in a single voice."

The secondary programs in musical education, must concentrate upon correlating the teaching of principles with the practice of perfecting performance of a composition through intensive rehearsals. The mastery of simple and beautiful compositions, such as the Mozart *Ave Verum*, well within the scope of competent delivery by typical secondary-school pupils, ought to be part of the graduating qualification in music on the secondary level. The object is to provide a sound grounding for the musical potentials of the students, variously, as future performers, or merely as that sort of competent audience which includes impromptu amateur musical activities as part of the joys of daily life.

The hereditary relationship of music to the singing

of poetry, as in the classical Greek or Vedic, places music thus in the domain of the language of hearing. The harmonic principles of polyphony and polyphonic development, locate music within the language of vision: geometry. This duality affords well-tempered polyphony a special place among the cultural achievements of mankind. In this medium, mankind celebrates the essential features of all of our potentialities.

Such proposals for musical education, run afoul of current prejudices. Kant and Savigny's doctrine, that the arts are a matter of popular taste, has gained sway among populations which would otherwise abhor identification with philosophical fascism. Thus, it is overlooked, in one class of cases, that not only was Richard Wagner a philosophical fascist by personal profession, but that his music, like that of Berlioz and Liszt, is also philosophically fascist. In another class of cases, the fact that the dionysiac imbecility of "rock" is immensely popular, is adopted as premise for including instruction in "rock" in secondary curricula, it being said that this is necessary to make musical instruction "relevant to pupils."

As Bach's Musical Offering illustrates the point most simply, musical creativity centers upon the discovery and elaboration of a provable sort of new rule, a rule whose discovery enables one to play the game. Whereas, in Liszt and Wagner, among others, arbitrary chromatic sequences are employed to produce arbitrarily concocted sensual effects, presaging the principle of Hitler's Nuremberg rallies, as well as echoing the philosophically fascist, cult-centered productions of Claudio Monteverdi. In musical discovery, as in valid scientific discovery, the human mind tolerates no "discovery" which does not enable us to master the lawful ordering of the universe in some useful way. So doing, we alter what we adduce as the laws of the universe, but we are able to prove that this addition, this change, is a more comprehensive, more valid, less imperfect, comprehension of a universe which remains essentially a lawfully ordered one.

In music, this principle of discovery is located in the developmental features of the composition. It is the successful elaboration of this principle which evokes the proper emotion of musical experience, the childlike joy of rational discovery.

Philosophical fascism, like the irrationalism of Kant and Savigny, is sacrilegious anarchism by profession. Those who set themselves up to be the gods of Olympus, assert the privilege of ruling capriciously over men and nature, and pride themselves in defiance of any higher body of natural law contrary to their own capricious impulses. They pride themselves upon the power to exert their arbitrary will over man and nature, and derive their greatest hedonistic excitement from so doing.

On the one side, such philosophical fascists, like Thomas Hobbes, or Bentham and the "19th-century British philosophical radicals," degrade man into an individualistic, hedonistic beast, "of each in war against all." Otherwise, they degrade mankind into the bestial, egoistical particularisms of "race," "religious sects," and so forth. At the one extreme, we have the debased "Dorian Greys"; at the other extreme, we have the deranged "race" or "religious sect," asserting the right to impose its arbitrary will upon those of other races or sects. Wagner and dionysiac "rock," are paradigms of such philosophical fascism invading the domain of music.

If a deranged obsession with populism, seems to compel us to submit to the mere appearance of popular tastes, in defiance of "right" and "wrong," of "beauty" versus "ugliness," then that trait in our national character which so instructs us, marks us, like Biblical Sodom and Gomorrah, as a people self-doomed to destruction.

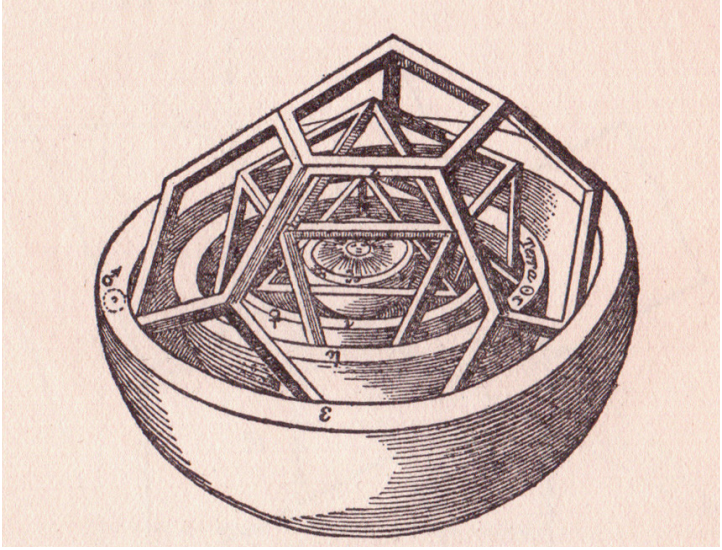
If we do not wish to contribute to the self-destruction of our republic, of civilization, our "tastes" must be checked by reason. There is, in any case, no need to teach the principles of a subject-matter which, by definition, rejects all principle. Such debased arts can be so easily learned in the streets and houses of prostitution, that it were, at best, superfluous, to burden the tax-rolls with teaching such degeneracies in the schools.

The Language of Vision

The notion associated with the misleading term, "imaginary numbers," arose, beginning in the 16th century, because the existence of any physical action corresponding to such numbers, was deemed to lie outside the universe as defined by delusions of sense-certainty. The significance of the work of Gauss and his collaborators, is that they showed that all physical reality lies ontologically in a complex domain, such that complex numbers represent merely a way of stating the elementarity of cylindric or conic forms of circular action, as an algebraic description of this locus of action.

This references a problem which Plato had already adduced by aid of proof supplied by the Cyrenaic temple of Ammon, that in Euclidean space only five kinds of regular polyhedra can be constructed, the "five Platonic solids." The existence of forms in physical space-time, which are incommensurable with construction in Euclidean space, suffices to demonstrate that efficient existence lies beyond the bounds of Euclidean space, and that a naïve variety of sense-certainty is a false representation of reality.

The methodological root of the difficulties is most easily located from the vantage point of classical philology. Prior to the emergence of neo-Aristotelian, Ptolemaic nominalism in grammar, Panini had already shown that the correlative of experience of physical space-time, is the transitive verb, not the noun. We experience physical space-time as finite intervals of perception. What we experience, is not a "thing" as such, but rather a transformation of the phase-space perceived. Thus, the transitive verb expresses the action (transformation) perceived, and the other elements of the statement, associated with the transitive verb, have the function of delimiters, "benchmarks," of the action perceived.



Kepler's first hypothesis was that the five Platonic solids, taken as if nestled together, would give approximations for the planetary orbits. While this was close, it was not until later when Kepler counterposed this to the harmonies in the musical scale, also derived from geometry, that he perfected it.

Naïve sense-certainty corresponds to the Cartesian manifold, of point-masses moving in a straight line unless acted upon by intervening forces. The fact, that any point-mass must have "infinite" density of mass, never seems to trouble the conscience of a fanatical Cartesian. Nor is the Cartesian troubled by the fact, that perception of infinitesimals never occurs, that the smallest unit of action is the quantum of action.

Beginning with the discoveries of Nicolaus of Cusa, as reported both in his 1440 *De Docta Ignorantia* and his sermons on the subject of his studies of Archimedes' quadrature of the circle, through the work of Pacioli, Leonardo, Kepler, and Leibniz, the method of this current of modern science has been the method of synthetic, or constructive, geometry. In this method, only circular action acting upon circular action has self-evidently elementary existence, such that all other forms, including points and straight lines, are merely products of construction by means of circular action upon circular action: singularities. The isoperimetric principle, the later elaboration of Cusa's "Maximum Minimum Principle," becomes Leibniz's Principle of Least Action.

As distinct from Euler's definitions of singularities in Euclidean or quasi-Euclidean space, the Weierstrass definition of discontinuities in a continuous function, exposing the fallacy embedded within Fourier Analysis, confronts us with a higher order of singularities, of which so-called elementary particles are one example. This leads, in the work of Riemann, to the proof that physical space-time is spherical, and characterized by hyperspherical functions correlate with the principle of the Riemann Surface.

From the Cartesian standpoint, mathematics is axiomatically distinct from physics, to the degree that a "pure mathematics" is essentially an axiomatic-deductive form of symbolic philosophy. In contrast, among Gauss and his collaborators, all mathematics is properly defined as merely a reflection of a higher order of synthetic geometry, the synthetic geometry of Riemannian physical space-time. In this latter case, geometry is implicitly in precise correlation with ontology, to the effect that mathematics and physics are one and the same.

Thus, the plastic arts and mathematical physics are sibling children of synthetic geometry.

Take the instance of the history of the differential calculus.

To construct a necessary determination of the solar orbits, Kepler required that the laws of the universe subsume harmonic orderings consistent with the Golden Section, relying upon the work on biology and geometry of Pacioli and Leonardo to this point. Contrary to popular legend, Kepler's starting-point was not Copernicus, but the solar hypothesis of Nicolaus of Cusa, correlate with Cusa's Globusspiel. Kepler modified Cusa's solar hypothesis, by defining the Golden Section as the metrical characteristic of astrophysical laws.

He employed the relationship of the Golden Section, as characteristic of the determination of the five Platonic solids, as the basis for elaborating what is most usefully and strictly defined as a topology of solar space.

Contrary to much classroom and other legend, Kepler's laws are the most accurate devised to the present date. Unfortunately, Kepler's texts have been so far only partially translated into English, and most of the commentary on his work has been plainly based on ignoring those texts. However, in this work, Kepler encountered two principal problems whose solution he explicitly recommended to his successors. The first, was the analysis



Generally, there is no solution to the problems of education, unless we reverse the "post-industrial" drift, to increase rapidly the percentile of the total labor-force employed in industrial operatives' occupations

of elliptic functions, principally solved by Gauss and his collaborators. The second was Kepler's requirements for a differential calculus, attempted by Pascal, and solved, during the 1673–76 interval, by Leibniz.

If we substitute conic self-similar-spiral action, as the determinant of the solar orbits, rather than simply circular action in Euclidean space, the determined orbits are elliptic to the effect of Kepler's Laws. This projection is necessary, since any physical space-time characterized by the harmonics of the Golden Section is necessarily a projected image of conic self-similar-spiral action. Kepler's determination, of both the necessity for the existence of an exploded planet between the orbits of Mars and Jupiter, and his supplying the harmonic values for that planet's orbit, was later first proven by Gauss to be the orbital values for the principal asteroids. In short, Kepler's laws have this crucial-experimental corroboration.

Pascal's work on differential-number series, prefiguring Euler's work in topology, provided Leibniz the point of reference for constructing the differential calculus. From this vantage point, the elementary functions of the differential calculus are directly obtained by geometrical constructions, without resort to either algebraic-deductive mystification or Cauchy's notorious triangles. If the relevant items from the internal history of science, from Cusa, through Pacioli-Leonardo, Kepler, Pascal, and Leibniz, were consulted by putative historians of science, the matter would be accurately and irrefutably clear.

The point to be stressed is, that if the primary and secondary mathematics curriculum adopted the standpoint of synthetic geometry, advancement in mathematical comprehension would be more rapid and comprehensive, and the student would have the advantage of independent verification of principles, without resort to "drill and grill" in axiomatic-deductive arithmetics.

This Riemann stressed to Betti. The Italian school of hydrodynamics, from Betti and Beltrami, through Levi-Civita, et al., was a direct offshoot of Göttingen, beginning in the late 1850s. Betti and Beltrami's closest collaborator at Göttingen was Riemann, who spent the last years of his life, dying from tuberculosis, chiefly in Italy, where he collaborated most closely with Betti. Already, political interferences were destroying Göttingen's vitality—until the later attempt to revive it under the leadership of Felix Klein, et al. Riemann was concerned to assist his Italian friends in reproducing and continuing the Göttingen tradition of Gauss in the Milan-centered circles of Cavour. Betti's notebooks, and some of the continuation of Riemann's work in electrodynamics by Beltrami, afford us today the most precise indication of the content of the collaboration. In their conversational walks, according to Betti, Riemann stressed most strongly, the importance of grounding the education of scientific workers in Jacob Steiner's elementary program in synthetic geometry.

Mathematics instruction today, ought to be reshaped from the standpoint of mastery of both the elementary synthetic geometry of Steiner, and the obvious elaboration of this as the synthetic geometry of the Gauss-Riemann domain. From this advanced vantage point, crucial features of the internal history of modern science should be selected as the elements of progressive classroom work in secondary education.

This should include suitable reconstructions, in modern language, of the contributions of Nicolaus of Cusa, and should linger over the work on geometry and hydrodynamics of Leonardo da Vinci. This should be keyed to bringing the student through a program in synthetic geometry, up through the materials covered in the 10th through 13th books of Euclid's Elements, but using only the methods of synthetic geometry, not including any resorts to axiomatic-deductive methods. At this level, the student is equipped to assimilate the crucial contributions of Cusa, Pacioli, and Leonardo.

Beyond those foundations, the student is prepared to plunge into the works of both Gilbert and Kepler, and to work his way through as much of that as a modern standpoint requires. Then, selections of the work of Desargues, Fermat, and Pascal, followed by key selections of the work of Huygens and Leibniz. Key selections of the work of the Bernoullis and Euler should follow, Benjamin Franklin's work on electrodynamics should be presented. The work of Carnot and Monge on the theory of machines and initial founding of the theory of functions



Alberti's concept of perspective centered around the use of a vanishing point, but presumed a rectilinear shape. Leonardo's advancement upon Alberti's system utilized a curved, or spherical shape, reflecting upon the human eye and the shape of the universe more generally. Above left: the Albertian system of perspective from his De Pictura. *Above right: Leonardo's study of perspective for his "Adoration of the Magi." Below left: Leonardo's unfinished "Adoration of the Magi."*

follows. Then, the student is prepared to face the elementary contributions of Gauss.

The better part of a semester is profitably spent upon working through Gauss's treatment of the arithmetic-geometric (and harmonic) mean in terms of conic self-similar-spiral action. The student thus comprehends what the term "elliptic function" signifies, without the usual mystification. The student is prepared, now, to undertake the elements of the functions of a complex domain, together with some basic geometric topology.

During this process, physics is introduced by means of classical crucial experiments, with emphasis on reproducing the elementary crucial experiments referenced by the sources used. This should be aimed to strengthen the student's sense of the correlation between experimental design and synthetic geometry.

It would be most useful, if we could secure two or three relatively higher altitude desert locations, each at different latitudes, at which secondary students reconstructed the kinds of solar-astronomical calendars we have from Vedic sources. The proposition might be: "Imagine yourselves a primitive people, with no textbooks, no calendars, no clocks, no telescopes. Construct an accurate solar-astronomical calendar." They would compare solar sightings by day, with corresponding night-time stellar configurations. They would construct their own instruments, of stone, wood, and metal. They would mark their observations, and would be encouraged to cheat to the point of using photography to assist them. Their efforts would be complemented by informed discussion of what they would discover, if they continued the right methods of observation for, first, five years, and then a score of years. The difference in results at different latitudes would be compared and discussed. The hours not spent on the observations and constructions, would be passed with attention to other kinds of crucial experiments, or in classical drama and musical activities.

Again, the objective is to impart and nurture a sense of independent scientific authority in the students. Through the nurturing of such sense of independent scientific authority, the student is aided in adopting the standpoint of the creative thinkers encountered in source-materials. We must free our students of the habit of babbling what they hope will be mistaken for "right answers," to the effect that they attempt to get inside the skin of independent creative thinkers of the history of science, to become able to report why such and such a thinker must have necessarily approached a problem in a certain way.

There are two, complementary aspects to our chore of fostering the creative potentials of secondary-school graduates. First and foremost, we must situate the mind of the student in the way the history of progress was effected by creative personalities of the past. The student's sense of personal identity in current history must become a sense of being part of continuing the legacy of progress bestowed from the past to present and future generations. The student must develop a justified sense of acquiring the independent authority to render such judgments. Second, we must situate the nurturing of this general potentiality of the individual student, in respect to the kind of challenges which are emerging to dominate his adult life. This, respecting science, we know to be the three primary areas of scientific breakthrough we cited earlier.



Benjamin Franklin, the scientist and master-statesman, at work in his laboratory. "History taught from a republican vantage-point, affords the student a wide variety of 'models' of lives which either succeeded, or should have been permitted to succeed, for the advantage of then-present and later generations."

This training in mathematical physics, should be accompanied by attention to the sibling-child of synthetic geometry, the plastic art-forms: painting, sculpture, and architecture. Simple Albertian perspective is a beginning. Then, Leonardo's corrections to Albertian perspective are introduced. The methods of Dürer are readily introduced to upper-level elementary as well as secondary grades. Observations of plants, in terms of Golden Section harmonics, are obvious undertakings. The notion of the harmonics of the Golden Section as the essence of the form of beauty, must be combined with the challenge of function. For example: Design the proportions of the interior rooms of a house, proportions which are both beautiful and functional.

History

Friedrich Schiller, Jena University Professor of Universal History, otherwise the leading dramatist and poet of Germany during his lifetime, and leading intellectual figure of the Weimar circle, emphasized, that all modern history can be studied from the vantage point of the opposing models of society represented by Solon's republican reforms at Athens, as opposed to the model of slave-society represented by Lycurgus' Sparta.

"Objectively non-partisan" history, is a hoax. All known history, particularly of the cultures of the Mediterranean, is a continuing struggle between the republican currents traceable from Solon's reforms, through the Golden Renaissance and through Franklin's leadership of the American Revolution, against the opposing model of society. Spartan slave society is one example of that opposing model. So are the ancient Mesopotamian empires, from Ur through the Achaemenid, and also the Roman, Byzantine, Ottoman, Hapsburg, Russian, and British empires. It is the ebb and flow in the power of the one form of society, with respect to that of the opposing model, and the relative development or retrogressions of societies founded according to republican principles, which are the central themes of competent history.

Our federal Constitution of 1787–89 established for the first time, a democratic form of sovereign constitutional republic, whose constitution and law-making processes were placed under the governance of that body of natural law whose modern articulation flows through the work of Cusa, Grotius, and Leibniz. The duty of teaching of history in public education, is: 1) to locate the identity of the student in the historical fact of the establishment of the United States; 2) to trace the history of the United States in terms of those forces which, respectively, aided or opposed the establishment of this constitutional re-

public; and 3) to trace the continuation of that factional affray, internationally, since the period leading into and through the two wars against Britain, 1763–1815, and into our nation's struggle for continued existence after 1815, against those forces associated with Metternich and Castlereagh in the establishment of the Holy Alliance, at the 1815 Congress of Vienna.

The task of public education, is to elevate the student above the false patriotism of chauvinistic hostility to "outsiders." The task is, to inform the student that the creation of this republic, in face of its mortal adversaries, had a high moral purpose. The task is, to show what that purpose was, and whence in the history of Europe this cause originated and developed. The task is, to contrast the republican cause over the centuries preceding, accompanying, and following our revolution, with the wickedness of the adversary conceptions of society. The task is, to show what forces, in Europe and the Americas, rallied to make the establishment of our republic possible, and successful. The task is, to show the role which our republic is properly obliged to perform on behalf of the advancement of the republican cause throughout the world.

The focus of such education, is to impart to the student a proper sense of the potential importance and limitations of his own individuality. On the one hand, all discoveries, in science, in artistic production, and in public policy, originate within the bounds of creative reason of the individual in society. Insofar as the individual contributes so, the individual's contributions have universal importance to present and future generations. Yet, the isolated individual is mortal, and is relatively weak, relative to the forces of society at large. The possibility that an individual may succeed in contributing good to society, depends upon the disposition of institutions of society, to foster the good and abhor the evil. It is through such private and public institutions of society, that the individual's contribution is either nullified or made efficient. It is the shaping of those institutions, in such respects, which therefore ought to be a prime concern of the individual.

Such propositions render the study of history a science. The student discovers how acts of commission and omission in meeting the challenges of public policy, cause the doom, or the success, of nations. The student discovers, from the laboratory of history, how individuals have acted, or have failed to act, to contribute to necessary changes in both choices of policies and also habits of policy-shaping. These matters, the student judges by the yardsticks of republicanism, in terms of the continuing conflict between republican and opposing forces.

Pompous sentiment purports to answer the question, "What will be the outcome of what I do with my life?" by regurgitating the old saw, "Only future historians can tell." What a silly, useless, species of historian that would be! It is within our means today, to precalculate what would be the consequences of the policies we promote or simply tolerate today. What do I care, while I am alive, what the judgment or lack of judgment upon my existence will be rendered by any body of future opinion, historians or others? I must know that I am doing the right thing while I am alive; I must include in that, reflection on which choices are more appropriate; it is that with which I must live. What some future opinion might say of me when I am dead, is altogether useless to me. The most I can know, and this I must know, is whether future opinion ought to judge my life a useful or useless one.

History taught from a republican vantage point, affords the student a wide variety of "models" of lives which either succeeded, or should have been permitted to succeed, for the advantage of then-present and later generations. Whether the individual's efforts are successful, is only in small part that individual's responsibility; he is obliged only to make those efforts as successful as he has means to do. The major part of the responsibility lies with the more powerful institutions of society, which more or less efficiently dispose of his efforts. The individual must hold himself responsible for "doing the right thing," and must measure rightness in terms of duty to be useful to the republican's work of maintaining and improving the institutions and culture of his society. If he lives so, the individual has the right to walk in joyful self-esteem: "I am a useful person."

The included function of teaching history from a republican standpoint, is to afford the student the foundations for judging these matters.

American history proper begins in 1440 A.D., when the Council of Florence assembled maps for a proposed voyage to the new continent known to exist across the Atlantic, maps later used in part by an illiterate Genoese sailor, Christopher Columbus, for the voyage of his flotilla. The history of the United States is rooted in the proposals of Robert Dudley and other Tudor statesmen, to oust the Hapsburgs from their genocidal looting operations in the Americas, and to establish republics among the indigenous populations of the Americas. This deferred project began to be realized, in a modified form, by the founders of the Massachusetts Bay Colony.

From its founding, until the imposition of the Andros dictatorship, the traditions of the Winthrops and Mathers pioneered in all those features of democratic republicanism, including public education and the promotion

of technological progress, which later came to distinguish the best features of the institutions and character of the United States.

The ruin into which the monarchies of Charles II, James II, and William of Orange plunged the English colonies in North America, began to be remedied during the latter part of the reign of Queen Anne. The leading feature of this brief upward turn in the politics of Britain, was the proposal to establish Gottfried Leibniz as prime minister of England, a scheme which intersected the influential Jonathan Swift and the adversaries of Marlborough. The appointment of Hunter and Spotswood as royal governors, and the alliance of this British faction with the faction of Cotton Mather, remobilized the republican forces of the colonies, and led, in the next generation, to the rising role of Benjamin Franklin, and of the family of later President George Washington.

Franklin, contrary to the fraudulent deprecation of his scientific and political work during the 19th century, was a giant of the 18th century. He was called "the Prometheus of the 18th century," and hated by the anti-electricity Mary Shelley of "Frankenstein" on that account. Beginning in 1766, he emerged in Europe both as a leading scientist and a master-statesman, rallying all of the republican leaders of Europe around his leadership. Leopold Mozart sent his later famous son Wolfgang to Paris, to be in the milieu of the Franklin, for whose instrument, the glass harmonica, Mozart wrote a composition. Ludwig Beethoven dedicated the Ninth Symphony to Schiller's "God's sparks" reference to the great Franklin.

It is not distance which makes Franklin, Washington, and Hamilton appear, like Abraham Lincoln, relatively giants today. Relative to any leading party-figure of the present century, they were each and all towering giants.

The U.S. federal Constitution of 1787–89, and the efforts, by Lafayette's faction, to establish a French constitutional monarch informed by the U.S. precedent, prompted the ideals of the American constitutional democratic republic to be known worldwide as "the ideas of 1789." At that point, the course of history seemed to turn backward.

The first blow was the rise of the Jacobins in France, leading to the Jacobin Terror. The Jacobins were the political asset of Franklin's old Paris adversary, the Duke of Orléans. Orléans, backed by Swiss financier interests, organized and personally directed the storming of the Bastille, and later the bloody abduction of the king and queen. Danton and Marat, trained in and dispatched from London, turned the Jacobin rule into a bloody tyranny. Lazare Carnot's role in overthrowing that tyranny was relatively short-lived, Carnot's defeat leading into the rise of a tyrant with delusions of Roman imperial power, Napoleon Bonaparte.

The cause of the "ideas of 1789" was then revived around the circles of Friedrich Schiller in Germany. The defeat of the Prussians at Jena, created the vacuum into which Humboldt, Scharnhorst, and Stein moved, both to introduce sweeping reforms into Germany, and to plan and direct the defeat of Napoleon's tyranny. Yet, the 1815 Treaty of Vienna undid most of the work of the German Liberation Wars, with Castlereagh conspiring with the owners of Metternich, to throw Europe back into deep feudal reaction.

After 1815, the relatively isolated United States, threatened from both Britain and the continental forces behind the Holy Alliance, lived a precarious existence, culminating in the civil war of 1861–65, out of which latter the United States emerged as the most powerful military power in the world, and as anew agro-industrial giant. Many of Lincoln's accomplishments were undermined by the Specie Resumption Act of the 1870s, and the succession of deep and prolonged monetary crises leading into the 1913 establishment of the Federal Reserve System. European rentier-finance and its extensions within the United States, established increasing control over the U.S.A.'s currency, banking system, and public and private debt.

So, during the recent hundred years, there has been an increasingly sharp contrast between the influence of transatlantic rentier-finance over U.S. public and private institutions, and the American tradition of republicanism and fostering of scientific and technological progress. Since the full onset of the "post-industrial society" drive, approximately 20 years ago, the role of traditional American values in shaping the outlooks of the majority of the population, has been greatly weakened, to the effect that the political philosophy of the Tories of 1763–1815 is presently hegemonic in both public policy and the shaping of direction of changes in public opinion.

The critical period of change, which made the recent 20 years' "cultural paradigm-shift" possible, was the period from the assassination of McKinley to the death of Franklin Roosevelt. It was Teddy Roosevelt who ushered into play a comprehensive, systematic destruction of traditional American values. The overthrow of President Franklin Roosevelt's anti-colonialist postwar policy, consolidated at the State Department within approximately 48 hours of the President's untimely death, ensured that the American republican tradition would win the war only to lose the peace.

Today, those so-called developing nations and their governments, which seek nothing different than the

United States sought in the war of 1776–83, and promised in the 1823 Monroe Doctrine, are confronted from the United States government with the same policies against which the Founding Fathers of the United States fought the war for American independence.

That summary is but a leading aspect of American history, but it serves to illustrate what American history ought to represent as a subject-matter.

In such a view, the most important lessons of history are not examples of simple successes. Usually, in fact, the wrong faction succeeds by a wide margin. The most important lessons are the apparent failures of well-chosen and well-served causes, which, despite the immediate lack of success, lay the foundations for subsequent accomplishment, through the impact of a well-fought fight radiating into later times.

So, it was well said of the July 20, 1944 effort to overthrow Hitler: Although crushed, had they not fought, Germany later would have had no memorably honorable heroes from that period. They were the more honorable, because the Allied governments, already committed to the Yalta agreements for the postwar division of Germany, refused to assist in making the revolt—which would, have shortened the war by 10 months, and saved many, many lives—a success, for fear a German overthrow of Hitler would obstruct the division of postwar Germany. Should they have tried as they did? Of course.

The teaching of American history in secondary schools during the 1920s and 1930s, was already poor stuff on many counts. The textbooks were already permeated with what were readily provable, from primary sources, to have been substantially frauds. Yet, what was taught had at least a general resemblance to teaching of history. Increasingly, over the postwar period, especially the recent 20 years, the students are abysmally miseducated by the relative standard of the 1930s.

This shows most conspicuously, not only in the U.S. news media's treatment of foreign nations, but in the embarrassing behavior of U.S. official representatives and private citizens in various foreign nations, and in discussions of foreign policy in the U.S. Congress. We Americans nowadays, are ignorant chauvinists on foreign matters. We know nothing important about the history, culture, and leading concerns of governments and peoples of other nations, and we seem to care less whether or not our prejudices in these matters have any connection with fact. We are more or less equally disgusting in our lack of knowledge of our own national history.

A proper approach to American history, is congruent with the historical method we require for mastery of all topics under the rubrics of the languages of vision, hearing, and music.

Methods of Education

The shapers of public policy in education, seem to have failed to grasp, thus far, the nature of the difficulties of attempting to provide equal quality of education to victims of "ghetto poverty." Barring the proverbial exception, it is impossible to impart high standards of literacy, to pupils who live their out-of-school hours in the Hell of such neighborhoods. This becomes especially difficult, as the peer-groups of the school day are representatives of the peer-groups of the "poverty-ghetto" neighborhoods, and as the drug-culture and its correlatives become a dominant feature of the lives of students generally.

We proposed, during the 1960s, to extend quality education to all students. Yet, by the standards of the 1960s, most of those admitted, under these reforms, to what had been nominally quality-education classrooms, failed to achieve "passing-grade" levels of academic achievement. This was treated as a failure of the classroom, not the student; so, educational methods and standards were adjusted downward, to show that an increased portion of the student population achieved "passing grades." Essentially, the problem lay not in the classroom, but in the neighborhoods. Could we induce the student to embrace the prospect of upward mobility, as the compensating price for breaking with "neighborhood culture?" How could this be possible under circumstances of the declining economy of the past 15 years' slide into a drug-ridden, counter-culture-ridden, "post-industrial paradise"?

Education can never be more than an integral part of culture, of "enculturation" of the young, a mere facet of a total process, which process includes the home, the neighborhood, and the prospects of adult life. National policy, partly explicitly, partly by default, has transformed family, neighborhood, and prospects of adult life, into a dionysiac nightmare.

The time has come for a national youth-rehabilitation program better than the Civilian Conservation Corps (CCCs) of the 1930s. It is past time to match the lost generation of demoralized unemployed youth, with the needs of freshwater management and other major elements of a wasting national basic economic infrastructure.

Had we our wits about us, we would enlarge the assignment of the U.S. Corps of Engineers to include a work-education program, through which credibility of upward mobility provided the motivating environment for remedial secondary education. Until we persuade youth generally that there is a meaningful future for

them, the dionysiac cultural pessimism of the present will persist and grow worse.

Generally, there is no solution to the problems of education, unless we reverse the "post-industrial" drift, to increase rapidly the percentile of the total labor-force employed in industrial operatives' occupations. A very large and growing portion of the youth are not qualified for such employment, unless we provide a new environment, with credible circumstances and credible longer-range goals, which transforms the unemployables into qualified operatives.



The CCC (civilian conservation corps) ran from 1933–1942 and employed a total of 3 million young men. It included career training and education, as well as earning a living.

There is no solution to the problems of education for children and youth in general, as long as these rotting ghettos of poverty, resembling more and more bombed-out cities in postwar Europe, persist as the fate of so many. The percentile of the population sliding into poverty, is growing at a rapid rate. This we see in falling standards of nutrition, in housing, in collapsing levels of medical care. What used to be called "the middle class" is falling rapidly into these brackets, by market-basket standards. The bottom layer is being crushed.

The essence of education is that it must be education for a purpose. It must be a means by which the potentialities of youth are developed in readiness for a meaningful life. It requires a background environment of cultural optimism, of exciting prospects visibly in progress. It must be circumscribed with the child's "When I grow up, I'm going to be..." The basis for an optimistic belief by a child to such effect, is the perception that the society in general is moving in an upward direction.

In addition to the urgent reversals in national monetary and economic policy, indispensable to an environment for successful education, education requires a society which is adopting a prevailing consensus as to national goals. Economic justice on Earth, and the prospect of colonization of the Moon and Mars, are the obvious goals needed. Without both types of changes—changes in monetary and economic policy and in adoption of national goals—promises of successful educational programs are a delusion.

What the United States, and western civilization generally, both require urgently, is a commitment to unleash a new renaissance, not unlike the 15th century's Golden Renaissance. Classical education is an integral, indispensable feature of such a renaissance, but duly an indispensable feature.

The launching of the kind of educational reforms indicated in this memorandum, could not be introduced simply across the board into public education today. A preparatory step is wanted. We must have "experimental schools" which pioneer in these reforms. Such schools should be fostered and established wherever peculiar combinations of factors determine that such a voluntary undertaking is feasible.

This signifies a group of parental households inclined to support such a policy. It indicates the development of the curricula needed by assistance from senior specialists. It requires teachers who already know methods of teaching, and who can adapt these mastered methods to enriched materials. The funds required would be larger than could be mustered by local communities' normal resources, but if such pilot programs were supported by broader associations which understood the larger importance of success of such experimental programs, adequate financing could be mustered even in these hard times.

While the battle is fought on the broader front, to reverse the recent decay in education, such experimental programs would represent the resource from which tested new directions in secondary education could supplement the broader effort. The more concrete general benefit of such experimental programs, is that these provide the means for assembling the educational materials for more general use.

The general feasibility of developing historical source-materials for the indicated uses, is already established in principle, through cumulative researches in the relevant archives of Europe and North America. Much work needs to be done, for such purposes as abstracting from the work of Cusa, the Leonardo codices, the work of Kepler, of Gilbert, of Pascal, and so forth. The entire history of Leibniz's 1672–76 development of the differential calculus, for example, exists, largely untouched, in the Leibniz archive in Hanover, Germany. The writings of Gauss which were not published during his lifetime, contain the keys to his published accomplishments. The same is broadly true for political history, for the history of music, and so forth. A number of task-forces would be required, for selections of the most suitable source documents, for English translations of numerous of these, and so forth. Task-forces are also needed to standardize

reproduction of crucial experiments and so forth from history. Task-force thought is needed, to assemble such materials into the form of a well-ordered curriculum. In summary, the undertaking is already shown to be feasible, but much work by specialists is needed to bring the mass of materials available into the form required.

The included results are: 1) source books in selected primary materials for each element and grade of the curriculum; 2) materials supplied to students and teachers, respectively, on experiments and other constructions; 3) materials supplied to teachers on proposed lesson-outlines, with emphasis on the sequences of conceptual steps required, to foster the students' ability to assimilate concepts as independently verified knowledge.



"We transmit culture to our progeny, and they amend it, contributing their portion to the endless process of perfection. It is, therefore, that developmental aspect of culture, and of each subject-matter of culture, which is the essential part."

Method as Such

The method of instruction used throughout, should be the Socratic method, strictly defined: the critical examination of the axioms implicitly underlying assumptions, as illustrated by Plato's dialogues.

One of the significant problems in this connection, is that Benjamin Jowett has been the pace-setter in English translations of Plato and other classical-Greek authors. It has been shown that Jowett garbled the meaning of Plato in translation, wherever Plato's writing was contrary either to a conception of Jowett's, or to the picture of Plato which Jowett wished to convey. Jowett's mistranslations of key terms, then worked their way, as preferred putative meanings, into the standard Greek-English lexicon. The condition of the German translations is significantly better.

On condition that such problems of translation are remedied, or in classes in classical Greek, it would be helpful to have the dialogues enacted as dramas, on condition that the students were rehearsed for their parts. It would be useful, similarly, to introduce Leibniz's synthesis of his own Socratic dialogues into the mathematical physics program, and to have these acted dramatically as a classroom project.

With aid of such exposure to classical Socratic dialogues, students should be assigned to construct their own Socratic dialogues, on the subject of some significant conceptions of the courses. The included object of such exercises, should be to wean the students away from tricks of rhetoric. Rather than seeking to defend an adopted position by tricks of debating, the student should desire to discover the truth of the matter, by aid of Socratic methods of criticism, and develop a self-critical attitude toward his own assumptions in this way. The Socratic method should become the accepted form of discussion between the students and teacher, and among the students themselves. This method should acquire moral force in the classroom, as the moral way of resolving issues in the educational process. The student's need to achieve independent authority respecting his knowledge and opinions, requires the establishment of some set of rules for this purpose. The rule employed to such effect, should become the Socratic method.

The teacher, and persons engaged in working-through proposed lesson-plans for classroom use, should bring forth in the subject-matter those issues which pose the conceptual problems in terms suited to Socratic dialogue.

The rules include:

1) Popular opinion has no intrinsic authority proximate to truth.

2) So-called authorities are often proven to have been mistaken, sometimes badly mistaken.

3) The fact that something appears to work, does not mean that that exhibition is not deceptive.

4) Even what has been proven true in a seemingly conclusive manner, is usually not the whole truth; scientific progress is chiefly a record of proof of the fallacies embedded in what are proven to be only half-truths.

5) What are the obvious or hidden assumptions, on which a reported conclusion depends? Let us examine these assumptions, before tying ourselves up in debate of the proposition based upon those assumptions.

6) All other necessary conditions being met, what you know is what you can construct.

The Cult of Ugliness: *Or* Beauty as a Necessary Condition for Mankind



By Helga Zepp-LaRouche

Helga Zepp-LaRouche presented the following keynote address on Feb. 18, 2001, to the annual Presidents' Day weekend conference of the Schiller Institute and the International Caucus of Labor Committees.

The reason I decided to speak about the subject of the Cult of Ugliness, and Beauty as a necessary condition for mankind, is because it is very obviously a cultural question, how society will come out of this crisis. After we have seen yesterday and this morning, the beautiful performance of our musicians, you have gotten a real taste of what true classical beauty is.

Therefore, permit me to say that it is very obvious to everybody in the whole world that many, many aspects of American culture are very ugly. Just think of the images of the drug culture, hard metal rock, many Hollywood movies, or the whole area of the "new violence." But, in a certain sense, one can discount that, because it's obvious.

But, Ugly, and the most disgusting Ugly, is that which represents itself to be the morally Good, but which is, in reality, the worst evil. Since this is the immediate problem we have to deal with, I really refer to the bigotry of the political base of John Ashcroft and what he stands for: the religious right, with their support, not only in this country, but in the whole world, under the name of Christian fundamentalism—which really has nothing to do with Christianity.

Most of you will know this movie *Elmer Gantry*. Just for those of you who don't know it, I'll briefly recall the story. There you have the real crook, the not-so-honest used-car salesman, who has really nothing in his mind about real religion. One day he meets this female preacher, who has developed this mesmerizing technique to, in a cosmetic way, confront people with their sins, and she has developed a whole following. So Elmer Gantry sneaks around, he watches what this woman does, how she mesmerizes the masses. Very quickly he learns this technique, and becomes much better at it than she. So the following grows, and people are totally mesmerized. The highpoint of the movie is how Elmer Gantry falls on all four, barks in a Pentecostalist way, and gets people in ecstasy. Then, soon, a fire breaks out. Large tents, which they use as a church, burn down, the woman dies, then Elmer Gantry says, "well, that was it." He goes back to being a used-car salesman, and all of this "beautiful religion" is out of the window.

I think this is, in a certain sense, an image of what is wrong. Then, you ask yourself, why do people fall for this charlatanry? How did people vote for Gore, or vote for Bush? Bush, who goes around and says "I want to have the maximum peace in the world," and then he bombs Iraq.



Bush and Gore are, like a modern-day "Elmer Gantry," charlatans, who will do and say anything so long as it is popular at the moment. Left: Burt Lancaster as Elmer Gantry.

Don't people see that there's a slight problem?

The reason why people don't understand things and do not look through, is because they are affected by the disease of emotional Romanticism. People have lost the ability to look through, to differentiate between true morality, and that which only attempts to be morality. That has to do with the fact that they have lost the judgment, that Truth, Beauty, and the Good, and Reason, are one and the same thing.

The symptom for the very far-reaching destruction of the general education today, is the fact that almost nobody knows what the word "Romantic" means, or how destructive Romanticism has been historically. If you ask a normal person, "What do you think Romantic is?" They will have very naïve clichés and say, "Oh, Romantic is a candlelit dinner for two," or "It's the sunset at the ocean." Especially in California, people will think probably that that's Romantic. Basically, they think Romantic means just being emotional.

Then, if you go to New York, you find some rare intellectuals (because intellectuals have become a very rare species these days), and they say, "No, no, Romanticism had a very positive role in the evolution of individuality and the creation of the modern nation-state."

Just look at the world as it is. Anybody who is not completely emotionally crippled, can see that this global civilization is finished, and that everything people believed in—all the foundations of what they took for granted—is disintegrating. The everlasting boom of the "New Economy," which was propagated in the election last year, is out of the window. Globalization, free market, democracy, human rights—they've all turned out to be terrible frauds.

We have a terrible catastrophe going on in Africa, where the death rate is already on the level of the 14th-Century Black Death in Europe—a mixture between AIDS, epidemics, antibiotic-resistant drugs, which have created a global health crisis. Europe is in a state of panic, which, I noticed has not reached the United States, but the World Health Organization has put out a report that BSE, in beef, is in 100 countries, not only in Europe.

Then, if you look at the nightmare, that many parents no longer have the slightest idea what is going on in the minds of their children: the unprecedented cases of youth violence.

I also note the fact that even the London *Financial Times*, on the 16th of December, had an article by Richard Tomkins, on "A Dark Age, or a New Renaissance." Tomkins makes the argument that individualism was always the goal of the free market, that it has spread through globalization, but it led to the erosion of the traditional structures of society; that it completely destroyed the sense of the common good; and that the triumph of the



The Selfridges Building in the UK—a good example of an obsession with ugliness, or the "interesting," in architecture



Friedrich Schiller (1759–1805), Moses Mendelssohn (1729–1786), and Gotthold Ephraim Lessing (1729–1781)

individual is now there, and we have reached this "Utopia." But, if that is the good news, there is a little problem, namely, that this "Utopia" completely stinks. Tomkins says, further on, "high culture," meaning the Classics, is on its death bed, because nobody anymore has the authority to insist on an artistic standard.

Now, yesterday, you had some people who do insist on an artistic standard, but this is unfortunately not the common rule these days. Tomkins says, therefore, the alternative today is a Dark Age, or a new Renaissance, which, for the *Financial Times*, is a rather remarkable conclusion.

Indeed, if you look around, the *Zeitgeist*, the spirit of the times, stinks. Our modern culture is completely ugly. Most theater productions are terrible; they are just obscene exhibitions of bad taste. Most modern and post-modern paintings are absurd. Culture is mostly meaningless. You have all seen these strange figures standing in marketplaces. Architecture is mostly disgusting. If you go to Houston, you have only ugly architecture, not one nice house in the whole city! Most newer musical compositions are an insult to the ear. Art is not great anymore. In any case, it is not beautiful.

Then, in the so-called counterculture, you see the morbid fantasies of the Romantics exaggerated to excess. For example, you will remember certain advertisements on TV for designer clothes, or certain necrophile pop video spots of Eros Razamotti or Jennifer Lopez, which are indeed games with death.

In Europe, there is a TV series called *Big Brother*, which has reached the lowest level ever. They take nobodies, absolute nobodies, out of the lowest level of the gutter, let them live in containers, and have them watched by TV cameras 24 hours a day, in all the functions they perform, and people like to watch this.

So, if you look at all these different symptoms, and I could name you many, many more, the big question is, what went wrong with our culture? How could this "Cult of Ugliness" reach such forms?

Romantic Attack on Weimar Classics

My thesis, which I want to present to you today, is that it was primarily the attack of the Romantics on the Weimar Classics in Germany, which was one of the most devastating influences, which can be seen reflected in Hollywood today, among other things. The Romantics aimed to destroy the high ideas of the Classics, which fit exactly with the motives of the Holy Alliance and the oligarchy at that time, as it fits the aims of the oligarchy today.

Schiller, who was the most developed of the Weimar Classic poets and artists, writes, in his *Aesthetical Letters*, "The most perfect of all arts is the building of true political freedom." In the Fourth Letter, he says, "Every individual human being carries, according to his potential and vocation, a pure and ideal human being in him, and it is the big task of his existence, to bring himself into cohesion with its unchanging unity in all its changes and developments."

But, to accomplish this harmonic development of the individual, the ennoblement of his character, beautiful art is the most important medium, says Schiller. Beauty is irreplaceable for the perfection of man, and all culture proceeds from a clear notion of what Beauty is.

In *Kallias, or, On the Beautiful*, Schiller defines Beauty as "freedom in the appearance," as the recognition of the efficacy of natural laws, and that Beauty has to exist freely, in cohesion with these laws. Schiller opposes, there-

fore, Kant's notion of duty, because of its hardness. He says, man loves freedom too much, to watch the procedure with which he has to suppress his inclinations, just to obey the "categorical imperative."

Schiller then counters with his own notion of mature humanity. In *On Grace and Dignity*, he writes, "The beautiful soul is called such, if the sense of morality is so certain about all the emotions of man, that it can allow the passions to guide its will without worry, because there is never a danger, that there will be a contradiction with its decisions. Therefore, for a beautiful soul it is not the individual *acts* that are moral, but the whole character is so. A beautiful soul has no other merit, than that she is." Here (pointing to Amelia Boynton Robinson), we have one example of this.

The conscious education of one's own sensitivity is therefore, the most urgent need of the time, says Schiller. And he doesn't mean sensitivity from the standpoint of how it is discussed today, that one has to find one's inner things, but sensitivity meaning the passion to take in the suffering of the world, to take in the suffering of other human beings: *Agape* towards mankind.

Schiller says:

> Love alone is a free emotion, because its pure foundation springs out of the place where freedom itself is located: Out of our divine nature. It is not the petty and the low, which compare itself with the high and the great. It is not the senses, which dizzily look up to the law of Reason. It is the absolute Greatness itself, which imitates itself in love and beauty, and which finds itself satisfied in morality. It is the Lawgiver himself, the God in us, who plays with his own image in the world of the senses.

That means that, for Schiller, for the happy moment of the idea, when the artist creates beautiful art, he is in the image of God, as a genius, who enlarges the lawfulness of the laws in a lawful way, and he continues, while being an artist, the process of creation.

This perfection of creativity through beauty, the aim of which is the perfection of man, is not an arbitrary one. As Schiller says, in the Tenth Letter of the *Aesthetical Letters*: "The pure *rational conception* of Beauty, in cases where you can demonstrate such a concept, because you cannot deduce it from the concrete case, rather it must guide your judgment in respect to every actual case." So you have to have the idea of Beauty first, and then find it in the concrete example. "It must therefore be found through the method of abstraction and must be concluded from the possibility of the sensuous-rational nature of man. In one word: Beauty must be possible as a necessary



"Every individual human being carries, according to his potential and vocation, a pure and ideal human being in him, and it is the big task of his existence, to bring himself into cohesion with its unchanging unity in all its changes and developments." Here, Albrecht Dürer's "Self-Portrait," portrays an unmistakable resemblance of Christ.

condition of mankind!"

Here we are at the decisive point. Schiller had picked up from the aesthetical writings of [Moses] Mendelssohn and [Gotthold Ephraim] Lessing, who had fought against the bestial image of the English Enlightenment, which had "selfishness" and "self-interest" as the only source of human motivation.

Schiller perfected the aesthetical ideas of Mendelssohn and Lessing, that classical art can indeed ennoble the emotions of man into a universal lawfulness: Beauty is a necessary condition of man. But that has a consequence, because if this Beauty is lacking, then mankind degenerates and the affected civilization goes under. Schiller worked intensively, especially with Goethe and Wilhelm von Humboldt, to define universally valid laws of classical culture, exactly as the notion of Beauty, based on Reason, which also makes the realm of aesthetics intelligible, according to knowable rules.

In all the areas, in which the Romantics fought the ideas of the Classics, the successive attack on the notion of Reason concerning Beauty, was probably the most devastating. There is, on the one side, a direct tradition



Amelia Boynton Robinson (1911–2015) was a leader of the civil rights movement and later the founding vice-president of the Schiller Institute. She was in the front of the infamous "Bloody Sunday" march over the Edmund Pettus Bridge in 1965, and continued to fight to realize the universal nature of man up until her final 104th year.

going from the early Romantics to the so-called political Romantics, via Savigny, Niebuhr, Nietzsche, Wagner, Carl Schmitt, and Fascism.

But there is also a direct line of thought, which one can follow from Immanuel Kant to August Wilhelm and Friedrich Schlegel, Novalis, Tieck, E.T.A. Hoffmann via Schopenhauer and Hegel to Freud, the Frankfurt School, depth psychology and the Cult of Ugliness in modern and post-modern art.

Moses Mendelssohn and Lessing defended the vast superiority of the philosophy of Leibniz against the Enlightenment and the Newton epigones, Euler and Maupertuis, at the Berlin Academy of Science, and a whole group, of which Kant in Königsberg was also a member. As long as Mendelssohn was alive, Kant restrained himself, because this pedantic neo-Aristotelian did not dare to draw the devastating critique of the "Socrates of the Eighteenth Century" on himself. But as soon as Mendelssohn was dead, Kant flooded the world with his writings, in which he reduced Reason to a deductive construct, and presented such concepts as the "negation of the negation" and radical evil as the root of human freedom, an image of man which essentially went back to the representatives of the Enlightenment, such as Pomponazzi and Sarpi, as well as Locke, Hobbes, and Hume.

Schiller vs. Kant

Friedrich Reichardt, who was the Royal Concert Director in Berlin, a terrible composer and publisher of two magazines, *Germany* and *France*, who still defended the French Revolution after Schiller and his friends clearly had turned away from it in disgust after the Jacobin Terror had taken it over, saw it as his task to make Kant popular in Germany. He sent his writings around to everybody. Schiller knew Kant's works since the beginning of the 1790s, and he was most distraught by his *Critique of Judgment*, and the aesthetical theory represented there, according to which, a work of art was supposed to be less valuable if one could recognize in it the plan of the artist, and that an arbitrary "Arabesque," thrown on the wall would have a higher value than the highest Beauty of man. Schiller noted that Kant must have had a very unhappy childhood and therefore could not really understand Beauty.

He accused Kant that he was not able to distance himself from the dirty side of life, and criticized the "categorical imperative" by saying: "But how have the 'children of the house,' (meaning the beautiful souls), deserved that he only cares for the servants?"

Schiller developed his own notion of the beautiful soul very consciously against Kant, and wrote, on the 21st of December, 1792, to Körner, his friend, that he believed "to have found the objective notion of Beauty about which Kant had despaired. I will order my thoughts about the subject and publish them at Easter in *Kallias, or, On the Beautiful*."

Indeed, Schiller refuted the unhappy thoughts of Kant at a much higher level. Whoever wants to initiate a new Renaissance today, has to go back to Schiller.

But from the standpoint of the struggle of opposing ideas, it is very interesting how the debate about aesthetics developed further. Kant's writings proved to be "the spell of the evil deed," which "forever must produce more evil." He opened the way for the road to Hell of today's cultural catastrophe, with his attack on the cohesion of the Good, Truth and Beauty.

But Kant's language was so blocked and boring, as a lawful result of his pedantic mind, that he alone would never have been able to do so much damage. What caused this, in addition, was the elaborated thesis of irrationality in art, which, step by step, escalated Kant's thesis of the "Arabesque," to the glorification of the morbid and the lust for the awful. Even if Novalis, Tieck, August Wil-



Karl Wilhelm Friedrich Schlegel (1772–1829)

helm Schlegel and, later, Hoffmann, all contributed their two cents, Friedrich Schlegel has a key role in the counter-revolution of the theory of art.

Schlegel's Counter-Revolution

In his 1795 essay, *On the Study of Greek Poetry*, Schlegel started to dissolve the political forms of representation out of the clearly defined categories of the Classics, and allowed them infinite transformations, so that in the end, an infinite variety of poetry was possible. In this essay, also, for the first time, the problem of Ugliness was posed as the central question of modern art. It would only take a few years until a certain Karl Rosenkrantz published his *Aesthetics of the Ugly*.

Schiller met Friedrich Schlegel in May 1792, and had immediately an extremely unfavorable impression of him, and thought of him as "unrestrained, cold, sarcastic." Schlegel, at that time, studied intensively the antiquity of Greece and he tried to get some of his articles published in Schiller's magazine *Die Horen*.

On the 15th of March, Schiller wrote to Körner, whom Schlegel had tried to ask for mediation a couple of times:

> A while ago, I read in *Teutscher Merkur* an article by your Schlegel about the limitations of the beautiful. What confusion in his conceptions and what hardness in the presentation! You should not hide this from him, if you can speak openly with him. He has knowledge and he's thinking about his subject. But he doesn't bring it to clarity, and therefore, not to any elegance in his diction. I fear he has no talent as a writer!

In January 1796, Schiller wrote *On Naïve and Sentimental Poetry*, where he argued the difference and the cohesion between ancient and modern poetry, and then defined for both the "naïve" and the "sentimental" poet, a higher level of art of poetry, and proved in this way, that modern poetry indeed could fulfill the requirements of the classical standard.

Schiller writes:

> Finally, we must admit, that neither the naïve nor the sentimental character, taken for himself, fulfills himself the ideal of beautiful humanity, which can only grow out of the intense combination of both. As long as one intensifies both characters into the poetic, both lose their limitations, their contradictions become less, the higher their degree of poetry becomes, because the poetical mood is a self-sufficient unity, in which all differences and defects disappear.

Schlegel worked in the same year on his "Studies-Essays," in which he pretended to defend Greek art, which, according to him, was beautiful, against modern art, which was supposedly not beautiful, but only interesting. He pretended that he wanted to encourage a classical reform. But already the tone of his description of the supposedly rejected modern poetry, reflects the inner chaos which he felt about the subject.

When Schiller's article *On Naïve and Sentimental Poetry* appeared, Schlegel got extremely upset, because he realized that his own writing was outdated even before it was published. Freaked out, he added a preface, but that didn't really solve the problem.

It would not take very long, until Schlegel, in his *Lyceum Fragments*, made a total turnaround and denied his previous lip service to the superiority of the ancient poetry, and denied that the Ancients had the only "belief in Beauty which would make people blessed," and that they would have a monopoly on poetry. All classical forms of poetry, in their rigid purity, are now ridiculous, he wrote.

During the year 1797, he slowly started to replace the word "modern" with "Romantic." But let's take a look at what he himself had said only two years earlier. In the preface, he wrote:

> If there are pure laws of Beauty and art, they must apply without exception, if one takes these pure laws without a more concrete determination and criteria, to use to judge modern poetry. So can the wording be no different than to say that modern poetry, which almost completely violates these pure laws, has no value at all. It is not even pretending to be objective, which after all, is the first condition of the pure and binding aesthetical value, and its ideal is the interesting, i.e., the subjec-

tive aesthetical power.

In the essay itself, he describes more concretely what he means.

> The name of art is desecrated if you call this poetry, to play with adventurous or childish images, to prick limp desires, to tickle one's dulled senses, to flatter one's primitive lusts.
>
> But everywhere, where the whole population is not truly educated, there will be vulgar art, which does not know any other temptation than rough opulence and disgusting violence. Even if the subject matter changes all the time, its spirit always remains the same: confused flimsiness...
>
> A lack of character seems to be the only character of modern poetry; confusion, the common denominator of its mass; lawlessness, the spirit of history; its skepticism, the result of its theory...
>
> Basically, it's indifferent against all form, and only full of greedy search for material, and even the better part of the audience, demands from the artist only the 'interesting individuality.' As long as there is an effect, and that effect is strong and new, the form and the subject matter don't matter to the audience. But through every pleasure, the appetite becomes rougher. With every satisfaction, the demand becomes higher, and the hope for a definite satisfaction becomes more distant. The new gets old, the rare becomes vulgar, the pricks of the tempting become dull.
>
> The sense of identity gets weaker, the drive for art becomes less, and the limp sensibility turns into an upsetting impotence. The weakened taste finally does not want to accept any foods, other than disgusting crudities, up to the point where it dies altogether, and ends up in a decisive zero-ness.

If one considers the further biography of Friedrich Schlegel, who made himself the servant of Metternich, and therefore the most sinister reaction, one can only say that he prophetically predicted his own coming zero-ness, but naturally also that of modern art. But, also, already in his essay, the bipolar Dr. Jekyll/Mr. Hyde personality of Schlegel was shining through, and he approached more and more vulgarity after he had broken with the classical method.

With the notion of "the interesting," which now started to replace Beauty, in art, he had emphasized the spirit of all the following Romantic and modern art, (as was done by the English empiricists, who regarded interest as the motivation, out of selfishness and egoism, of the common sense). It is not an accident that quasi-parallel to the doctrine of free trade, in English poetry, novelty developed in opposition to the ancient Classics, where we have the beginning of the utopia, about which Mr. Tomkins of the *Financial Times* was talking.

The problem with "the interesting" is that, for it to stay interesting, it must always be "new." Therefore, it can be, in principle, extended into infinity. There can be, therefore, never a "highest novelty," or a "highest interesting," and, as we will see, also no "highest ugly."

On the contrary, what does Schiller say in the 31st and last strophe of his poem "The Artists?"

> You free sons of the freest mother,
> Swing upward with a constant face.
> And strive then, after no crown other,
> To highest Beauty's radiant place!

So, for Schiller, it was very clear, that there is indeed a "highest Beauty." He saw Beauty on the one side, as "freedom in the appearance," where the beautiful object or subject is completely inner-directed, and coheres with the inherent lawfulness. But the uniqueness of Beauty is also, that it desires "a reconciliation in harmony of the sensuous and Reason, within the domain of sensuousness." Beauty is therefore something homogeneous, without any thing mixed in, in the same way as the truly poetical mood overcomes all shortcomings and vacillations, and things are resolved on a higher level. In the same way, Beauty is harmonious and homogeneous in itself.

As long as this unambiguousness of Beauty existed, and with it, unspoken, the unambiguousness and cohesion of Beauty with Truth and the Good, so long were the principles of classical art unassailable, and likewise, its task to be the most important medium for the perfection of man. It was exactly this fundamental axiom, which Schlegel undermined, and initiated with that, a step-by-step devaluation of the purpose of art, and prepared the grounds for the evolution of today's totally different categories of so-called Modern Art.

In his essay, Schlegel uproots exactly the homogeneousness of the notion of Beauty. He says, "The Beautiful, in its *broadest* sense, (to which the Sublime, the Beautiful, in its narrower sense, and the Delightful belong), is the pleasant appearance of the Good." This is a very nasty trick by Schlegel, by introducing the notion of Beauty in the *broadest* sense, the homogeneousness gets undermined. It is especially nasty because, at first glance, one could think: "Yes, why not, why should the Sublime not be also part of Beauty? After all, for Schiller, the Sublime is the condition of man, where man, despite a threat to his physical existence, remains loyal to his principles and truth."

It becomes evident, that Schlegel is really arguing



Prince Klemens von Metternich, the Austrian State Chancellor, was the author of the Holy Alliance, an agreement signed between the Austrian Hapsburg Empire, the Prussian Empire, and the Russian Empire formed in the wake of the defeat of Napoleon in 1815. Its primary aim was to unify the forces of oligarchism in order to more effectively combat the growing momentum of republican movements around the world—most especially the new American republic.

with the categories of Kant, who precisely had separated Beauty and Reason. Schiller commented on this:

> The aesthetics of Kant deduced the notion of Beauty solely out of theoretical Reason, and argues that only the Sublime [and not Beauty—hzl] had an original meaning for morality. But exactly in this way, when Beauty is separated from Reason and the Good, the dilemma starts.

For Schiller, Beauty and the Sublime are not of the same kind, because the Sublime reflects the *mixed* nature of man. The Sublime is not harmonic or homogeneous, like the beautiful, because it includes a struggle between the sensuous nature of man and Reason. It lets man be free on a higher level *after* the shakeup and the successful fight. That person who acts in a sublime way, is free, "because his mind acts as if he would only obey no other law than his own." For Schiller, the notion of the Sublime is resolved one; it is concluded.

Schlegel, on the other side, introduces the notion of the "Sublime Ugliness," or the "ugly Sublime," which exactly lacks this resolution, but really represents bad infinity. Schlegel writes:

> The beautiful, in the narrower sense, is the appearance of the finite manifold of conditional Beauty. The Sublime, on the other hand, is the appearance of the infinite: limitless bounty or infinite disharmony. It therefore has a twofold disharmony: infinite imperfection and infinite disharmony. Sublime Beauty gives total pleasure. The result of the Sublime Ugliness, on the other side, is desperation, almost an absolute, complete pain. Yes, even to portray the ugly Sublime, and to cause the illusion of infinite emptiness and infinite disharmony, one needs the largest amount of strength.

The significance of these thoughts is not that they are terribly profound. But this so-called theoretical foundation of Romantic art, which was incorporated into the lectures of Friedrich Schlegel's brother, Wilhelm August, from 1798 onward, and started to dominate the debate, is exactly what started the way to Hell to today, where everything in art is allowed.

Classical Treatment of Ugliness

For the Classics, the treatment of Ugliness was by no means excluded, but it was an artistic device, which allowed very strong effects. But Ugliness was treated as an inferior category, and as something which had to be constrained by stylistic means. Schlegel, on the other side, treated Beauty and Ugliness on the same level as correlation, and in this way, started the continuous destruction of Beauty, as the only permitted principle in art. Ugliness became the interesting, and finally, the Sublime Ugliness becomes the key position in modern art.

It was necessarily consequent that, after the previously unassailable importance of Beauty was attacked, then also the demand for universal truth was no longer acceptable. Schiller had defined, in his critique "On Matthison's Poems," a very clear standard for the artist. Because of the extraordinary effect of art on the audience, the poet, says Schiller, "must extinguish the individual in himself and raise himself to the level of the species," before he can dare to move the audience. That means that the poet, or the artist, at least for the moment when he writes poetry or performs, must have ennobled himself to be an ideal man. Only if, in the moment of writing poetry or performing great art, he feels as a universal man in this moment, can he be sure that the entire species will feel with him. To dare to call himself a poet or an artist at all, he must be absolutely certain about the effect he causes in the audience. Otherwise, he does not deserve that title.

But at the same time, this effect must occur freely, and without any force. Obviously, all these conditions

can only be fulfilled at the same time, when not only the poet and the artist have taken the standpoint of the species, but also his subject has to be universally truthful.

Schiller writes:

> For each poetic work, the following two conditions are demanded: First, a necessary relation to its material objective, truth; second, a necessary relation of the object and the subjective universality. In a poem, everything must be true to nature, because the power of imagination obeys no other law, it accepts no other force than that which nature itself insists upon. In a poem nothing can be of a real, historical nature, because all reality is more or less a limitation of that universal natural truth. Each individual man is exactly so much less man, as he is an individual; each sensation is exactly so much less necessary, and purely human, as it is specific to a certain subject. Only in throwing away of the accidental, and in the pure extension of necessity, lies the great style.

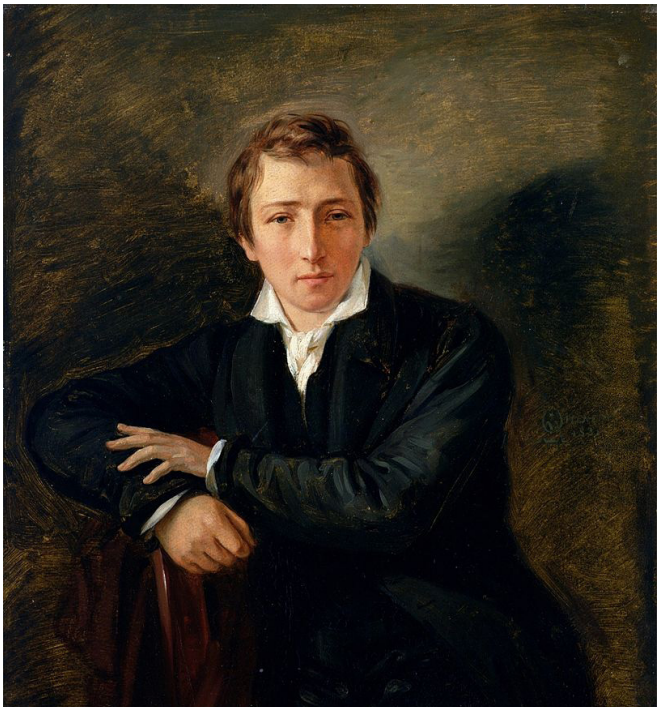
It was exactly this demand for universal truth on the subject of poetry which the Romantics countered, with their theory of the subconscious as reality. As for the Romantics, so too for Freud and the whole school of psychology, that genius is only a person whose "fantasy" creates new possibilities to contain the hard reality with soft cushions and exaggerated daydreams.

Art as a stimulating drug, a mild anesthesia: That is exactly the opposite of the classical idea, which Schiller expressed so magnificently in the poem, "The Artists." "Only through the morning door of Beauty, will you reach the land of cognition." Here, art is the way to develop the cognitive powers and to ennoble the individual, where for the Romantics, it is, let yourself go wherever your more or less sick fantasy pulls you.

Too hard a judgment? We will see.

The New Theory of Ugliness

If it was Friedrich Schlegel's infamous contribution to prepare the ground for the theory of Ugliness in aesthetics, the glorification of the unconscious, the dreamlike, was more to the credit of Novalis and Tieck, to which later, the fully morbid of E.T.A. Hoffmann was added. The good news is that the writings of the Romantics have not been read by anybody in ages. The bad news is that their scribblings are being copied up through today, without the audience having any inkling about their origins. Almost every Hollywood movie is Romantic, according to these criteria. Anyone who has read the totally failed effort of the novel *Lucinde*, with which Friedrich Schlegel tried to counter Goethe's *Wilhelm Meister*, will understand this.



Heinrich Heine (1797–1856) originally was attracted to the Romantics when he was younger, but as he matured he distanced himself from them and their ideas. Heine became a staunch defender of the classical tradition and considered his attacks on the Romantics to be part of "the liberation wars for mankind."

In the incomplete novel by Novalis, *Heinrich von Ofterdingen*, he tries to portray the longing for the "blue flower," which has become the symbol of the Romantics as such. What is mixed here, is action, dreams, fairy tales, present, future and past, in such a way that it is totally impossible to differentiate the different levels of the story. This is exactly what is intended by Novalis. One is reminded of the techniques of today's pop video spots, where the perspective changes continuously, focus loses itself into blurriness, and by the mere means of this filming technique, the quasi psychedelic effect is created.

In this novel, a young man has rather strange and erotic dreams, especially of this blue flower, which turns out to be also his fiancé, Mathilde, as well as a metaphor for the Nordic poetry of the "Edda, "linked to the northern mythologies with which the Romantics tried to replace the references to the Greek mythologies in the ancient classical period. He makes a long journey with his mother, encounters dream worlds, forebodings of future events, fairy tales which are built in the story like little islands—all stylistic means to overcome the division between existence and illusion, imagination and reality, dream and truth. One could just say that this novel is confused, and it is. But this insanity has a method. In any case, there is no obligation anymore for truth, neither concerning the subject matter, nor for the poet.



Georg Philipp Friedrich Freiherr von Hardenberg, pen name "Novalis" (1772–1801), and Ernst Theodor Amadeus Hoffmann (1776–1822)

That these are not harmless fantasies, becomes clear when Heinrich's later teacher, Klingsohr, glorifies religious war as the true war, where real heroes are at home. Despite the fact that Novalis studied in the famous mining academy in Freiberg, where also Freiherr von Stein and Alexander von Humboldt were students, his description of the miner and his work is only a way to describe his inner life. Compare this to the beautiful way in which Schiller worked the real process of the construction of the bell, by making this the metaphor for the development of life and for the building of the state.

Novalis, on the other hand, said, "The world becomes a dream, the dream becomes the world." In this "infinite story," which has no necessary beginning, and no necessary end, at a certain point it is described how, out of the ashes of the diseased mother, a drink is prepared, which is drunk by all the people who work for the salvation of the world. "All tasted the divine drink and realized the friendly greetings of the mother within their inner self with great joy. She was present for everyone. Her secretive presence seemed to glorify all of them." In the literature of depth psychology, the authors assume here the motifs of cannibalism and incest with Novalis.

The horror novels and fantasy products of the Romantics are not only an attractive subject matter for psychologists and psychiatrists, but these very disciplines are actually modeled on Romanticism. Freud expresses in his essay, "The Eerie," a fascination with Hoffmann's novel *The Sandman*. In this essay, he notes the fact that the eeriness in this story comes from the fact that one cannot differentiate between illusion and reality. This story tells of the weird fantasies of a student, Nathaniel, who is plagued by nightmares from his childhood, and sees reality through special spectacles in a different way than everybody else, and comes to a schizophrenic interpretation of things. In the moment when circumstances do not permit the continuation of his fantasy, his enchanting love, Olympia, turns into an ugly doll, her ashen, wax like face has no eyes, but just black, hollow cavities. Her body is chopped into pieces, and her blacked-out eyes lie upon the floor.

With only nuances of differences from Novalis, for Tieck and Hoffmann the issue is always the decomposition of an obviously unhealthy world. Nightmarish pits open up, and the so-called dark side of the human psyche comes into view. The problem is not that these sides of the human soul don't exist. Naturally, they do exist. But they are not treated as defects, which deviate from mental health, but instead as reality. Reality is treated as problematic, as that which is unreal and fragile.

While the Classics, and above all, Schiller, demand that man be *greater* than his destiny, for the Romantics, destiny is nothing but their unfolding character. Schiller demands that man educate his imperfect emotions, until he can rely on them, that they are in cohesion with Reason. Man, naturally, can have problems, but he is called upon not to indulge in them.

Heinrich Heine concluded that the similarity between Novalis and Hoffmann consisted in the fact that their poetry was diseased, and that the judgment of their writings was "not so much the business of the critic, but that of a doctor." Goethe wrote in 1827 about Hoffman, that the writings revealed a "sick confusion of a talented person," which revealed the "craziness of a lunatic."

On the 2nd of April, 1829, Goethe said to Eckermann, that the classical was the healthy and the Romantic was the sick. Indeed, if one looks at all the novels and ghost stories of the Romantics, one deals more with medical histories than poetry. Heinrich , in *The Romantic School*, the three books he wrote, dealt the final literary blow to this, coming to exactly the same conclusion. In Book I, he wrote, "If one wants to make a notion about the large pile of poets, who at that time recreated all kinds of poetic styles from the Middle Ages, one had to go to the insane asylum at Clarenton...." (Clarenton was a very famous insane asylum in France.) "I just compared the German *Parnasse* (the Olympus of the poets), with Clarenton."

Specifically about Novalis and Hoffmann, he wrote in Book II, "The rosy shine in the poetry of Novalis is not the color of health, but that of consumption. And the purple fire in Hoffmann's fantasy pieces, is not the flame of genius, but of fever."

The popular English magazine, *The Foreign Quarterly Review*, had already characterized the Romantics, and

especially the works of Hoffmann, as works of insanity. Goethe, himself a frequent writer for the same journal, also recognized the danger coming from these fantasy products, warning his readers:

> We cannot emphasize enough the real content of this article, because which loyal person, concerned for the education of the nation, has not seen with sadness how the pathological works of this suffering man for years affected Germany, and how his strange views have been injected into healthy minds.

What Goethe and Heine describe here is the catastrophic effect that the Romantics had on the development of the conscience of the population and its mental health. That this fell exactly into the reactionary tendencies of the Holy Alliance, was clearest to Heine, who had a much stronger anti-oligarchical point of view than Goethe. In *The Romantic School*, he writes:

> It is funny enough that exactly this Romantic School produced the best translation of the book *Don Quixote*, where all its idiocies are mocked in the most delightful way, because this school is caught in the same insanity which also excited the noble man from La Mancha into all his follies, because they wanted also to restore medieval knighthood. They wanted to revive a dead past.... The Romantic School, at that time, went hand in hand with the efforts of the governments and the secret societies. The school swam with the stream of the time, and that stream was flowing back to its own source.

Romanticism and Imperial Rule

Indeed, the Romantics had the historical perspective which was oriented towards the Roman Empire and the Middle Ages, which was first elaborated in Novalis's writing, "Christianity or Europe." And this cohered exactly with the reactionary aims of the Holy Alliance. [what follows was taken from written text] In that sense, the school did indeed swim with the stream, flowing back to its own source: the model of the Roman Empire.

What Novalis and the so-called early Romantics, under the influence of the imperial conquests of Napoleon, counterposed as a "pure Christian imperial rule," later pleased the oligarchical forces at the Congress of Vienna. The concept of a universal imperial rule based on the tradition of the Roman Empire, where an emperor rules as a king of kings over a hierarchical class society, was naturally directed against the idea of the sovereign nation-state, as it had developed since the Fifteenth Century. For Schiller or von Humboldt, there was no contradiction to be both a patriotic citizen of a nation and a universal citizen, who makes the matter of mankind his own. For Schiller, the aim of mankind was "progression." For the oligarchy, people like Metternich, Castlereagh or most of the Prussian nobility, they desired inherited nobility with privileges and a system of supposedly inferior serfs, de facto a form of racism. There was no principled difference between Napoleon and the representatives of the Holy Alliance; both regarded the Roman Empire as the reference point for their political ambitions.



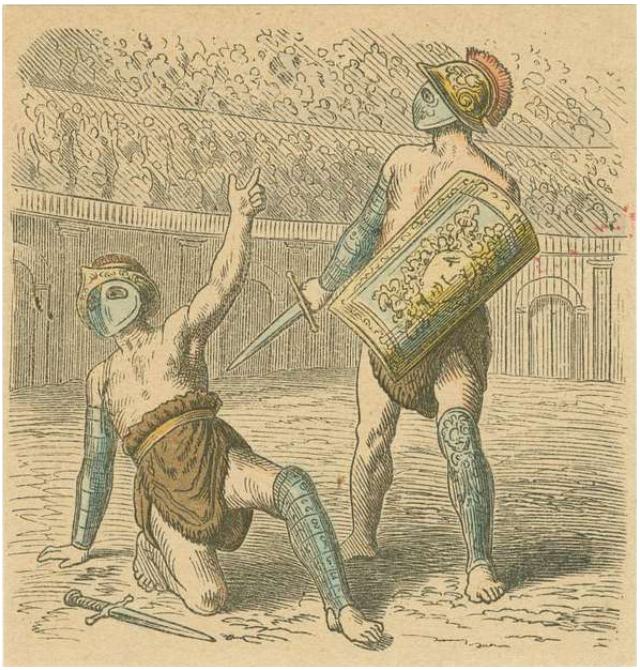
Don Quixote, here with his sidekick, Sancho Panza, pondering taking on the ills of the world...

If you want to know what went wrong in the early Nineteenth Century in America, and why it came to the Civil War, you have to study that period of European history, because it was this Holy Alliance which created all the problems for the United States.

But what could be the affinity between the oligarchy of the Restoration of the Holy Alliance, and a form of art, which promotes Ugliness and psychological pathology? The answer is obvious: Every imperial form of rule is interested in keeping the population in a bestialized, "crazy" condition. Imperial Rome is infamous for its method of controlling the population through "Bread and Circuses," which functions best, when the depraved popular taste (*Vox Populi*) determines itself the degree and the form of its brainwashing, where the population is degraded to predators. Such media excesses as the Hollywood stinker, *The Gladiator*, or the TV series *Big Brother*, are symptomatic of this for our time.

It is most telling to compare the treatment of Ugliness, the Horrible and the Hideous in the ancient Greek time and in Imperial Rome. The pre-Classic, the Classic, and the post-Classic periods each treated them in a different way.

The essential difference is, that in the Hellenistic peri-



"Every imperial form of rule is interested in keeping the population in a bestialized, 'crazy' condition." Like Rome's "'Bread and Circuses,'" which function best, when the depraved popular taste determines itself the degree and the form of its brainwashing, where the population is degraded to predators."

od, there were descriptions of terrible acts, but they were necessary elements of the story told, for example in Homer and the Ancient tragedians. A certain exception is the so-called story of Aspis, supposedly written by Hesiod in the Sixth Century B.C. The ripping apart of Pentheus in the *Bacchen*, a play by Euripides, is regarded as the most awful description in classical Greek poetry. Lessing, who studied the use of the Terrible and Ugly in Greek poetry, names further descriptions in the "Demeter Hymn" by Kallimachus and from the "Argonauts" by Apollonius.

But a qualitatively, completely different level in the treatment of the Awful and Dreadful, was reached in Imperial Rome, where the reality of "intestine readings," cruel gladiator fights, or animal hunts, were "poetical inspirations." Ovid was the first Roman poet of this period, in which a style is developed to create the strongest effects through the description of the Hideous. For example, in his "Metamorphoses," he describes extreme injuries to the human body, for example, when the "Centaurs" stamp on their own intestines. Seneca has the doubtful honor to have increased the horrors in the report of a messenger, in his "Phaedra," where the ripping apart of Hippolith is described in gruesome detail. The repulsive description in the "Pharsalia" by Lukanz, in which the collapse of the Roman Republic and the victory of crime over rightfulness is portrayed, is maybe the worst example in this direction.

This form of presentation was not only an expression of the bestial image of man of Imperial Rome, but its oligarchical power elite knew very well that the brutalization of man was a perfect means of political control. If man is degraded, pornographic, voyeuristic, if he is hateful, jealous and selfish, then it is easy to manipulate him. If he is reduced to this level, he is only marginally different from the Pavlovian dog, whose salivary glands start to work when a certain sound signal is given, even if there is no food available. Just think of the effect of pornos on certain people, whose juices start to move, even if there is no real object in sight!

So what do you think is the reason that Hollywood makes films like *The Gladiator* or, the newest one, *Hannibal*, which *Bild Zeitung* described on the 3rd of February as the most brutal movie of the year, with the following description:

> The surgical knife cuts as if through butter... Suck, suck, around the head. Then, a piece of brain is separated, briefly fried in a pan, and given to the victim to eat.... 'Hmm, tastes delicious,' says the guy, who has eaten his own brain... Bellies are sliced up... Intestines drop on wet ground. Wild boars eat human beings. Blood squirts. Bones crack, because the cannibal Hannibal is hungry, murderously hungry.

Against this escalation of the repulsive, a new serial of *Big Brother* on German TV looks almost harmless, where all the inhabitants of the container ate everything from live maggots to dead large insects, only to stay in the game. Orwell is greeting you. Dumbing down is the opiate of the people.

But how did the Classics treat the Ugly and the Dreadful? We find a very characteristic example in Schiller's poem, "The Cranes of Ibykus," when the chorus of the Erinyes appears.

> The giant size of each one's person
> Transcends by far what's humanly
> Their loins a mantle black is striking,
> Within their fleshless hands they're swinging
> The torch's gloomy reddish glow,
> Within their cheeks no blood doth flow;
> And where the locks do lovely flutter,
> And friendly wave o'er human brow,
> There sees one snakes, here the adder
> Whose bellies swell with poison now.
> And in the circle ghastly twisted
> The melody o'th hymn they sounded,
> Which through the heart so rending drives,
> The fetters round the villain ties.
> Reflection sobbing, heart deluding,
> The song of Erinyes doth sound,
> It sounds, hearer's marrow eating
> And suffers not the lyre to sound.





"Laocoön and His Sons"

Obviously snakes and adders, with bellies swollen from poison instead of hair, is quite a disgusting image, but, nevertheless, the Horrible is not out of control and limitless; but the Erinyes march "solemnly, i'th custom aged,... with footsteps lingering and gauged," and after they have left, a silence follows, "as if had near'd the Deity."

The Ugly, the Dreadful is not presented for its own sake, but it is only a means to create the presence of the supranatural. And it is exactly the confrontation with this awesome power, that "dread night," "that judging watch, hid from sight," which creates such a pressure that the murderers can't stand it, so they reveal themselves.

Ancient Treatment of Ugliness

How the Ancients treated Ugliness in the different phases of the Greek period and the Roman Empire—the investigation of this question was one of the essential preparations for the emergence of the German Classics in the Eighteenth and Nineteenth Centuries. Especially decisive were the writings of Winckelmann, Lessing's constructive critique of these, and his dialogue with Moses Mendelssohn about the different aesthetical problems.

Lessing's writing, "Laocoön and the Limitations in Painting and Poetry," was probably the most influential essay, which helped to develop the basis for classical laws of art. He reports how, for example, the lawgivers of the ancient city of Thebes ruled that the artists had to imitate Beauty in their works, and forbade, under punishment, the portrayal of things in an uglier way. The artists were asked to portray nothing but Beauty, and in their work, the perfectness of the object itself was supposed to delight, because the aim of art was its perfecting effect on man. Because for the Ancients, Beauty was the highest law of art, everything which did not cohere with Beauty, had to disappear, or at least be put in a subjugated role.

This had very clear consequences for the way that human emotions were to be portrayed, as Lessing notes:

> There are passions and degrees of passion, which express themselves in the human face through ugly distortions, and put the whole body in such a violent position, that all the beautiful lines, which describe it in a calmer situation, get lost. The Ancient artists either did without them, or reduced them to a much lower degree, in which there is still a degree of Beauty possible. I dare to say that they never portrayed a Fury.

Lessing describes the artistic means, which were used by the sculptors Hagesandros, Polydoros, and Athenodoros from Rhodes, when they created the famous "Laocoön Group" to illustrate this point. This late Hellenistic sculpture, which was built in the First Century B.C., was regarded since its rediscovery in 1505 in Rome, as the incarnation of the classical Greek sculpture. Winckelmann made it the center of the debate around classical aesthetics in Germany, through his writing, "Thoughts About the Limitations of Greek Art."

Many poets and artists participated in this debate. Lessing's essay, which polemically criticized aspects of Winckelmann's thesis, became extremely productive for the development of the theory of lawful, classical art. Everything, also the Ugly, had to be subjugated under the law of Beauty. Lessing says:

> If one applies that to the Laocoön, the reason for which I am looking, is clear. The master works towards the highest Beauty, under the assumed condition of physical pain. This pain, in all its distorting violence, was not to be brought in cohesion with the former (Beauty). He therefore had to reduce it, he had to reduce the screaming into a sighing, not because the screaming reflects an unnoble soul [which was the argument Winkelmann had made, that that was the motive why the artist did it this way—hzl], but because it distorts the face in a repulsive way. If you [see] in your imagination the mouth of Laocoön open, then judge: It was a creation which induced pity, compassion, because it showed beauty and pain at the same time; now it has become an ugly, a disgusting creation, from which one likes to turn one's face away, because the view of pain causes reluctance, without the beauty of the suffering subject capable of changing this reluctance into the sweet feeling of compassion. The mere wide opening of the mouth—leaving aside how violently and repulsively the other parts of the face also get distorted and moved around—is in painting a stain, and in sculpture a cavity, which has the worst effect in the world.

Since for Lessing the object of art was always the ennoblement of man, also in poetry, the "morally ugly" was forbidden, if it prevented "aesthetical compassion," and therefore the final purpose of the drama. This compassion was not to lead to acts of charity, but through the inner identification of the viewer with the suffering person in an intense fusion, it should come to a cathartic effect of purification. Precisely for this reason, Mendelssohn says in this debate, that the most compassionate person is the best person, since he is most capable of developing his sensitivity to the fullest.

Schiller develops, in his *Bride of Messina*, the argument, that great art, especially classical tragedy, is indeed capable of ennobling the sensitivity of the audience and changing it permanently:

> True art is not interested in a passing game, but it is serious about not putting man in a passing dream of freedom, but making him really, in actuality, free, and this is the way, that it awakens a power in him, exercises and develops it, so that the sensuous world, which otherwise only burdens us as raw matter, is moved to an objective distance, transforms it into a free work of our mind, and dominates the material through ideas.

If great art—which according to the classical principle, must be beautiful, and Ugliness should be treated only in a constrained way, and as a subjugated category—makes man free and increases his cognitive powers, what then is the effect of unbridled Ugliness and the Disgusting in art (if one should even still call it that)?

If beautiful art makes man free and strengthens his cognitive powers, then it is obvious that ugly and disgusting "art" makes him unfree, turns him into a slave and a beast. As I said, all this was imitated from the methods of the Roman Empire.

Lessing already pointed to the lasting effect of the Dreadful. He wrote:

> Neither the pleasure of the imitation, nor the pleasure of the fulfilled intellectual curiosity connected with the illustration [of the Ugly—hzl], can make the effect of the Ugly milder, or diminish it. One can only abstract from the Ugliness and then enjoy the art of the painter and the satisfaction of our thirst for knowledge. But the pleasure is momentary, and the Ugliness takes effect afterwards all the stronger.

This is precisely the problem. Exactly as beautiful, classical art creates a power which stays, so the effect of Ugliness is permanent. Lessing notes, in the context of his investigation of the differences of the effect of the Ugly in poetry and painting:

> Not-harmful Ugliness can consequently not remain ridiculous for long; the unpleasant sensation gains the upper hand, and what was comical in the first moments, becomes in the sequence only disgusting. It happens no differently with the damaging Ugliness: The horrible loses itself step by step, and the deformed remains solely and unchangeably behind.

That is exactly the destructive effect of the "damaging Ugliness" in our present culture, especially if it occurs in the form of a constant exposure to violence and Ugliness in the media: it leaves deformed personalities and irreversibly deformed characters behind.

So to come back to the question, "Dark Age or a Renaissance," the answer is clear. Only if we can create a mass movement of people, who consciously reject Romanticism today in all its depraved forms, and who accept again the cohesion of Beauty, Truth and Reason, and who learn to think in a classical way, can we create a new Renaissance.

I believe that Beauty is a necessary condition of Mankind. So, therefore, let's join with Sylvia [Olden Lee] and Bill [Warfield] and all the other artists, and create Beauty!

Foundation for the Future:

Educate the Children and the Young to Become Citizens of their Nation and of the World

By Leni Rubinstein

Imagine a time 50 years after you're dead. Imagine in that moment, 50 years ahead, that you can become conscious and look back at the entirety of your mortal life, from its beginning to its ending. And, rather than seeing that mortal life as a succession of experiences, you see it as a unity. Imagine facing the question respecting that mortal life, asking, "Was that life necessary in the total scheme of the universe and the existence of mankind, was it necessary that I be born in order to live that life, the sum total of that number of years between birth and death? Did I do something, or did my living represent something, which was positively beneficial to present generations, and implicitly to future generations after me?" If so, then I should have walked through that life with joy, knowing that every moment was precious to all mankind, because what I was doing by living was something that was needed for all mankind, something beneficial to all mankind.

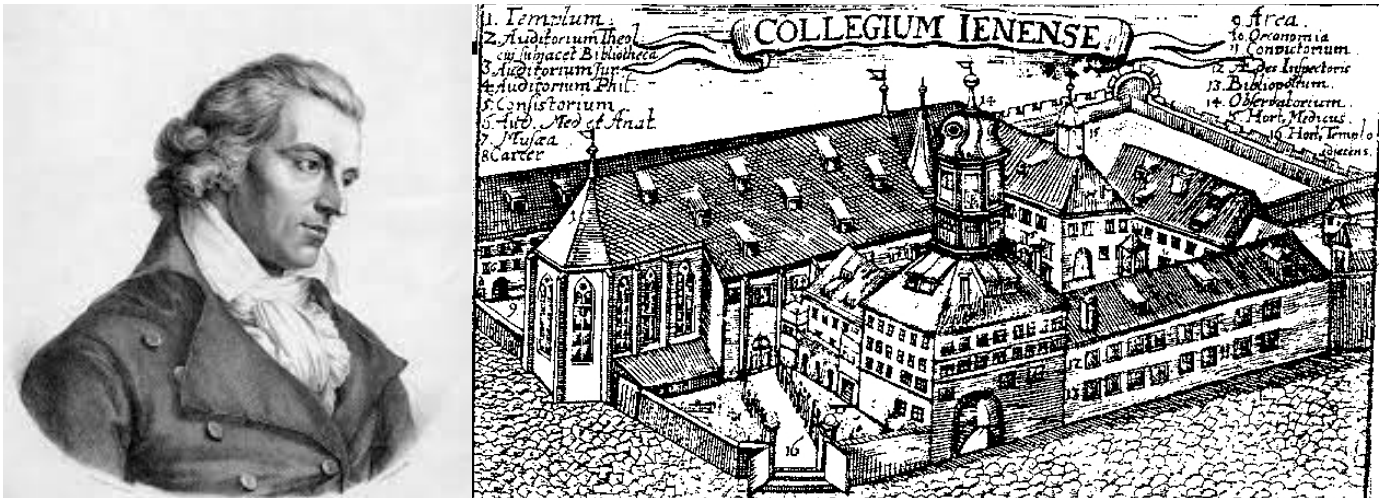
– Lyndon H. LaRouche, Jr., January 17, 1990, from his preface to Amelia Boynton Robinson's autobiography: *Bridge Across Jordan*

If you examine various education curricula of different nations over several centuries, you can make a fairly accurate estimate of the direction towards the future of that society, whether it is headed towards doom or unlimited development. Today, the sharpest and clearest difference of approach regarding the treatment of our children and the young we find between that of China and the western world. While China is intensely focused on developing the capabilities of the population,[1] with emphasis on the education and the culture of children

1 When I gave lectures at different universities in China in 2010, 2012, and 2014, some students, and often teachers as well, would invariably complain about the Chinese education system. My answer was always "Don't worry, it *will* change, if not in your time, then in time for your children. With the overall commitment to development that China has embarked on, it must change." I am very happy that I was right.

and the young,[2] the approach of the trans-Atlantic region is a sorry sight to be had.

Sadly, most people today in the so-called western world—and emphatically so the young—do not know what the purpose of their life is, or even that it should have a purpose; they do not know what it is to be human. As documented by Helga Zepp-LaRouche in this issue of *Leonore*,[3] many decades of a special kind of warfare, that of an evil, unrelenting, conscious cultural warfare, to destroy the capacity of the children and the young to learn how their own mind is functioning, has been carried out, in order to destroy the very foundation of the nations in the western hemisphere. As the existence of a republic depends upon a thinking citizenry, a total overthrow, a revolution of the current education and culture of our children and the young is mandatory.



Friedrich Schiller (1759–1805) and Jena University where he taught history

All political problems—in particular the lack of responsible, well-informed citizens—are the outcome of a considerable lack of knowledge and classical culture. Not lack of specific knowledge, but lack of a development of the character, in the way that great educators and philosophers from the past like Friedrich Schiller, Confucius, Wilhelm von Humboldt, Lyndon LaRouche, and others teach us. Therefore, we must learn from these giants how to foster and nurture the current and future generations to become creative citizens, and, in increasing numbers, geniuses. Therefore, let's examine—on the highest level—the conceptions about man and man's relationship to society and to the universe and let those conceptions be the foundation for an education system.

Friedrich Schiller,[4] in the introduction of his very first lecture on universal history as Professor of History in Jena, Germany, tells his students from the outset, that they have to educate themselves to become human beings, and he proceeds to tell them in quite some detail what kind of students he wants them to be. They can either be *Brotgelerte* (bread-scholars), that is, students who mainly study to get a job, fame and earn money, or they can be *philosophische Geister*, students with philosophical minds, who love truth more than any system, and who strive for ever higher insight and excellence. Schiller concludes this section:

> May I hope that you have already decided which of these two portraits you will want to take as your model? Whether the study of universal history can be recommended to you, or whether you should leave it alone, depends upon the choice you have made between these two. My only concern is with the second portrait, for endeavoring to make oneself useful to the first, science might depart too far from its higher, ultimate aim, and might purchase a small profit with a sacrifice too great.

Echoing the sentiment from Mr. LaRouche in the very beginning of this article, Schiller beautifully concludes his lecture on universal history by describing the pathway to immortality:

> All previous ages, without knowing or intending

2 See "The Current Transformation of Education in China: Shaping a More Beautiful Mind" by Richard Black below in this issue.

3 See "The Cult of Ugliness: Or Beauty as a Necessary Condition for Mankind" by Helga Zepp-LaRouche above in this issue.

4 Friedrich Schiller (1759–1805), the namesake of the Schiller Institute, used to be well known in the United States, where celebrations in his honor drew crowds of thousands in his honor. Check out your local park, and you may find a statue of him! Schiller's dramas, poetry, writings on universal history, and on aesthetics are a treasure-trove for the mind and soul! Make him your friend, your soulmate, and you will gain an inner strength throughout life.

> it, have endeavored to prepare the advent of our own *human* century. Ours are all the treasures which industry and genius, reason and experience, have conquered over the world's aging span. It is from history that you will first learn the value of these possessions, which the force of habit and unassailed possession all too readily incline us to take for granted—these precious goods, stained with the blood of our noblest and best, the hard-won fruits of the heavy toil of generations! Who among you, where a clear mind and feeling heart are closely wed, can be cognizant of this high obligation without also being moved by a silent wish to repay the *coming* generation for that debt which the past can no longer receive? Within us a noble desire must be kindled to contribute from our *own* means to the rich legacy of truth, morality, and liberty, which our ancestors have bequeathed to us, and which we must now pass on to our successors—a desire to link our fleeting existence with the imperishable chain that winds through all generations of mankind. As diverse as your destinies may be in the great world, still every one of you can contribute to that end! With every worthy act, a pathway is opened to immortality where the deed lives and hurries on, even should the name of its author remain behind.

In the same spirit, Schiller says that in studying world history your mind will be cured of a narrow view in moral matters and "by accustoming people to associate themselves with the entirety of past history and to use its lessons to anticipate the distant future, universal history blurs the boundaries between birth and death, which so oppressively confine men's lives... it broadens their brief existence into infinite expanse, and, imperceptibly, brings the individual over into the species." You become, so to speak, cognizant of being an integral part of the human species, and that becomes your identity. Schiller says further, "To the extent an individual is conscious of his *species character* and is thus truly human, he is himself the cause, and indeed the first cause, of his own condition."

And further:

> Insofar as man takes something imperfect in its natural state and brings it into harmony with the law of reason, he has already created a state of higher ordering in nature itself. *This coheres with the concept of beauty adequate to mankind*. [Emphasis added]

The great Russian scientist Vladimir Vernadsky (1863–1945) expresses his similar view of man's place in the universe, thus:



Vladimir Vernadsky (1863–1945)

> We are living in a brand new, bright geological epoch. Man, through his labor—and his conscious relationship—is transforming the envelope of the Earth—the geological region of life, the *biosphere*. Man is shifting into a new geological state: Through his labor and his consciousness, the biosphere is in a process of transition to the *noösphere*.[5] Man is creating new biogeochemical processes, which never existed before. The biogeochemical history of the chemical elements and their alloys are being created on Earth, which never existed here before, such as aluminum, magnesium, and calcium.

He goes on to write:

> In this geological process—which is fundamentally biogeochemical—a single individual unit of living matter, out of the totality of humanity—a great personality, whether a scientist, an inventor, or a statesman—can be of fundamental, decisive, directing importance, and can manifest himself as a *geological force*. This sort of manifestation of individuality in processes of enormous biogeochemical importance, is a new planetary phenomenon. It emerged, and began to manifest itself ever more sharply and profoundly in the course of time, *during the most recent tens of thousands of years*, on the background of billions of years of the prior history of the biosphere, when this phenomenon did not exist.[6]

5 Vernadsky differentiates between three phase spaces: the lithosphere (non-living), biosphere (shaped by living processes), and the noösphere (shaped by the creativity of human beings).

6 Vladimir Vernadsky, "Problems of Biogeochemistry"

A Prescription for Creating True Patriots and World Citizens: The Aesthetic Education of Man

Schiller produced a spiritual treasure-trove of the science of history, dramas, poetry, and philosophical writings, of which "The Aesthetic Education of Man" is the zenith. Not only did Schiller himself write that this was the best he had ever created,[7] but this work was conceived of and functioned as a political intervention at the highest philosophical level, and became the guiding star for a complete overhaul of the Prussian education curriculum, as well as that of other curricula throughout Europe, and eventually, in 19th century America.

When the French Revolution began, Schiller and many others in Europe hoped and thought that this revolution might mirror the outcome of the recent revolution in America, which had been followed very closely and excitedly by republican networks. Imagine their shock and despair when instead the great potential in France ended in the bloody, Jacobin, guillotine terror. Schiller wrote that "a great moment has found a little people" and kept pondering upon a solution to this problem of tremendous importance for future generations. "The Aesthetic Education of Man" was Schiller's amazing contribution to a solution.

"The Aesthetic Education of Man," consisting of 27 letters, written over 1793–1795 is a thorough-composed work comparable to a symphony of Beethoven. The presentation of a density of ideas and the development of these ideas form an overall higher *gestalt* of the work as a whole.[8]

Schiller had been asked by a Danish prince to provide ideas that could change the political affairs at the time. The 27 letters constitute Schiller's side of the ensuing correspondence. In his second letter, Schiller presents the ideas which will serve as the foundation for the exploration and development that follow. Schiller writes: "Is it not, at the very least, untimely to search for a code of law for the aesthetic world, since the affairs of the moral world present a much more immediate interest, and since the spirit of philosophical inquiry is so emphatically urged by the circumstances of our time to concern itself *with the most perfect of all works of art, with the construction of true political freedom?*" In the conclusion of this letter, Schiller writes that he will resist this enticing temptation, and will allow the beautiful to lead the way to freedom, that "in order to solve the political problem in practice, one must follow the path through the aesthetic, because *it is through the beautiful that one proceeds to freedom.*" [emphasis added]



Credit: Mr. Tickle

Confucius Temple, Beijing

Indeed, it is "only through an ennoblement of the character of the individual, can a change in the political affairs of man be accomplished." In nature we see development to the most highly ordered state in accordance with the law of necessity. The same self-perfecting process takes place at a higher level for human beings – the only creatures endowed with reason. Schiller's letters on aesthetic education rigorously discuss how to develop a universal individual, how to become the living image of the creator, or, as he describes it in "On Grace and Dignity," published 1793, how to become a beautiful soul:

> We call a soul 'beautiful' when its moral sense of all human experience has become so steadfast, that it can confidently let its emotions serve to guide its own will, without any risk of coming into contradiction with its own decisions. The individual actions of the beautiful soul are therefore not moral in themselves, but rather are so by virtue of its entire nature... The beautiful soul possesses no other merit than its own existence. It performs humanity's most odious duties with the ease of someone acting out of a pure drive, and the most heroic sacrifices it extracts from its natural

7 Schiller writes to his friend Körner in 1795, "You will be happy to know that these letters are the best that I ever have produced in my life."

8 A Schiller Institute original translation of the Schiller's "Aesthetical Letters" is in the works and will be published soon in an upcoming issue of *Leonore.*

> impulse, which appear to the observer as the mere free play of that drive. Hence the beautiful soul is never cognizant of the beauty of its own acts; it no longer occurs to it that one could act and feel otherwise.

In such a state of moral beauty, "Man has taken God into his will."

For Schiller, love, freedom, the beautiful, and reason are concepts that belong in the same realm. Love is the emotion of the beautiful soul, the emotion that moves the creative genius, and Schiller calls upon us to create a higher condition, where freedom and necessity, duty and inspiration come together and man acts with passion and joy on the basis of reason:

> ...The only free sentiment is that of love, for its pure stream flows from the fountainhead of freedom, *from our divine nature*. This is not the small and lowly man who measures himself against what is great and lofty; nor is it the mind giddily gazing up at reason's law—it is *absolute greatness* itself, which recreates itself in grace and beauty and is consummated in morality; it is the lawgiver himself, the *God within us*, which sports with its own image in the sensuous world. The soul, forever obliged to give homage to love, thus becomes dissolved into love, for here there is nothing to set limits, since *there is nothing above absolute greatness*, and since grace and beauty are where sensuousness, the only potential source of limits, comes into harmony with the mind's ideas.

Confucius: Friedrich Schiller's Predecessor

It is truly a wonderful experience to discover great individual human beings, who, although far apart in time and space, have developed the same ideas regarding the worth of the individual human being, the role of the individual in society, and the relation of each human being to the universe. Is there a greater testimony to the creativity of man than that?

The Chinese philosopher and teacher *par excellence*, Confucius (孔子), is such an example. If you have only been acquainted with great minds from Europe, you initially think he must be European! Confucius lived 2,500 years ago, from 551–479 B.C., a time of great social upheaval in China, at the end of what is called the "Spring and Autumn" period, when the House of Zhou fell into the hands of the various states.

The central core of the thinking and teaching of Confucius is the importance of self-perfection—political harmony is only possible from a foundation of moral harmony, which is achieved when man creates moral harmony in himself—quite similar to Schiller saying "only through the ennoblement of the individual, can a change in the political affairs of man be accomplished."

Confucius taught that the nature of man is good. He says: "What is given by Heaven, is what we call human nature. To fulfill the law of our human nature, is what we call moral law. The cultivation of the moral law is what we call culture."

Each individual is born with, inherits, five moral elements, or virtues 五常 (*wǔ cháng*) and it is the duty of the individual human being to develop these virtues to the fullest degree. Not doing so is like being a thief towards yourself, and therefore towards society. The more an individual develops his or her capabilities, the better for the individual and the society at large.

The five virtues, are:

仁 (*rén*) Love (*agape*), which includes the notion "love of man," "true man." *Rén* encompasses the sum of all human values (considerateness, love (*ài*), filial piety, courage, respectfulness, tolerance, diligence, generosity)

義 (*yì*) Righteousness, which includes the notion "love of justice."

禮 (*lǐ*) Propriety / etiquette. "The principle of social order." *Lǐ* constitutes the warp of Heaven, the principle of Earth, and the conduct of the people, i.e. everything pertaining to human conduct may be included under *lǐ*. (One cannot be 直 (*zhí*) 'straight'—principled—without *lǐ*.)

智 (*zhì*) Wisdom, which includes "love of knowledge."

信 (*xìn*) Trust, faith.

Of these five inherited virtues, love is the most important element in human nature. Confucius says: "Love is the leader and home of all virtues, and it is necessary to practice it with all one's might, for love is man's mind [soul] and righteousness is man's path." The central thread of all Confucius' teachings is the all-pervading principle of love and its realization, and he asks all people to cultivate it: "The people are in need of love more than water or fire. The principle of love should be applied to the governing, as well as to the governed."

Fulfilling one's duty of self-perfection requires, Confucius says, that all actions be guided by 誠 (*chéng*) "sincerity," which means "freedom from all deception," "being true to oneself." Confucius says: "Being true to oneself is the law of Heaven. To try to be 'true to oneself' is the law of man." The result of "freedom from all deception" is the fulfillment of ourselves, and "only he, who is fully true to himself, can assist the transforming and nourishing powers of Heaven and Earth. Able to assist the transforming and nourishing powers of Heaven and Earth, he may with Heaven and Earth form a ternion [triad]." And further, he "who is naturally true to himself, is one,

who, without effort, hits upon what is right, and without thinking understands what he wants to know; one whose life is easily and naturally in harmony with natural law. Such a person we call a man of divine nature." In the *Analects*, Confucius describes the different stages in his personal development and concludes by saying: 十七而從心所欲不踰矩 (*shí qī ér cóng xīn suǒ yù bù yú jǔ*) "At seventy, I could follow what my heart desired, without transgressing what was right."

Now go back and re-read Friedrich Schiller's conception of the "beautiful soul." Although vastly separated culturally and in time, the conceptions completely cohere.

According to Confucius, "the life of the moral man is an exemplification of the universal moral order 中庸 (*zhōng yōng*)," because "he is a person who unceasingly cultivates his true self or moral being." Confucius says: "To find the central glue to our moral being which unites us to the universal order, that indeed is the highest human attainment." To do so man must employ 禮 (*lǐ*), defined above as one of the five virtues, or elements, that each human being is born with.

There is no adequate English word-equivalent to *lǐ*. It is the idea that to have social order, each person must fulfill his place in society—in relation to himself, his family, society at large, and to the universe. *Lǐ* also situates the individual in relation to the past, the present, and the future, an idea similar to the individual becoming cognizant of his species character, and therefore truly human, as stated by Schiller. Here is what Confucius says about *lǐ*: "man is the heart of the universe," and "*lǐ* is the great channel through which we follow the laws of Heaven, and direct to proper courses the expressions of the human heart. Therefore, only the Sage knows, that *lǐ* is indispensable." As a consequence, "human nature is the field cultivated by the Sage. He ploughs it with *lǐ*, sows it with the seeds of duties, weeds it by education and learning, harvests it with true manhood, and enjoys it with music. Therefore, *lǐ* is but the crystallization of what is right. If a thing is in accordance with the standard of what is right, new social practices may be instituted, although they were not known to the rulers of the past." So, Confucius says, by following the principle of *lǐ*, society will progress, so that in the future man will enjoy the society of the "Great Harmony,"[9] in which nobody is poor,



Credit: Christian Wolf (www.c-w-design.de)

Statue of Wilhelm von Humboldt outside of Humbolt University,

great harmony rules, and "the ruler rides in the carriage of Virtue, with music as his driver."

Confucius' conception of the nature of man and man's relationship to society and to the universe—and therefore the duty placed on every individual human being to strive for self-perfection—was the basis for his teaching, and he advocated education for all, poor as well as rich. Is it the treasure of Confucius' thinking that has allowed China to be the longest uninterrupted civilization on the planet?[10]

9 Confucius' "The Great Harmony" 大同:
"When the Great Harmony prevailed, (i.e. the Great Common Wealth, the Golden Age) the world was as one community, (the world belonged to everybody) selected (were) the worthy and promoted the capable, mutual confidence and peaceful relations prevailed. People not only loved their own parents and children, but the parents and children of others as well. The elderly enjoyed their last years, able-bodied adults employed their talents, children were reared properly, widowers, widows, orphans, and the childless, the crippled and the deformed were taken care of. The men had their social responsibilities, and the women performed domestic duties. Natural resources were shared for the benefit of all, not appropriated for selfish means; People contributed their strength and ability to society for public good, Not for selfish means. Therefore no cunning and intrigue could occur, robbery and other crimes all disappeared, gates and doors were not locked, that is (what is called) the Great Harmony."
(From 禮記 (*lǐjì*) *The Book of Rites*, one of "The Five Classics")

10 Confucius even had an impact on the creation of the U.S. in that Benjamin Franklin looked to Confucius for ideas about self-perfection.



Lyndon LaRouche at youth conference in California, early 2000's

Humboldt's Educational Method

In an article entitled "Restore Classical Education to the Secondary Classroom"[11] written in 1985, Lyndon LaRouche recommends that a modified version of the classical curriculum developed by the German thinker, Wilhelm von Humboldt be implemented in the USA. LaRouche writes that every future citizen has the right to a universal classical-humanist education in arts and science through the twelfth-grade level, the aim of which primarily is the development of the independent powers of reason in the child and adolescent. LaRouche develops in quite some detail the requirements and order in which to do so. Since this modified classical curriculum is based on Humboldt, it raises the question: Who was Humboldt, and what was the essence of his proposals?

Wilhelm von Humboldt (1769–1859) was a philologist, philosopher, and statesman.[12] Three main sources formed his character and his thinking, enabling him to create his famous classical curriculum, which at the time produced the best-educated citizenry ever. Humboldt was schooled early on in Leibniz's worldview and ethics, and the Leibnizian concept of striving for the truth as the meaning of life, with inner perfection as its true end. This became and remained his guiding principle. Actually, the central concept of his education reforms, namely the cultivation of the individual's full personality, was grounded in Leibnizian philosophy. However, the person with the most profound impact on Humboldt was undoubtedly Friedrich Schiller, with whom Humboldt spent two years in close company, and whom he called the "greatest and finest person I have ever known." Indeed, in 1794 Humboldt moved to Jena, where Schiller lived. Humboldt wrote: "I have chosen Jena as my residence in order to be near Schiller... We saw each other twice every day. Especially in the evenings we were likely to be alone, and we generally talked until far into the night." Schiller had just published "On Grace and Dignity" and was working on his letters on his *Aesthetical Letters*. After Schiller's pass-

11 In his article "Restore Classical Education to the Secondary Classroom" (see above article) Lyndon LaRouche very comprehensively describes what the students should be taught, and in what order, so as to enable them to constantly grow in gaining ever higher insights. Needless to say: it is a must-read.

12 Wilhelm von Humboldt's brother, Alexander (1769–1859) a scientist and world traveler, is perhaps the better known of the two. Throughout the United States, streets and parks bear their name, and many parks have statues of one or both of them.

ing, Humboldt writes that these discussions with Schiller" on aesthetics were crucial, and he states that it would not have been possible for him to create his education reforms had it not been for these discussions with Schiller. The demand that Schiller put forward in the letters, that only the aesthetic man can be a truly free individual, was what Humboldt realized in his education reforms, and, as he wrote to his wife: "in making these, I always had that goal in my mind."

Humboldt was a philologist, and the third main factor shaping Humboldt's thinking of education was his in-depth knowledge of the crucial importance of languages, of which he knew 47, as he commented, "the internal, mysterious, wonderful coherence of all languages, but above all the extreme pleasure of entering with each new language into a new mode of thinking and feeling, exerts an infinite attraction on me." In order to understand another culture in depth it is necessary to study and to understand the language of that culture, because, as Humboldt explains, a people's "language is their soul." Further, in order to be self-conscious of your own native tongue, and thereby increase your capability of thinking, it is necessary to master other languages than your own. Indeed, each language has its own unique geometry, including the geometry of sound—you think 'differently' in different languages.

In his book *On Language* (*Schriften zur Sprache)*, Humboldt muses that the reason mankind has created so many different languages is because of the human mind's inner need to conceptualize the universe, and of the necessity to generate a diversity of intellectual *gestalts* in order to do so. In a letter to his wife he wrote: "It is only through the study of language that there comes into the soul, out of the source of all thoughts and feelings, everything that concerns man, above all and beyond everything else, even beauty and art." Thought is a pure spiritual inner process, which is made visible and discovered through language:

> Language is deeply entwined in the intellectual development of humanity itself; it accompanies the latter upon every step of its localized progression or regression; moreover, the pertinent cultural level in each case is recognizable in it... Language is, as it were, the external manifestation of the minds of peoples. Their language is their soul, and their soul is their language. It is impossible to conceive them ever sufficiently identical... The creation of language is an innate necessity of humanity. It is not a mere external vehicle, designed to sustain social intercourse, but an indispensable factor for the development of human intellectual powers, culminating in the formulation of philosophical doctrine.

In other words, the capacity for thinking is completely linked to (married to) the capacity for expressing the ideas in a language, which also can be the language of vision, the plastic arts, and synthetic geometry, or the language of hearing, including music or recitation of poetry, or an overlapping of the two, which we find in polyphonic music, and in Kepler's approach to the universe.

In his "School plan for Königsberg"[13] Humboldt asserts that "All students, without exception, absolutely must learn both Greek and Latin in the elementary grades, whether it be both at once, or whichever one of the two is begun first..."

Humboldt's intention in reforming the school system was to create citizens capable of thinking for themselves. Each child should have a well-rounded education to realize his or her human potentialities to the fullest, devoid of any utilitarianism:

> The general principle should be: In any school, always to strive for the full and faultless exercise of the principal powers of the mind; to exclude from scholastic (secondary) education any body of factual knowledge which—however necessary it may be—fosters those powers very little or too one-sidedly; and to reserve the specialized schools for practical life...
>
> Everyone, even the poorest student, would receive a full education, variously limited only in those cases where it could not progress to further development; each individual intellect would be done justice, and each would find its place; none would need seek their vocation earlier than what their gradual development permits... Hence, this complete education recognizes one, and only one foundation; the soul of the lowliest laborer must be initially put into harmony with the soul of the most finely educated person, if the former is not to fall beneath human dignity and become crude, and if the latter is not to fail in human strength, becoming sentimental, fantasy-ridden, and eccentric... In this way, even having learned Greek would be just as useful for the cabinet-maker, as would carpentry for the scholar.

This approach echoes Schiller in his lecture "On Universal History"—*Brotgelehrte* (bread-scholars) do not make creative citizens!

Humboldt was against rote learning and emphasized that the education had to follow a specific order, so that the students continuously build their insights on previously acquired insights, and he states that philosophically, education has only three stages: Elementary, scholas-

13 For further background on Humboldt and his educational proposals, see Marianna Wertz "The Classical Curriculum of Wilhelm von Humboldt," *Fidelio* Vol. 5 No. 2, 1996.



Helga Zepp-LaRouche at a conference in Germany

tic (secondary), and university. He describes each stage and specifies teacher-training for the secondary level.

Humboldt's crowning achievement may be the founding of the University of Berlin in 1810, which became the most prestigious model for universities throughout Europe in the 19th century. Central in Humboldt's plan for the university was a full commitment to personal cultivation (*Bildung*) and science (*Wissenschaft*), which at the time meant scientific knowledge in general, encompassing all areas of human learning. He therefore called for the university to be able to utilize in full all scientific and cultural resources available in Berlin at the time, including the Academy of Sciences, the Academy of Arts, the medical facilities, observatory, botanical gardens, and collections of natural history and arts. He wanted to create a place where students would not only learn about already existing knowledge, but where students and professors would seek to discover the unknown, "something that has not yet been entirely discovered and that can never be entirely discovered." In the process of discovering, the mind would then grasp a harmonious coherence of human knowledge, the aim of which was to achieve the highest level of what it means to be human ("the highest universal-human"; "*das höchst allgemein Menschliche*").

For *Wissenschaft* (science) Humboldt offers the following educational guidance:

> The education authorities must have the following as their supreme principle: to bring forth the purest and most profound view of science, by bringing the entire nation—while preserving all individual differences—as quickly as possible along the path which, if further pursued, will lead to science, and to the point where it, and its results, can be variously intuited, grasped, seen, and practiced as talent and situation permit, thus aiding the individual by the enthusiasm awakened by perfect tempering of the whole.

As stated in the beginning, a revolution of the education and culture of our children and the young is mandatory. This, however, will not and can not happen in a vacuum, as education is an integral part of culture. Our young are influenced by the culture of their parents, their neighborhoods, and the culture of drugs and violence. We can, however, while working to implement a new paradigm, prepare ourselves to be ready.

Helga Zepp-LaRouche at an international youth conference October 23, 2021 told the young people from around the world participating in that conference to create a renaissance movement, and challenged the participants to contribute ideas to that effort. One part of creating such a movement could be to establish 'research schools,' providing in-depth education inspired by the highest notions of the nature of man as elaborated above.

Look up on a clear night. Are the stars still there? If so, be assured, that your mortal life has a purpose, within the higher purpose unfolding for mankind as a whole. Develop your talent for that purpose, use that talent for that purpose, and then rejoice that you have been born to live your brief span. In that conception of yourself, lies the kernel of the proper policies and strategy of our republic.

– Lyndon LaRouche from "The Essential Role of the Concept of 'Victory' in Defining 'Grand Strategy' of Our Alliance"

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The Current Transformation of Education in China

Shaping a More Beautiful Mind

By Richard A. Black

China's latest Five Year Plan (2021–2025) explicitly calls for "a new development paradigm" which defines rising rates of scientific innovation as *the* engine of increased national health and prosperity. And a key element of this national strategy makes the fine arts, great historical exhibitions, and concerts throughout the nation essential components to foster this innovation capacity. Great art—both Chinese and Western—has been moved center stage in China!

As China this year reaches its first "centennial goal" of achieving a moderately prosperous country—a "*xiaokang*" society—it is also directing a series of mass education reforms in line with President Xi Jinping's call for intensified aesthetic education to "shape a more beautiful mind" in each student and teacher. I hope, in this report, to provide the reader with some of the background leading up to the current educational changes afoot, to describe the current lively debate in China on aesthetic education, and to indicate some of those dramatic changes.

In 2018, President Xi received a letter from 8 senior professors from the Central Academy of Fine Arts (CAFA) requesting support for increased arts education. The CAFA, founded in 1918, is China's first modern school specializing in fine arts. As reported by *Xinhua* news agency, Xi replied to the professors, praising their efforts, and stressing the importance of "strengthening aesthetic education to ensure the healthy growth of the country's youth, both physically and mentally... Noting that aesthetic education plays an important role in shaping a more beautiful mind and that it is necessary to improve it." Higher moral standards must be upheld in order to pursue a better aesthetic education. He called on educators to stay rooted in the life of the new era, to abide by the laws of aesthetics, to carry forward the Chinese spirit of education, and to deliver masterpieces of art to the world!

In March, 2019, President Xi gave a major address, entitled, "A Nation Must Have a Soul," to a panel of literary, art, and social science leaders. In it, he again developed the notion that the "beautiful" and the "good" are aspects of a unity. Educating the young student to create or apprehend works of beauty and developing the student's moral character are bound together. The development of those powers is the key responsibility of the teacher. President Xi outlined the following:

> [W]e should build social norms by promoting virtue. According to Zuo's Commentary on the Spring and Autumn Annals, "The highest attainment is to exemplify virtue; the second highest is to perform great deeds; the third highest is to put forth noble ideas." People working in literary, art, philosophy and social science circles have the responsibility to inspire minds, to refine character, and to warm hearts. You also shoulder the mission to cultivate morality and consolidate the

> foundations of our society through your works. As well known public figures, you are expected to set an example for society with your lofty aspirations, sound morals and noble sentiments.
>
> To promote virtue, we should first establish moral integrity.

President Xi has repeatedly placed emphasis on the long-wave shaping of China's character by the philosopher, Confucius (551–479 B.C.), who lived just a century before Plato. This action by Xi is extremely important for China today, as the philosophical writings of Confucius had come under vicious governmental attack in the 1960's and 70's, the period of the Cultural Revolution. Addressing a conference celebrating Confucius' 2,565th birthday, President Xi said: "With the attention from the leaders, and enthusiasm of the public, Confucianism and the Chinese classics are being revived."

Educating the Educators: The Intense Discussion Of Aesthetics Today

From teachers colleges across China, professors are publishing papers discussing the importance of aesthetic education for the production of well-rounded students, and citing the ideas of Confucius and of Friedrich Schiller as central to the task.[1] Today, it is clear for all the world to see that China is reclaiming its pre-eminence in the physical sciences: its successful Mars and pioneering Moon missions, 5G, quantum computing, plant genetics, and thermonuclear fusion—just to name a few areas. Brilliantly, the increased focus upon the teaching of students the unique power of classical art in developing the soul is an approach to giving students access to the very source of creativity. In a word, the realization is that students need continual access to *the beautiful*... or else, the creative impulse withers. To illustrate this discussion process, I will cite just three examples.

Zhang Nan is Editor-in-Chief of the journal, *Modern Music,* and is a lecturer at the Art College of Shandong University on China's east coast. In a paper (in Chinese) titled, "The Impact of the All Around Development of Aesthetic Education on Modern College Students," published in 2016, Prof. Zhang discusses the purpose of education, and certain concepts developed by Schiller:

> Aesthetic education is also an education in the *understanding* required in art appreciation [emphasis added]. The function of art is to uplift people, to cultivate humankind, and to promote human development. The modern college student should not only possess good professional skills, but also noble morality and the psychological quality and ability to think. Therefore, a proper aesthetic education can effectively enhance all around development in students.
>
> In the process of education, to build character in college students, aesthetical education is most essential. Aesthetic education can completely explore the potential of the student, and allow the potential to develop quickly. Schiller thinks that art unifies reason and the senses. The ultimate pursuit of humankind is the pursuit of art. Schiller says, "to allow art to replace Reason's suppression of the senses with instead, the fulfillment of the human harmony between the two.



"People working in literary, art, philosophy and social science circles have the responsibility to inspire minds, to refine character, and to warm hearts. You also shoulder the mission to cultivate morality and consolidate the foundations of our society through your works." - Xi Jinping, 2019.

A second example, one representative of a great many scholarly papers being published on the absolute necessity of aesthetic education for all students, is that of Dr. Yu Zhou, professor at the Shanghai Institute of Technology, who recently wrote in the *Journal of Educational Theory and Management*, (Vol. 4, No. 2, October 2020):

> Confucius... combined artistic activities with the cultivation of people who meet his social ideals from the perspective of music education practice, emphasizing: "Rise in poetry, stand in courtesy,

1 On the relationship of the ideas of Confucius and of the great German poet and philosopher, Friedrich Schiller, see Leni Rubinstein's article in this issue of *Leonore*: "Foundation for the Future: Educate the Children and the Young to Become Citizens of their Nation and the World."



Confucius (551–479 B.C.)

> and succeed in music." Starting from the ideological and artistic quality of music, he takes "goodness" and "beauty" as the basic criteria for music evaluation and derives the "perfect aesthetic" evaluation standard. Confucius also attached great importance to music education, and proposes 6 lessons for study, "ceremony[2], music, archery, horse-drawn carriage, reading and math." Among them, "music" is the second.

And the final example: Recently, in the Shanghai School district, the role of classical music and the campaign to improve the ability of teachers in aesthetic education is taking the form of educating the school principals—in singing Verdi opera! As reported in *thepaper.cn*, the principals of Shanghai's elementary and middle schools were brought together for a music class, in which they learned to sing "Va, pensiero," the renowned chorus of the Hebrew slaves from Verdi's opera, *Nabucco*. The class, part of a series introduced for the principals, was led by Wang Renming, a teacher at the Department of Voice and Song at the Shanghai Conservatory of Music.

There was a lot of excitement at these sessions. One principal, from the Changbai Second Village Primary School in the Yangpu District of Shanghai, commented: "I'm starting from scratch and having a hard time keeping up—but, I'm getting the bug." He said that his school is experimenting with opening up autistic children with music. Wang Renming commented about his program for the school principals: "I have always said that people who study music will never be bad guys, they must be good guys. As the school's biggest communicator, the principal will definitely bring back our music information, and the school's artistic atmosphere will definitely come alive."

In fact, Western classical music has drawn an immense following and practice in China. The concert halls across China in newly-expanded music complexes and conservatories are regularly filled to capacity with avid audiences. Unlike in the United States, these are typically young audiences—music lovers from 20 to 40 years old, frequently accompanied by their children. It's estimated that as many as 100 million people in China are now studying the piano or violin! Renowned pianist Lang Lang explained, after his recent performance of the entirety of Bach's *Goldberg Variations*, in Wuxi, Jiangsu Province, "It doesn't matter if it's in big cities or in small towns. The audience still hears it through, quietly and politely. It's something I couldn't have imagined 10 years ago. I'm astonished by the growing popularity and knowledge of classical music in China."

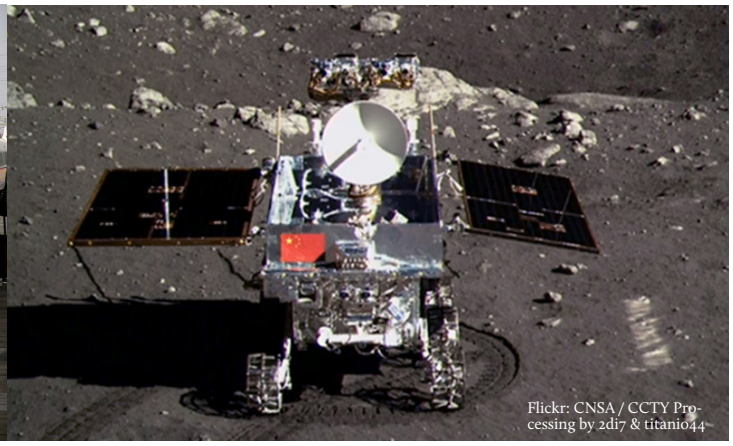
"A New Development Paradigm"

This discussion of improving the aesthetic education of both teachers and young people can be situated in a broad context. The 14th Five Year Plan, mentioned above, was first previewed for the international public at a November, 2020 presentation by a team of leading government economists. The economists reported that the plan is characterized by two features: 1) they termed it "a major strategic choice" by the central government to drive the economy by fostering in the population the capacity for increasing rates of scientific and technological *innovation*, and 2) increased support for fostering the fine arts, along with the physical infrastructure to support them: museums, libraries, concert halls, etc. A reading of the Chinese press these days shows an evolving cultural landscape: traditional opera houses are being revived, new concert halls are being built, and there is a trend of municipal governments encouraging the creation of large brick-and-mortar bookstores to make the reading of actual (physical) books popular. There are many once-a-week, on-line WeChat group-readings of Western literature classics in translation. Recently in Tibet, Shakespeare's drama, *Hamlet*, was professionally performed both in Mandarin and in Tibetan.

China's choice to investigate and then achieve the most powerful expansion of aesthetic education takes us immediately to the wisdom of Confucius. There, in the philosophy of Confucius, we find that the aesthetic education of the individual and the development of his moral character are one and the same. Those familiar with the Western thinkers, Friedrich Schiller, Wilhelm von Hum-

2 The area of study, "ceremony"—sometimes translated as "rites"—is the Mandarin term "*li*," one of the five Confucian virtues. *Li* has a profound meaning. For this, see the article in this issue of *Leonore* by L. Rubinstein





China has shocked the world with the rapid pace of their technological development over recent years. Left: a high-speed train in Luòyáng; right: the successful Chang'e/Yutu rover landing on the far side of the Moon in 2019.

boldt and Johann Friedrich Herbart, will recognize their kinship with Confucius!

The first of the famous *Four Books* of Confucius is *The Great Learning*. In it, Confucius outlines how society is to "cultivate their persons:"

> 1. The path of the Great Learning lies in the intelligibility of intellectual virtue ; it lies in a love for the people. Its end lies in the greatest Good.
>
> 2. Knowledge of this end is followed by a command decision to obtain it which, in turn, allows serenity of mind. Serenity of mind makes facility of mind possible. From facility of mind follows the ability to reason, and through reasoning the end can be obtained.
>
> 3. All things have their roots and branches. All affairs have their beginning and end. A knowledge of that which is first and foremost and that which follows, this approximates the path of the Great Learning.
>
> 4. The ancients, wanting to render intellectual virtue intelligible for all people under heaven, first had to govern their nations well. Wanting their nations well-governed, they first had to set their families in good order. Wanting their families set in good order, they first had to cultivate their persons. Wanting their persons cultivated, they first had to make their hearts upright. Wanting their hearts upright, they first had to have sincerity of thought. Wanting to have Sincerity of thought, they first had to perfect their knowledge, and the perfection of knowledge lay in the investigation of things.
>
> 5. Investigating things, their knowledge was thus perfected. Their knowledge perfected, they thus possessed sincerity of thought. Possessing sincerity of thought, their hearts were thus made upright. Their hearts upright, their persons were thus cultivated. Their persons cultivated, their families were thus set in good order. Their families set in good order, their nations were thus well governed. Their nations well governed, all people under heaven thus lived in peace.
>
> 6. From the Son of Heaven down to the multitude, all men are uniform in as much as they all consider the cultivation of their persons as the basis of the root.
>
> 7. If one's root is thrown into chaos, then the well-ordering of the branches does not exist. He will treat the substantial ones as though they were trivial, and will treat the trivial ones as though they were substantial, and thus none of them will be achieved.

"Mr. LaRouche, a Confucian Mentor"

The importance for China today of turning to the great thinker and political organizer, Confucius—who both taught his many students, and waged philosophical battles with contemporary political leaders over 2,500 years ago—has been underscored, ironically, by some of the side-effects of China's astoundingly rapid economic modernization and opening up to the West. In 1949, when The People's Republic of China was founded, 80% of the population was illiterate. Today, China is the world's largest economy and its scientists in all fields work at many of the frontiers of human knowledge. China's middle class is now over 400 million, and is expected to grow to over 1 billion by 2050. And China did this, as part of a sustained mobilization that eliminated 100% of extreme poverty within its population of 1.4 billion—a feat never achieved before in all of human civilization!

Emerging from the desperate poverty of 50 years ago, China, with its new rising prosperity, has seen its youth experience a number of "growing pains," or spiritual pitfalls: a too great an emphasis in education upon professional skills divorced from artistic culture; a clinical addiction by many youth to the soulless culture of vid-







"The function of art is to uplift people, to cultivate humankind, and to promote human development." Above left: the music room at an elementary school in Laibin, Guangxi Zhuang Autonomous Region; below right: students outside the school; above right: student playing a Chinese zither.

eo gaming and of pop idol worship; and a drive by "tiger moms" to have their children enrolled in core-curriculum tutoring sessions —each weekday night and on every weekend and holiday—competing for the highest college entrance exam scores, so to be enrolled in the prestige universities, so to attain the biggest salaries. It is just such "growing pains" amidst beautiful growth which the government's new regulations are now wisely addressing.

It was exactly on this topic of economy, education and moral development that the American statesman and philosopher Lyndon LaRouche (1922–2019) had carried out a fruitful dialogue with many of China's key intellectuals over several decades. Dr. Cui Hongjian, Senior Fellow and Director of European Studies at the China Institute of International Studies, referred to that extended dialogue at a conference of The Schiller Institute in 2013:

> I know that the relations between Mr. LaRouche and his wife, and China, track back to 20 years ago, when a very popular Chinese journal published an article by Mr. LaRouche. In that article, Mr. LaRouche predicted that China needed to do something more at that time; otherwise the Chinese wealth would transfer from the mainland rural area to the coastal area, and then be exported to other countries. And Mr. LaRouche also reminded us that there was very bad thinking in China at that time, [that is]: that we need to make money, as quickly as possible. He said that would be dangerous to the moral system of China, and it would be dangerous, harmful for those people, those elites, who can decide what's the right direction for China as a big country. So, Mr. LaRouche suggested that what China needed to do was to go back to a Classical, national economic principle, because that is the basis for all of these Western big powers' rise in history...

Dr. Cui concluded:

> Time is flying, and also for the Chinese people. We have always respected those people who believe that they practice life for one goal, as a Confucianist. So, finally, please permit me to call Mr. LaRouche a Confucian mentor.

In fact, it was just four months after these remarks by Dr. Cui in 2013 that President Xi Jinping launched China's history-shaping "One Belt, One Road" policy, later named the Belt and Road Initiative (BRI).

The "Silk Road Lady"

It is noteworthy that Dr. Cui refers to Lyndon and Helga Zepp-LaRouche's work—defining a new opportunity, not only for China, but for humanity as a whole—as dating back to the early 1990's. The LaRouches first proposed the creation of a "New Silk Road," to link the economies and the cultures of East and West, in 1991, after the dissolution of the Soviet Union. Then in 1996, Helga Zepp-LaRouche traveled to China to address a major conference inspired by their ideas. The conference was titled, "International Symposium on Economic Development of the Regions Along the Euro-Asia Continental Bridge." Today, Helga Zepp-LaRouche is known internationally as "the Silk Road lady."

Presently, it is clear that today's educational reforms are designed to deepen the power of China as an intel-



Helga Zepp-LaRouche, Schiller Institute Founder and Chairwoman, at the Eastern Terminal of the Landbridge in China, 1996

lectual innovator for the next 50 years. By both reviving the study of the Chinese classics, and by studying the roots and branches of the highpoints of contributions from Western culture—such as the works of Schiller, of Shakespeare and of Beethoven—the Confucian standard of "intellectual virtue" can be approached.

The powerful principle promoted by President Xi which we are seeing reflected in discussions by educators is the principle that *education's role is to develop the character of the young person*. To achieve that, the teacher must immerse the student in works of great beauty—music, poetry, painting, drama—and introduce him or her to philosophical writings from many cultures which can inspire a zeal for the common Good. To this end, there is in China today, at the university level, an increased availability for students of elective courses—calligraphy, art, painting—and we see an increased number of students majoring in history and in literature. This is a change from the predominance of finance and computer science majors of just 5 years ago.

As Schiller Institute president Helga Zepp-LaRouche explained at a 2020 public conference, China's educational system is based on the tradition of meritocracy. This goes back 1,300 years to the Chinese imperial system of examinations. People had to undergo an enormous battery of tests and demonstrate moral qualifications before being allowed to enter government service. Among the characteristics of China's educational system today is this long-standing tradition: intensive study, long hours, and hard work. This tradition is also reflected in the very demanding 2–4 day college entrance examinations—the *gaokao*—which is in use today. Thus, what is being proposed today by the Chinese government "from the top, down" is, firstly, to improve the rigor of education by allowing the student to know and experience *the beautiful*, and secondly, to control the most predatory aspects of the mass media pop and internet culture.

Curbing "Spiritual Opium," Idol Worship, Tutor Profiteering

In conclusion, let me highlight just four areas of recent government intervention in China which assist in allowing students to find, as Confucius called it, "*the intelligibility of intellectual virtue*." These areas are 1) the crackdown on the multi-billion dollar video game industry and its creation of video game obsession and addiction, 2) the elimination of "'round-the-clock" after-school tutoring of core curriculum subjects by for-profit corporations, 3) the regulation of the mass phenomenon of monetized, pop idol worship, and 4) changes in the all-important national comprehensive college entrance examinations, the *gaokao*.

"Electronic Drugs"

In early August, 2021, a report was released by the Xinhua News Agency-affiliated *Economic Daily* describing on-line video-gaming by youth as "spiritual opium," a form of "electronic drugs." The term "spiritual opium" is electric, since, in China today, any invocation of the Opium Wars of the early 19th century is akin to "touching the third rail"—referring to the extreme national degradation and premeditated genocide, never again to be allowed. The report said that video-gaming is clinically addictive, and leads to teenagers' physiological and psychological deterioration, to poor academic performance, and to personality disorders. The Chinese press had widely reported multiple tragic cases across the country of young students becoming addicted, losing their ability to distinguish fantasy from reality. In a case in Jiangsu province, a 13-year-old boy died after jumping from his 4th floor room because wanted to see if he could survive like the characters in the game he was playing. In another case, a student in Shanxi province had left school for one week, telling his teacher that his grandmother had died. It turned out that the student had spent the entire week playing games at an internet café. A survey released by the Beijing Juvenile Law Aid and Research Center in August indicated that youths who indulge in video games are playing up to 10 hours a day, and many have no interest in studies or socializing after these marathon sessions. This survey is widely backed up by reports from large numbers of horrified parents.

So, on August 30th, the National Press and Publica-

tion Administration released a legal notice that on-line game providers can *only offer one hour of service* to minors, from 8 pm to 9pm, only on Fridays, Saturdays, Sundays and public holidays. That is, minors have no access to video gaming Mondays through Thursdays. Enforcement against video game providers is universal and strict. An op-ed in *China Daily*, in support of the new regulations, quoted an old Chinese saying: "Good advice doesn't sound nice, and bitter medicine has effective results."



The author with his wife, Marian, and associate and above author, Leni Rubenstein, on the Great Wall, north of Beijing, China.

Helga Zepp-LaRouche, speaking to a high-level conference on October 14–15, 2021, sponsored by the Chinese Academy of Social Sciences (CASS), and titled, "A New and Uniquely Chinese Path to Modernization," addressed the claim, coming incessantly from the Western media and political establishment, that the Chinese approach "suppresses freedoms." She said, in part:

> If one looks at the cultural condition of the "West," it is obvious that no such requirement of a cultural and moral improvement of the population exists. To the contrary, the general cultural life is dominated by a counterculture according to the principle: "Everything is allowed!" As a matter of fact, the more crazy and degenerate an "artistic" idea is, the more chance it has to get featured in the mass media. There are articles in these media where it is admitted that a population dominated by low impulses is more easy to be politically controlled. It is from this liberal point of view that the accusation is derived that China is an "autocratic society" which imposes cultural values on its population and suppresses "freedoms" of individual expressions.
>
> So who is right? Is it just a matter of opinion, where each view is equally legitimate?
>
> Mankind is the only species which can create its own future by developing a beautiful vision of what the future can become and then work in order to accomplish that goal. A depraved culture, such as empiricist, sophist, or relativist cultures however deprive the individual of the ability to formulate a creative hypothesis about the future, as this would require raising oneself above the level of sense satisfaction. Thus, the empire relies on confrontation, aggression, and projection of its own motives on the chosen adversary.
>
> The problem is not that China is autocratic, the problem is that the West has moved away from its best cultural traditions, such as the Italian Renaissance, the German classical period, or the ideals of the American Revolution. These values are still there, but not very active.

Toward a Well-Rounded Education

A recent policy released by the Communist Party of China Central Committee and the State Council bans the listing of after-school tutoring agencies on stock exchanges, bans listed companies from financing such agencies, and bans foreign capital from controlling such learning institutions. All tutoring agencies must turn themselves into non-profit institutions or dissolve, and they may only offer *non-core curriculum subjects*, for instance, calligraphy, dance, tai chi, and painting. Overnight, this mass, multi-billion-dollar industry must transform itself—or go up in smoke! The Ministry of Education has pledged to implement full coverage for after-school programs which will provide enrichment and child care in public schools. Last summer, one typical elementary school in Shenyang offered 27 extra-curricular courses, ranging from rock climbing, judo, and soccer to chess. Additionally, recognizing that young students have become overloaded with schoolwork, homework has now been eliminated for children in the 1st and 2nd grades, the scholastic workload has been reduced, and programs in music, art, exercise and free play have been broadened.

The response from parents has been overwhelmingly positive. Significantly, an editorial in the semi-official *Global Times* in July said that this new regulation finally allows elementary and high school education to "be what it should be." It continues: "Other reforms concerning

the education appraisal system also need to be carried out so that the education develops healthily, and students get a good well-rounded education. Regulating tutoring agencies should be the first step toward further reform of the entire education system."

Curbing Mass Insanity and Internet Crime

The mass phenomenon of idol worship of pop music and movie stars has seen the entertainment industry in China manipulating millions of adoring youth into various forms of destructive behavior. Some companies have lured fans into donating or raising large amounts of money to "prove" their love for a particular pop idol. Other companies have encouraged fans to use slurs and false rumors on the internet to attack different "competing" idols. A dairy firm, Mengniu, asked fans to buy milk to earn the right to vote for their idol, and a video went "viral" that showed fans pouring milk down a drain to support their idols in a talent show. In response, beginning in June, the Cyberspace Administration of China has removed over 1,300 chat groups, 4,000 on-line accounts and 814 on-line topics that purportedly misled people to follow stars in an improper manner. Also, 39 mini-programs suspected of illegally raising funds or illegally attracting views have been shut down. When Kris Wu, a Canadian-born, high-profile pop star was detained by police on suspicion of rape, of tricking young women into having sex, there was a public outcry against this criminal activity. The China TV Artists Association released a sharp statement, perhaps of broader philosophical import that they realized: No one has the privilege of doing whatever they want... no matter how much support they get from fans or how many on-line views they can attract.

New Choices in the *Gaokao*

Attacked as a relic of the "old China" during the hideous Cultural Revolution (1966–1976), and seen as an extension of the traditional imperial examination system, the college entrance exam, the *gaokao*, was banned during those eleven years of the Cultural Revolution, before being restored in 1977. It is, in fact, a modern aspect of the age-old meritocracy system. The exam's duration is 2, 3, or 4 days, depending on the region in China where it is given. It is widely acknowledged as the critical determinant for college entrance and for future career success. It is the focus of tremendous anxiety for both parents and students.

But starting in 2017 and continuing through to the present, reforms are making the *gaokao* more adaptable to each student's interests and strengths. Previously, students were restricted to two exam choices, either liberal arts or science. According to *China Daily*, the reform allows students to have up to 12 combinations of subjects. In those regions of the country which have now adopted the reform, they are using a "3+1+2" program: 3 compulsory tests (Chinese, math and a foreign language), 1 quasi-elective test (a choice between physics and history) and 2 elective tests (picked from 4 subjects—politics, geography, chemistry and biology). The old exam used to be criticized for forcing students to make a choice, between either liberal arts or science, at a much too early age, and for requiring a degree of rote learning in preparation for the exam. The new reform allows students to more readily follow their personal interests and pursue the subjects they are passionate about. Students from rural areas and from places that have just been lifted out of extreme poverty will receive favorable treatment when they apply to major universities this year, according to the Ministry of Education.

The Beautiful Mind

In the *Book of Rites*, one of the Five Classics of Confucius, it is written:

> ...When the Great Dao prevailed, the world was a commonwealth; men of talent and virtue were selected, mutual confidence was emphasized, and brotherhood was cultivated.

It is perfectly lawful that, at a time when China is both conquering space and planning to mine Helium3 on the moon, while also having lifted 850 million of its citizens out of extreme poverty, that China would be changing its education system to more creatively invest in its greatest resource, its young people!

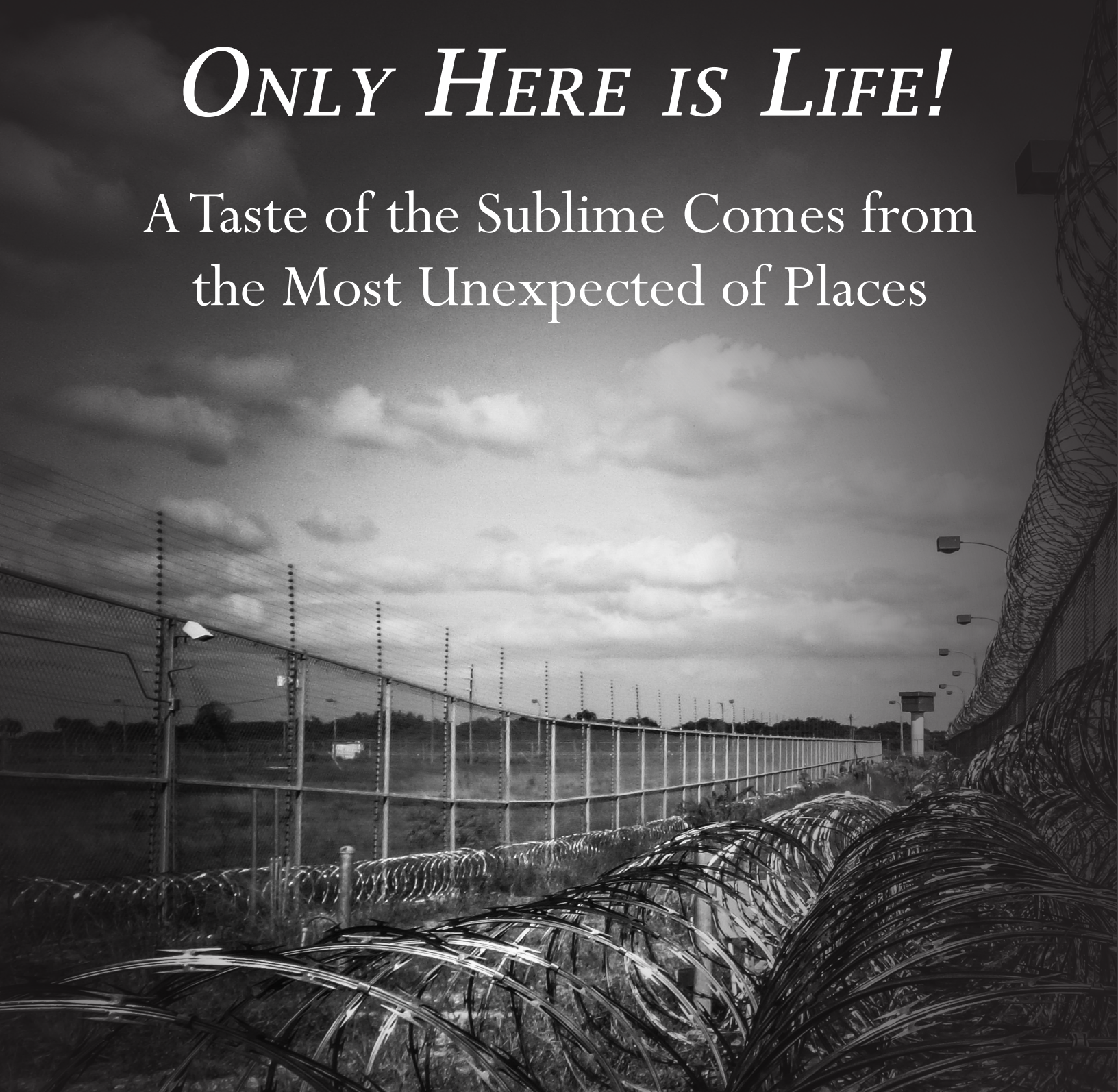
President Xi Jinping has explicitly stated his commitment to cultural reforms now being continually implemented, reforms recognizing that the greatest mission is to create a beautiful society in which each youth is on a path to developing a beautiful mind. The duality between knowledge and morality is transcended. "Talent and virtue" are unified. This approach to aesthetic education has stood the test of time.

The author is the Schiller Institute representative at the United Nations in New York City. He would like to thank Shi Qing (China)) and Yaochuen Fang (US) for invaluable assistance in translations and for continuing advice and analysis.

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Only Here is Life!

A Taste of the Sublime Comes from the Most Unexpected of Places



In 1989, around a dozen leading members of the LaRouche Movement were fraudulently imprisoned as part of the George H. W. Bush Administration's political witch hunt and legal railroad of LaRouche and his movement. Two of those individuals, Michael Billington and Paul Gallagher, decided to use their exceptional circumstances to put one of Lyndon LaRouche's and the Schiller Institute's hypotheses to the test: the inherent goodness of every human being. ***They started a chorus at Virginia's Staunton Correctional Facility where they happened to be incarcerated together, which became a delightful proof of principle.***

The following is an excerpt from Billington's book: Reflections of an American Political Prisoner – The Repression and Promise of the LaRouche Movement:

Image by Jody Davis from Pixabay



Heartbeat Opera's Fidelio *performance, "Prisoners' Chorus" scene, photo by Russ Rowland*

Paul [Gallagher] and I worked together on articles and research. Our most rewarding collaboration, however, was the creation of the extraordinary institution known as the Staunton Classical Chorus in the spring of 1998." With Paul's prodding, and with support from an assistant warden who loved classical music, we were given permission to form a chorus, meeting once every week, with the use of a piano. We signed up about 15 people, some of whom had singing experience, some of whom couldn't sing a lick, but wanted to learn. For the first time in six years, I had the chance to sing again, and to teach *bel canto* to a curious and dedicated group of men.

It was a totally diverse collection—Catholics, Protestants, Jews, Muslims, Mormons, and Seventh Day Adventists. We met in the chow hall, and soon our "no-no-no-no" arpeggio exercises were being echoed and mimicked throughout the compound. We worked hard on teaching the rudiments of producing a beautiful, full, vibrated tone, while learning some Renaissance canons, some spirituals, some Christmas carols, and the chorale from Bach's cantata *Wachet Auf*. One chorus member had been professionally trained, with a beautiful tenor voice, and several others could read music reasonably well. A smaller group of those with more experience began meeting a second time each week out in the rec yard.

It was quite a scene—eight convicts standing between the volleyball court and the basketball court, singing Mozart's *Ave Verum*, and a Schubert setting of a Schiller poem, in Latin and in German, respectively, to the amazement of the prison population. The excitement and enthusiasm grew among the chorus members, as the depth and power of this music grew within them, and as our performance became adequate to convey that power.

After a few months, I introduced the "Prisoners' Chorus" from Beethoven's *Fidelio*—the scene in which Leonore has convinced the jailer to allow the prisoners to come out of their dungeon cells and into the fresh air, and to allow the hope for freedom to well up from the depth of their souls—only to notice the guards' stern gaze, and shrink back in fear, although treasuring that moment of hope. The music for this chorus is so exquisitely beautiful, that the members of the group were literally stunned, and their enthusiasm was transformed into passion.

One inmate, a long-haired, tattooed, "biker"-looking fellow, informed us that he had played classical violin before he got into gangs and drugs! With the help of the same friendly assistant warden, the prison purchased a violin for the use of the inmates. To our surprise, the young violinist was more than competent—he played with a fine touch, a true pitch, and clear phrasing. He became the "orchestra," with Paul on the piano, for the Prisoners' Chorus and several other pieces. We also took on Bach's "Jesu, Joy of Man's Desiring,"

which is essentially a violin solo with chorus accompaniment.

Adding some solo works of Handel, Beethoven, Bach, and Schubert, sung by myself and the other trained singer in the group, we scheduled a concert for December 1998.

Despite bureaucratic obstacles which almost scuttled the whole project, we managed to sing at three different church services around Christmas time, to the delight of the inmates and the total joy of the chorus members. At one point or another, each one of them approached me privately, to explain how much the chorus meant to him. These were emotions which were unfamiliar to many of these men, and even fewer had ever tried to articulate profound concepts from deep within their souls. Each, in his own way, expressed his pure wonder that such beautiful music existed, and that the discovery in themselves of the ability to participate in producing something truly beautiful, transcended their captivity—they had learned that freedom lies in the heart. As much as the music itself, these sentiments, from these men, are a memory to be treasured always.

Interview with Heartbeat Opera's Ethan Heard

In 2018, Heartbeat Opera put on a production of Beethoven's Fidelio*, performed several times in New York City. One thing that caught our attention was their decision to reach out to six correctional facilities in hopes of having actual inmates sing the famous scene where the prisoners are briefly let out in a beautifully moving moment—the so-called "Prisoners Chorus." The results were astounding, not only did over 100 prisoners volunteer to be involved, but the response—both from the audiences and from the prisoners—was breathtaking.*

We had the opportunity to speak with Heartbeat Opera's Director Ethan Heard and ask him about the project and the responses to it. Stewart Battle, of Leonore *Magazine, along with Michael Billington, conducted the interview.*



Ethan Heard, photo by Russ Rowland

Leonore: Hi there. So the Schiller Institute has a very special relationship with Beethoven's *Fidelio*, and is certainly the inspiration for our *Leonore* magazine today, and communicates a universal sense of hope and dignity. So with that said, I know you've done this wonderful production of *Fidelio*, about three years ago, I believe in 2018, and then you did the more recent *Breathing Free* production. So to start off—because what caught our attention was your decision to use real prisoners for the Prisoners' Chorus in your opera. Where did you get the idea to do this, and why did you decide to do it?

Ethan Heard: Yeah, thank you for the question. So my Heartbeat Opera collaborators and I were sitting down in the basement of a Brooklyn apartment in the summer of 2017, and we were looking for an opera to produce that could really respond to our times, our culture, our political moment. And I thought back to Beethoven's *Fidelio*, which is a piece that had been assigned to me in a set design class in drama school. And I had seen all my scenic design colleagues represent in little model boxes—Florestan in his solitary confinement—that scene in particular. And it really stuck with me, the idea of a wrongfully incarcerated man. I thought immediately of the Black Lives Matter movement and of the mass incarceration problem that America has, and we started riffing on this idea, and Heartbeat was founded in 2015/2014, really to essentialize grand opera, and to make it intimate and fresh. We had always cut down these masterpieces and rearranged them for chamber settings. And so in previous pieces, we had cut out the chorus. But for *Fidelio*, it felt super important to honor and perform the "Prisoners Chorus," which is sort of the central moment. And so I just remember asking my collaborators: Could we collaborate with incarcerated people? I asked that question from a place of humility and naïveté, and the music director of the production, Dan Schlosberg, said "you know what? I have a friend from grad school, a conductor who went on to found a prison choir in Minneapolis. Her name is Amanda Webber and she has a TED talk about it. You should watch the TED talk and we could Skype with her."

So the TED talk is amazing. And we Skyped with her

and just asked her very humbly, is this something you and your choir would be interested in? Do you know anyone else who might be? And she really was enthusiastic right from the beginning. She said, "Yes, let me talk to my women about it. I'm not sure what the rules will be in terms of my correctional facility and accessing, coming into the facility to visit. But here, let me connect you with these other conductors." So over the course of weeks and months, we put together a network of folks who wanted to participate, and it grew way beyond what we thought would be possible.



Heartbeat Opera's Fidelio *performance, photo by Russ Rowland*

So we ended up collaborating with six choirs in four states. We were able to visit four of them in person, film rehearsal, and every choir independently recorded their audio. And then we stitched it all together and we performed with the live band in New York on stage, playing a recording of the voices. So there were about one hundred incarcerated singers featured in it, along with 70 volunteer singers who came into the prisons to rehearse. It just blossomed into a really meaningful, life-changing experience for me! I know that it meant a great deal to a lot of the incarcerated folks, too, who participated. We were able to exchange letters with them and actually share the letters in the lobby of our theater, and the audience in New York so appreciated having not only large scale interactions with the projected music video of the singers, but then also these intimate interactions with the letters.

Billington: Let me mention on the side, I think I mentioned some of this to you already, that my associate, Paul Gallagher and I were in the same prison in Virginia, and we started a chorus, a classical chorus which sang Mozart's *Ave Verum Corpus*, and some Brahms and Bach. But the thing that was most moving to the group of about twenty-two people, was when we did the Prisoners Chorus from *Fidelio*. At the time when we finally performed that in the prison, one of the prisoners said, "Would it be OK if we dress up like real prisoners?"

But I want to mention to you, in terms of these letters, is that after this experience of teaching these people who had never heard classical music—one person knew something about music—the others had never heard anything of classical music or for that matter, anything beautiful in their lives. And every one of them afterwards came up to me and tried to express how this had changed their lives. It was something they would never, ever forget because it had reached into their heart and mind. I think this is possibly the most important thing I'd like to hear from you, which is why those letters, I think, would be very, very valuable for people all over the country as well as for prisoners.

Heard: Absolutely. Thank you. You know, visiting the prisons, the music director, Dan and I, had never been to a correctional facility before, and it really was mind-blowing and heart-opening to just hear the song, and feel the song in a completely different way. What often happens in productions of *Fidelio*, is this very kind of cliché "fake" Prisoners' Chorus moment that is very divorced from a real sense of prison or a real sense of incarceration. And so I think, I don't know if we really knew what we were doing, but having this documentary component to our production made incarceration, the experience of that, so much more real for the audience. But then I think, as you're saying, Mike, the folks who were singing and performing it and learning it—one of the stories I love to retell, is that one of the choirs in Ohio, started using the German as a kind of code. In the hallways they would speak the German to each other and it was their sort of "secret language." I love that they transformed something that was initially sort of intimidating and alien to them, into something that was of them and intimately theirs. I'm thrilled to say that *Breathing Free* was something we were able to share with them.

We shared the DVD of *Fidelio* with them, and we also heard back from some singers about how—and this is the miracle of technology—how we can create a national network of folks and participate in a national project that



has international reach, and really give voice to and give a platform to folks who are often so marginalized and so forgotten or so invisible even to society. And I think that meant so much. One singer said, "I was able to tell my mom on the phone that I was participating in this beautiful project and you can't understand how meaningful it is to me to make my mom proud in that way." One of the singers is free now and was able to be featured in our *New Yorker* magazine photo shoot. And so he is a musician now, he's a rapper. He's a writer, and he's able to continue to be part of the movement. I hope this project can be a movement. We're bringing it back this February, performing at the Metropolitan Museum of Art, and then at three other venues on the West Coast.

Leonore: That's really wonderful! I have a couple of things I wanted to ask. Something you said, Mike, reminded me of this. In one of the interviews I saw of Ethan, and I think Dan, maybe one of the other directors, was that they had made T-shirts to go with the performance. But then one of them said: "Can we actually keep on our prison scrubs? Because, we're actually performing for the general public and we represent all prisoners." That was very interesting. Could you say more on that?

Heard: Yeah. Again, that was an amazing choir in Ohio. There was a gentleman who went by the name of Frederick Douglass—that was his nickname because he had this great white hair! They had received a shipment of brand new T-shirts. They're called the "Ubuntu Men's Choir" (which was on the t-shirts). They proudly put on their T-shirts, and we filmed them singing, then we paused. As I was gaining confidence in being a collaborator with them, I felt like, oh, I can give them a little bit of acting coaching, I can direct them a little bit. They were very eager for that! Once I had talked to them about the story a little bit more, that's when this gentleman, Frederick Douglass, said, "I think we should take off these T-shirts and be in our prison blues, in these uniforms," exactly what you said, "so we can represent all incarcerated folks." And that was when Dan and I got goose bumps because: "Oh my gosh! Yes, please, they get it!" Especially because it was a kind of "buy in" with an understanding that we're not wanting to exploit them, but it's a choice—an artistic choice—that they're collaborating with. And that was a really beautiful moment.

Leonore: Yeah. That's great. It's really wonderful. How were the responses you got from others, not necessarily participants, but from others? I was imagining that some people might say, oh, that's just such a cool idea, or, that's unique, and classify it as just a nice idea, rather than—I think what I'm hearing from you—which is, this is more of an actual movement, which could actually have a lasting impact, because it's a truthful idea!

So I just want to read the opening of the Prisoners' Chorus for our readers who might not know it. This is when Leonore (the character) is looking for her husband, Florestan, whom she knows is locked up somewhere, and convinces one of the prison guards to open up the doors, and the prisoners then come out. And then their song begins: "Oh, what joy! In the open air freely to breathe again! Up here alone is life! The dungeon is a grave."

Then one prisoner sings" "We shall, with all our faith, trust in the help of God. Hope whispers softly in my ears. We shall be free! We shall find peace." I want to ask for your thoughts on this, because Beethoven is obviously doing something special, and what you did is very special, because it's a very different concept of dealing with injustice. What we picked up on in your *Breathing Free* event, is that, when faced with an injustice, this idea of hope, a specific idea about finding hope through beauty, or through something which is better, is a much different concept.



Heard: Yeah, I mean, that's a profound question. I guess one way of answering it, what I'm thinking about, is community. I think we didn't realize necessarily when we started emailing prison choir conductors, that we were in effect, creating community and building trusting relationships with choirs, wardens, volunteers. I think that in a way, that love is what Leonore represents. It is that radical act of loving in the face of corruption, injustice, and a kind of overwhelming challenge. So I do think opera, music-making, can be a force for that in the world, and can be a force for harmony. Literally, that we harmonize together, and we heal together, by making music and telling stories. I think it was really cool that folks who are behind bars currently, that their spirits could be felt in the theater and their voices could be heard. And that our Prisoners' Chorus video is on YouTube, and thousands of people can engage with it. So, yeah, I guess that's some thoughts.

Billington: This question of inspiring hope through beauty really does come through in this, and I wanted to say that I was most impacted and impressed, and very much delighted, when in your *Breathing Free*, you address the whole Black Lives Matter issue at the end by showing the wall with various people, including Eric Garner, who was murdered in New York.

It was the murder of Eric Garner, which inspired us to start the community chorus that we now have in New York. It began with a sing-along of Handel's *Messiah*, to try to bring beauty, to heal the pain. And what I saw in your final scene was that you used "There is a Balm in Gilead" to go with that wall. It was the opposite of the rage that you usually associate with Antifa, Black Lives Matter, burn down the cities and so forth. You saw hope, because there's no more beautiful spiritual than "There is a Balm in Gilead," and more hopeful. And I think you captured in that, what we, in the Schiller Institute have brought out. For many years we have collaborated with the Black, professional Metropolitan Opera-linked people from the community, who always recognize that the Spirituals, not gospel music, but the Spirituals, are classic in nature because they are based on ideas, on elevated emotions, rather than "feelings" or lower emotions. And I think you captured that in the last scene. And I'm wondering if you could comment on that.

Heard: I want to give a shout out to our soprano, Kelly Griffin, who also played Leonore in our version of *Fidelio*. She recommended that we consider incorporating Spirituals into *Breathing Free*. We knew we wanted to feature excerpts from *Fidelio*, and then works by black composers and lyricists. We were looking right away at Harry T. Burleigh, Florence Price, Langston Hughes, Anthony Davis. But Kelly recommended Spirituals, and it really made sense to us. When we came across Balm in Gilead, we were brainstorming, and we thought this could be a really beautiful prologue and epilogue. I think *Breathing Free* does explore all kinds of emotions and thoughts related to freedom and justice, Black Lives Matter, in America today. There are certainly rageful moments in the film, and rage to me is very justified and useful, actually. But yes, I think we wanted to end the film, not with a bow, we definitely didn't want to tie a bow on things, but with a softer feeling of hope and beauty, as you said.

Leonore: Great, very well put. Just to go back a second, you were talking about a growing network of choirs, or what you describe as potentially a movement. Can you say more about how people responded, and what you're a

part of, or what has happened?

Heard: I mean, it was amazing! Dan and I developed a seven-day itinerary to visit four choirs. In March of 2018, we showed up in Iowa, and the prison choir conductor, Mary Cohen, said, "We've contacted the local press and they will be coming." The warden there was especially open-hearted and generous, and he allowed camera crews and several news outlets to come in. The project was picked up by the Associated Press, and then it went on to CNN, BBC, and the *New York Times* did a feature on the project. So it did develop this kind of "movement" momentum, and I feel like that continues. We're excited to get that going again this season. We were planning on revisiting the choirs in March of 2020, and we literally had to cancel the trip a week before. The prisons, of course, have been very locked down, and I'm not sure actually what the status of the choir rehearsals are. I want to check in with these conductors, because I'm interested in growing the collaboration. We had been talking with some New Jersey and New York choirs, potentially to fold into the project. Actually, if you have any contacts, Stewart and Mike, I'm always looking for ways to nourish the collaboration!

Billington: I could always get the DOJ to put me back in prison and then I might!

Heard: No, no, let's not do that!

Billington: What music were you considering, or are you considering?

Heard: Oh, that's a good question, I actually intend to fold new choirs into *Fidelio*. They could also record parts of the Prisoners' Chorus, and could be part of this community. *Fidelio* is my focus at the moment, but I'm open.

Billington: Your soloists were wonderful. Are they people associated with the Metropolitan Opera?

Heard: I don't think any of our soloists have Metropolitan credits yet. Maybe they are on their way there.

Leonore: I have another question. The US has the largest per capita prison population of any country in the world. There's a nasty cycle of incarceration, and then release, and then often times re-incarceration, which is a real tragedy. I think it has become clear that there's no real interest to improve that, to do something for these people. I get the sense from you, that you feel this quite viscerally, especially with your visits and your work with these people. Could you say more about it? It seems kind of obvious, but I think your work indicates that there is hope for improvement: that there is actually something we could do to transform this process. Not simply: "We're going to release you and everything's great," nor that "We're going to punish you because you're just a bad person," but that there is a certain love for helping people to improve, and giving them an idea of what it means to be a citizen.

Heard: Absolutely. I guess there are many ways to answer that. One way that I would answer it is: arts in prison. I was witness to the power of a weekly choir rehearsal, to create a safe space for those dozen or several dozen incarcerated people, to come together, to harmonize together, to have community, to feel a sense of purpose, to learn, to grow, to be in a place of mutual respect and dignity. I think that is something that Beethoven's music manifests, too, is human dignity. I think if there could be more arts in prisons, if more incarcerated people could participate in artistic activities while incarcerated, there would be such benefits, in terms of folks growing, healing, learning, empathizing. It's one piece of the puzzle. I was interacting with folks—I think for someone to commit to coming to choir rehearsal every week—that takes a certain type of person and a certain kind of commitment, and I think I was seeing people with bright futures, hopefully.

Leonore: It struck me, what you said a few minutes ago, that it's a total, profound irony: here you have these imprisoned people whose spirits are being set free, in a certain sense, to communicate a beautiful idea to non-incarcerated people. And it paints a picture—that there's something more to a person than just their mistakes, or who they are at the moment. And that if you unleash that kind of optimism of the individual, and then also of the greater society, then we don't look at someone as some bad, troubled person, but we look at somebody, and we still have love for them.

Heard: Absolutely. Yeah.

Billington: And you're certainly right, that this is something that Beethoven represents, probably more than any other artist, of any sort. It's just the highest possible level of reaching out to the best in everybody, to the creative potential, to uplift their quality of thinking through these incredible pieces of music and the beauty inherent therein. I think I told you in my message, that I think of your *Breathing Free* performance, is in keeping with what



Louis Farrakhan did by releasing the recording of his performance of the Beethoven Violin Concerto. I think he did this almost 20 years ago, but it was released recently. Did you get a chance to watch that yourself?

Heard: I haven't watched it, no.

Billington: I encourage it. He is an incredible performer. He once before had done the Mendelssohn Violin Concerto, which is incredibly difficult. And while I was in prison, I got in touch with the people from the Nation of Islam, and the warden, and arranged for that video to be brought into the prison. And they had a meeting of the Nation (of Islam) and others who were not in the Nation, but mostly the black community in the prison, who listened to this Mendelssohn violin concerto in absolute rapt attention. You could hear a pin drop the entire time. At the end of the Beethoven performance, Farrakhan introduced two young black musicians who had joined the orchestra behind him. And he said, the more that we have these people up on stage, the more the black community will begin to identify with the classical culture and not just popular culture. Whether intentional or not, I believe this is something that you are doing as well, throughout all of your work, by bringing great music to a population which by and large, doesn't have access to that kind of music or that kind of beauty.

Heard: For sure! A huge part of the mission of *Breathing Free*[1] was to uplift black artists and say, look, this beautiful music, this culture can belong to you, too, and you can be a part of this. And we wanted to say to young black and brown and people of color, that opera's doors should be open to you. We want you to enjoy this as well.[2]

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1 While *Breathing Free* is not available digitally, you can find out about upcoming showings of the visual album at: heartbeatopera.org/breathing-free

2 Heartbeat's Prisoners' Chorus can be seen here:

And Billington and Gallagher's 1998 concert audio heard here:

Letters from the Prisoners

The directors of Heartbeat Opera received many letters from the incarcerated prisoners who participated in the production, some of which Leonore *has received permission to publish excerpts of here. We believe the words from the prisoners speak for themselves, and show the real-life power this music and idea holds.*

Letter from Anonymous:

Fidelio, to me, is a story of a man buried in the prison system. The only one worried about him is his wife. As someone who has been buried and forgotten in this system it offers light to one of the positive programs in the penal system, and brings us to consciousness for

people who might never think of us otherwise...

I would like people to know that just because we are locked up for our mistakes, we are still human beings. Sometimes people feel that we are all animals that don't deserve a second chance. Truth be told, most of us are victims of our circumstances who when faced with adversities chose the wrong direction with our actions. This choir makes us feel that "normal" feeling for a short time every week. We are accepted as humans not looked at as numbers.

Letter from a prisoner at Dayton Correction Institution, Ohio:

...I would like for you to know about me, that I am really inspired by this piece and that I speak the same language as this story, I am made out of love, and freedom inside and out is everything. And to know about the choir, our choir, we are a bunch of beautiful women ready to take on anything. We are powerful women and we are TTG! Trained To Go! HA.

Letter from a prisoner at London Correctional Institution, Ohio:

The fact that Beethoven only wrote one opera and it had something to do with prison really surprised me. I've never studied Beethoven's work, however I do enjoy some of Mozart's work from *Don Giovanni*. I often listen to classical music when I ride the exercise bike and imagine myself cycling in different places around the world. Overture K. 527 really spoke to me. I never knew why, but I guess you don't necessarily need a reason to enjoy music huh? When I read the *Fidelio* card and discovered what the current production... is about I was not surprised. The music itself embodies intrigue and passion. It seems to speak directly to being torn in some way. But the issue of whether I am helping or hurting those we engage rings so true in men in situations such as mine because loving me could quite possibly hurt more than anything a person has ever experienced. So do I deny myself life's greatest offering? Or accept the fact that I'm hurting someone by believing that I'm worth it?

Singing this music in context really hits home. I'm 39 and have been incarcerated since I was 18. Having to be quiet when you want to express yourself for fear of repercussions is a feeling that may be universally recognized but not understood. Imagine what being free in your heart and mind yet unfree in your body feels like. Restricted in the expression of your joy, your pain, your apathy, or your rage... Almost scared of the sunshine. Relegated to a hush for a moment of joy.

Fidelio seems to be a great love story. Can you imagine...? Is love like that? Willing to go undercover as a man to find the truth and free her love; a truly amazing concept in today's world. A love that faces fear with courage and is willing to defy all the odds simply because the heart will not allow anything else. I guess it had to take place on stage.

I would like to thank EVERYONE who is a part of this production for allowing us to be a part of this masterpiece and wish you all well. May you find the place in your heart where your character lives and sing, play, dance, and project from there; whatever your part is. All of the technicians, stage crew, editors, arrangers or anyone else who has anything to with this. This means the world to me. I would love to join you on stage one day.

Letter a prisoner at Marion Correctional Institution, Ohio:

I am forever indebted to Heartbeat Opera for tackling social political issues of the day... and for utilizing WE—the manacled, the fettered—to utter the single most moving, most harrowing moment in all opera, "O Welche Lust!" I truly believe 'Ludwig V.' would be proud of Heartbeat Opera... As proud as parents who see their children following their moral footsteps. With Dr. Roma and The Kuji Men's Chorus in Ohio, and with Heartbeat Opera, surely, "Nur hier, nur hier ist Leben!" ["Only here, only here is Life!"] I can't wait until y'all come back. Peace.

Letter from a prisoner at Lansing Correctional Facility, Kansas:

This project has affected me more and more as time has passed. From the process of learning the music week to week and growing in confidence, misplaced or not, to recording the song live in our chapel, gradually the gravity of what I was doing settled in. Having been in prison for over 20 years, I have not had a place in the free world, and this has been an opportunity for me to share something truly positive with my friends and family. Thank you for allowing them to see me in another light. I have been part of East Hill Singers for almost 5 years now, and while not that great of a singer, I have been fortunate to bond with a great group of people, and I almost feel free.

Jamarria Hall: The Right to Literacy is for Everyone

By Kynan Thistlethwaite

On August 5th, 2021, two organizers from the Schiller Institute, Jose Vega and Anastasia Battle, interviewed Jamarria Hall, a 22-year-old Detroit public school graduate and former plaintiff in a lawsuit against the state of Michigan. The lawsuit was an attempt to fight the lack of literacy and proper education in Detroit's public schools. The lawsuit resulted in a landmark decision in which a federal appeals court ruled that all students in the United States had a constitutional right to literacy. The 6th Circuit Court of Appeals stated that: "The ability to read and write is 'essential' for a citizen to participate in American democracy."

In 2016, a list was published with the 50 schools which were the lowest-performing in the nation. Those 50 included all of Detroit's public schools, with the exception of the sole 3 specialized schools in the entire city. Explaining why this is the case, Hall said that while you may have some schools in Detroit which are well-maintained and proficient, schools have been shutting down rapidly throughout the years. "We used to have 50+ high schools, now we only have 15-17. So, since that's such a small number and is now spreading out the schools, students have to travel, myself included, about an hour and a half just to get to my high school." If that was not enough, imagine having to go to a school where teachers fail to show up to class for days, where the only books you have are a few outdated textbooks from the 1990s. On top of that, throughout the hallways there are dead rodents, there isn't air conditioning in the classrooms, and there's water leaking from the ceilings." Hall said that his experience was more like being in a prison, more than being in school. "There should be no student that should have to endure that, especially when students are obligated to go to school. They should at least have a mandate of education be given to them."



Jamarria Hall

Eventually, the discussion became centered not just around having a safe environment for students to go to school in, but about the change that needs to occur within the culture today. In response to Hall, Battle said that, "One of the big things is that we've got to give the youth a mission in the country. I've been going into Detroit talking with a number of people, you know, pastors, teachers, and what-not, and one thing that the Schiller Institute is doing is that we want to have a global healthcare system. What we're trying to do is to really create a movement of youth that are going to demand these kinds of things. It's not just a right, but if you actually want to have a functioning society you have to have youth that are educated. Imagine if we took a bunch of young people and we said,



Dilapidated houses in Detroit, a typical site in most neighborhoods

'Hey, we're going to build a bunch of hospitals in this country. We're going to solve the pandemic. We're going to view it as a war on poverty.'"

Vega then followed that up with a discussion of his idea of a "Space CCC" program, in which students and youth across the entire country would be employed to build schools, hospitals, and other key infrastructure in crucial need of redevelopment. "People from the ages of 18-28, regardless of whether they finished school or have a college diploma, would be recruited and trained to go back into their neighborhood, whether it be the Bronx, Oakland, or Detroit, they're going to go in there and they're going to fix the housing, they're going to build new housing, they're going to build hospitals where millions of babies are going to be born, long after they're dead, and schools where those millions of babies are going to be educated in, long after they're dead. Now, you have someone's identity that is no longer wrapped up in their own lives, but in the lives of people who they will never meet for hundreds of years after they're gone, and I think that's the kind of identity that every young person should have: That my life should be dedicated to the 500,000 people who are going to be born in the next 10 years, and for the 5 billion people who are going to born in the next 200 years." Hall responded very positively to the proposal, and said that he would work with us and reach out to groups who he knows as well. Hall also pointed out the problem of clean water in places like Flint, Michigan, and the fact that the city is flooding due to poor infrastructure and water management.



Abandoned Packard Plant

In 1950, the population of Detroit was 1.8 million people. It's merely 660,000 people now. Throughout those years, Detroit, which was once one of the most productive cities in the entire nation, has now become a city of dilapidation, poverty, and crime. Many of the city's industrial centers, schools, and businesses have been shut down. People like Jamarria Hall, and others, have asserted that it is their country's obligation to treat them as human beings, and to give them proper education, literacy, and well-maintained schools in which they will be safe and healthy in. There should be a commitment made amongst every young person today that their future is destined amongst the stars, and that the present should be shaped by a future of optimism and the commitment to rapidly advance mankind.

A Wake-Up Call:

The Danger for Mankind Is Not the Climate, But Toleration of a Devious Policy That Uses Climate To Destroy Us!

The following statement was jointly issued by Helga Zepp-LaRouche, founder of the Schiller Institute, and Guus Berkhout, emeritus professor of geophysics; initiator and co-founder of CLINTEL (Climate Intelligence).

We have bitter debates about just about everything: green energy, pandemic measures, political ideologies, tax policies, the refugee crisis, rising rents, erosion of fundamental rights, pension plans, government bureaucracies, the generation gap, women's rights, etc. But what we fail to see is the big picture: namely, that we in the West are ruled by an increasingly powerful political establishment that is in the process of destroying everything we have built since World War II!

All the symptoms of a collapsing system are right before our eyes, if we care to see them: an economic system in which the balance between cost and benefit is totally out of balance, an accelerating hyperinflation that devours our earnings, a good healthcare system that only the rich can afford, an education system that teaches neither excellence nor moral values, an out-of-control woke culture that turns people against each other, a disastrous geopolitical confrontation policy against alleged rivals—and the list could go on and on!

All these manifestations of crisis have a common cause: We in the West are living under the dictatorship of a financial oligarchy, for which the common good is nonexistent, and whose sole interest is to maximize its own privileges. An oligarchy that needs "endless wars" to generate income for its military-industrial complex, and promotes the production and distribution of mind-destroying drugs, both illegal and legalized, the latter because the financial system would have collapsed long ago without the input of laundered drug money. And given that this system is now hopelessly bankrupt, the entire economic and financial system is now supposed to be converted to so-called green technologies in a final great coup—the Great Reset. Under the pretext of climate protection, the motto for this conversion is "Shifting the Trillions." And it's happening now!

The policies of the Green Deal (EU) and the Green New Deal (USA) mean that banks restrict their loans to investments in green technologies, and have long since subjected companies to an increasingly strangulating system of requirements such as taxonomy, the Supply Chain law, etc. At the same time, there is a method to the high energy prices: pushing prices above the pain threshold in monetary terms is supposed to manipulate the population into learning how to get along without meat consumption, heating, decent housing, travel, etc. This goes hand in hand with an image of man that sees every human being as a parasite polluting nature. While we know that CO_2 is essential to all life on Earth, the green policy trumpets: "The less CO_2 footprints left behind, the better."

The truth is, this is old wine in new bottles. It is exactly the same austerity policy of Hjalmar Schacht, Germany's Reichsbank president and economics minister just before World War II. This is cannibalization of the labor force. Whoever thinks this comparison is exaggerated, should watch the film Hunger Ward about Yemen, featuring the World Food Program's David Beasley, or consider the death rate of children in Haiti.

What does Klaus Schwab say about this in his book *Stakeholder Capitalism*? He complains that African countries like Ethiopia successfully fought extreme poverty (p.154):

> "It reveals the central conundrum of the combat against climate change. The same force that helps people escape from poverty and lead a decent life is the one that is destroying the livability of our planet for future generations. The emissions that lead to climate change are not just the result of a selfish generation of industrialists or Western baby boomers. They are the consequence of the human desire to create a

better future for himself."

Here it is in black and white. According to this logic, increasing the death rate by increasing poverty is the best thing that can happen to the climate! Life does not matter to the elites of Schwab.

If we want to escape the looming catastrophe, we must rebuild society completely on very different principles. This is our positive message, being a message of a hopeful future with prosperity for all:

1. Human life is inviolable. Man is the only species endowed with creative reason, which distinguishes him from all other living beings. This creative capability enables him to continually discover new principles of the physical universe, which is called scientific progress. The fact that the human mind, through an immaterial idea, is able to discover these principles, which then have an effect in the material universe in the form of technological progress, proves that there is a correspondence between the lawfulness of the human mind and the laws of the physical universe.

2. Just as the spatial expanse and anti-entropic evolution of the universe are infinite, so is the intellectual and moral perfectibility of the human mind. Therefore, every additional human being is a new source for further development of the universe and for the solution of problems on Earth, such as overcoming poverty, disease, underdevelopment, and violence. Taking care of each other is key in this ongoing development. It is the combination of creativity and empathy that transcends mere day-to-day exigencies.

3. Scientific and technological progress has a positive effect in that, when applied to the production process, it increases the productivity of the labor force and of industrial and agricultural capacities, which in turn leads to rising living standards and a longer life expectancy for more and more people. A prosperous physical economy is the precondition for the positive development of the common good, providing not only the elites, but all people with quality food, clean water, affordable and modern health care, quality education, modern communications and, above all, cheap and sufficient energy with high energy flux densities. Inherently safe third-generation nuclear energy and the future use of thermonuclear fusion are indispensable for securing mankind's energy supply for an unlimited time. Unreliable energy systems and increasing energy prices are the mother of inflation. Poverty starts with energy poverty.

4. The purpose of the economy has nothing to do with profit, but with the happiness of people, in the sense meant by Gottfried Wilhelm Leibniz, i.e., that people are able to develop all the inherent potentials they have into a harmonious whole, and thus contribute to the best possible further development of mankind. Or as the wise Solon of Athens said: The purpose of mankind is progress. It is the duty of good government, through its policies, to provide for the happiness of its citizens in this sense, beginning with universal education for all, the goal of which must be to foster beautiful character through education and the development of an ever-increasing number of geniuses. This perspective is in accordance with Vladimir Vernadsky's conviction that the physical universe must inherently evolve in such a way that the share of the noösphere increasingly grows in relation to the biosphere. To be more specific, growth should be two-fold, creativity for the material necessities and empathy for the immaterial needs. Taking care of each other and our natural environment is presented in our slogan: "Prosperity for all," in which all refers not only to us in the here and now, but also to future generations.

5. Man's true destiny is not to remain an earthling. His identity, as the only known species endowed with creative reason, is to explore space, as we did with planet Earth. What space pioneer Krafft Ehricke called the "extraterrestrial imperative," or in a certain sense, the new educational effect of space travel on man, requires mankind to truly "grow up," that is, to cast off his irrational impulses, and make creativity his identity, which has so far only been the case for outstanding scientists and artists of classical culture. In this phase of evolution, of love for humanity and love for creation, generated by recognition of the magnificence of the physical universe, it will have become natural that mankind takes care of all aspects of humanity, the planet, nature, and the universe at large with great care, because the fabricated contradiction between man and nature will have been overcome (new stewardship). Man does not exist in opposition to nature; he is the most advanced part of it. This is what Schiller called freedom in necessity, and is the concept that Beethoven placed above his Grosse Fugue: "Just as rigorous as it is free."

This lofty idea of man and everything he has built, is what is threatened by the Hjalmar Schachts, Klaus Schwabs, the power-hungry political leaders, and the profit-hungry business leaders of the world. This is a wake-up call, addressed to all people, to resist the danger of a new evil. Let us prevent a return to the past, when an evil elite impoverished mankind and told us to be happy with such conditions.

Farrakhan's Agapic Birthday Gift: Beethoven's Violin Concerto

By Cloret Ferguson

If one should desire to know whether a kingdom is well governed, if its morals are good or bad, the quality of its music will furnish the answer.

– Confucius

Can something similar to this Confucian concept be stated regarding one's judgment of character, about the constitution of an individual person? If asked to give your impression of Louis Farrakhan, Minister of the Nation of Islam, what would be your response, what comes to mind? How many of our readers associate Farrakhan with the violin? With Ludwig van Beethoven?



Minister Louis Farrakhan's recorded concert of Beethoven's Violin Concerto, premiered on his 80th birthday, May 11, 2021

In the Americas, in Africa, in Asia, and even in Europe, thousands of online viewers simultaneously experienced an all too rare moment of universal truth: The Nation of Islam's Honorable Minister Louis Farrakhan performing Beethoven's Violin Concerto in D Major, Op. 61, a performance recorded on February 13, 2002, but only released in a livestream video on his 88th birthday, May 11, 2021. This was also timed to celebrate the 250th birthday of Beethoven. Over 8,800 people watched the concert live, and as of this writing over 50,000 people have viewed the concert on YouTube.[1]

Helga Zepp-LaRouche, the founder of the Schiller Institute, had urged that the 2020 celebrations of Beethoven's 250th birthday be extended, while the world struggled to protect itself from COVID-19, and while supporters of the Institute worked towards bringing about modern healthcare systems and basic economic infrastructure in all nations of the planet. In the same spirit, Minister Farrakhan issued an announcement on Twitter on May 11 stating: "For my 88th birthday, I am celebrating the 250th birth anniversary of Ludwig van Beethoven with the world premiere of my performance of the Beethoven Violin Concerto. I am inviting everyone to watch tonight at 7pm CDT."

Farrakhan the Violinist… in His Youth

At a tender age of 5 years and 11 months, as Minister Farrakhan explained during the concert, his Mother emphatically insisted that he master the violin. (He called on all mothers to instill in their children a disciplined passion for something similar.) A turning point in his musical studies came at the age of nine, when he attended a live Boston Symphony Orchestra performance, where violinist Jascha Heifetz performed Beethoven's Vi-

1 The video can be viewed here:



Farrakhan at 19, with Horace Heidt on his show "The American Way." Farrakhan had won first prize and was offered to go backstage with Heidt, as shown here.

olin Concerto in D Major. Heifetz's playing profoundly moved him, and he became enamored with the artistry of Heifetz, whom he now considers to be the greatest violinist of his time, and captivated by the Beethoven piece. Even to this day, he proudly displays, and highly cherishes, an autographed program of this Heifetz Concert obtained back stage after the concert from the master himself. With this memory, so ardently alive within him, he embraced his violin study, practicing six to eight hours per day as a regular daily routine.

…And as an Adult

Minister Farrakhan attributes his return to the violin as an adult, to Sylvia Olden Lee, master musician, pianist, and music coach to Metropolitan Opera singers, who was a dear friend of Lyndon and Helga Zepp-LaRouche. Minister Farrakhan attended the Centennial Celebration of Sylvia Olden Lee's birth held in Carnegie Hall in New York City on June 29, 2017. The Minister reflected on his debt to Ms. Lee after his performance of the Beethoven Concerto:

> Sylvia Olden Lee was the greatest influence in my return to the study of the violin after forty-two years of no formal training. As a youngster, I hoped to become a great violinist, but my life took another course, and I gave up the violin for my Ministry.
>
> I met Sylvia Olden Lee in the late 1980's and invited her and Elvira Green [a soprano in the Metropolitan Opera company who was coached by Sylvia Olden Lee] to have dinner with me. Later that evening, I got my violin and began to play part of the Mendelssohn Violin Concerto, and Ms. Lee went to the piano to accompany me!
>
> She later arranged an invitation from the National Association of Negro Musicians, of which she was a member, for me to play my violin with her accompanying me at their National Convention.
>
> Ms. Lee encouraged me to "seriously" play my violin again, so I hired a teacher and renewed my musical journey.... My love, respect, and deep appreciation for her is limitless. In the twilight years of my life, I will carry her in my heart to my last breath.

In 1991, violinist Elaine Skorodin Forman, a student of Heifetz, became his teacher, preparing and coaching the Minister's professional technique and mastery of the extremely difficult Mendelssohn Violin Concerto, which he performed in concert on April 17, 1993, at the age of 60. However, even Forman, his professional teacher, doubted that this pupil of hers could master the Beethoven Violin Concerto. From the perspective of a professional violinist, she was quoted telling him, "You know Minister, even I cannot be ready in ten years" much less in six months' time, to work and perform this piece by Beethoven. Such a daunting undertaking, to prepare musically, mentally and physically, even for professionals, is one huge challenge.

So how was it that self-taught violinist Farrakhan came to publicly perform "the impossible," in his 2002 premier concert of Beethoven's Violin Concerto in D Major? In an introduction to the release of the concert this month, Ayke Agus, an acclaimed professional violinist, who subsequently became the Minister's teacher, said that her first response was "That's impossible!" That an amateur should not attempt such a challenge, let alone doing so in five months' time. But Ms. Agus, who had served as the personal accompanist and protégé of Jascha Heifetz until his passing in 1987, went on to provide a vivid account of the process, revealing a great deal about the character of both Ms. Agus, the teacher, and Farrakhan as a student.

Their association began after Farrakhan read Ms. Agus' book on the life of Jascha Heifetz, and he contacted her by way of written correspondence. Agus then invited the Minister to attend a Master Class she was giving in Chicago, which was followed by an informal, private hearing of Farrakhan playing the Beethoven piece live for her and her husband. This led to her five- to-six-month

period of coaching sessions, and Farrakhan's strenuous practice routine, resulting finally in the concert performance.

Ms. Agus recalled her first impression of the Minister's Beethoven:

> I was blown away by the fact that he learned it by himself. There were a few little mistakes, here and there. But his sound, the type of sound quality, tone quality of his playing was so passionate. And so truthful—you know, it was like the truth. People say the kind of sound you make out of an instrument, string instrument, is the mirror of your soul. So you can't hide..., I just heard the truth. I heard love and the truth.... I didn't even know what the Minister was about [otherwise], [but what] I just heard [from] the Minister was the truth....



Farrakhan's teacher, Ayke Agus

On that occasion, she said, Farrakhan showed her his treasured autographed copy of the concert program from Heifetz's performance of the Beethoven Violin Concerto with the Boston Symphony Orchestra, conducted by Serge Koussevitzky.

Following this initial hearing, the Minister asked her if she would teach him the Beethoven Concerto. "I told him immediately, 'Yes, I will help you'."

Classical Education and Racism

In Farrakhan's post-performance comments in 2002, which are included in the video, he introduced two young black violinists who were part of the orchestra. The first was a 19-year-old woman, who had sent the Minister a video of herself playing the Sibelius Violin Concerto, which Farrakhan said had left him in tears; and then a young man, who had sent him a video of himself playing the Tchaikovsky Violin Concerto, again causing a torrent of tears. Of these two talented Black youth, Farrakhan said they were "all that I had hoped to be, and then some."

He told the audience that it were necessary to bring such classically trained Black musicians to the front of American stages in order to reach out to the Black community to become more engaged in classical culture—the exact opposite of the "cancel culture" idiocy which wants to eliminate "dead white males" from education.

Minister Farrakhan thus is addressing racism as the crime it actually is, while suggesting the means necessary to defeat the intended effect of that crime, by seizing, through the discipline and gift of classical culture, a truly human identity, despite racism's evil intention. In this way, when this path is taken, civilization may not be deprived of the moral potential, expressed by the development of great talent into genius, which would uplift and transform that entire society.

Pathway to a New Paradigm through the Coincidence of Opposites

Whether or not it was intentional, the world premier release of Minister Farrakhan's Beethoven Concert as a continuation of the Beethoven Year celebration, now, at this dangerous strategic moment in history, lovingly directs all the world to accept the appeal to seek a New Paradigm issued by Mrs. Helga Zepp-LaRouche. In response to viewing the Farrakhan concert, Zepp-LaRouche said that the Minister's intervention was "the most important cultural contribution from the United States this year."

Over the past year, Zepp-LaRouche has urged world leaders and society in general to collaborate in an endeavor which would snatch humanity back from the precipice of total annihilation in outright general thermonuclear war started by Western military forces, whose NATO-led actions persist in crossing red lines and violating the sovereign rights of the nuclear-armed nations of Russia and China.

Mrs. Zepp-LaRouche, as her famous husband Lyndon invariably did, chooses the moral high road toward crafting an all-encompassing solution that addresses the growing global famine, disease, nuclear-war brinkmanship, and moral indifference that pervades the Western nations. She is actively spearheading the Institute's "Coincidence of Opposites," an anti-Malthusian resistance movement. This international organizing tendency paves an entirely new direction toward cultural, social, political, and economic cooperation on a world scale. It is predicated upon the ideas of Nicholas of Cusa, in which individuals are tasked with examining and overturning what they believe, or thought was true, in exchange for arriving at the discovery of a higher subsuming notion which unifies the many different notions, in one Humanity.

Key to this process of self-development is the study, performance and composing of classical art forms.

What is the Classical Principle?

Lyndon LaRouche, ever quick to demystify this fundamental premise of true art, said in his "How to Reconstruct a Bankrupt World":

> Man is capable of discovering, and mastering, universal physical principles, by which man increases his power in, and over the universe. By great art, and by great science, we imbue in children and students, an understanding of this ability to discover universal physical principles. People so educated, in classical culture, in classical science, look into the face of another person, and love that person, this quality of creativity, which distinguishes man from the beast.
>
> And there, we understand our immortality. When we generate, and transmit, discoveries of principle, to our children, to those who come later, we live forever in the history of mankind. Our mortal existence is no longer a matter of a beginning and an end: Our mortal existence is a place in eternity, from which we radiate the experience of generations before us and radiate our existence into the future. We become the immortal children of the Creator of the universe.[2]

Nothing is impossible—when the human spirit is capable of rising to meet the challenge!

Diane Sare and Mike Billington contributed to this article.

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2 Lyndon LaRouche "How to Reconstruct a Bankrupt World" *Executive Intelligence Review*, Vol. 29, No. 50, December 20, 2002

Farrakhan's Beethoven Moment

By Dennis Speed

The most noteworthy event to occur in the classical music world in the United States this year may well have been a virtual concert broadcast on May 11, 2021. That event's audience was unique; the vast majority of the thousands that viewed it in real time, and later, had never attended a classical concert before. The occasion was the re-issue of a 2002 performance of the Beethoven Violin Concerto, op. 61, by the Hon. Minister Louis Farrakhan, leader of the American Nation of Islam, on the occasion of his 88th birthday.

Schiller Institute founder Helga Zepp-LaRouche pointed to the strategic significance of what might be termed "a cultural and musical offering by the controversial Minister Farrakhan." One observer, a choral conductor, said the next day:

> While several things are on my mind about the event last night, one thing in particular really stands out to me about Farrakhan's ability to tackle such a task, which is his ability to stand in front of an audience, even knowing better than anyone what little flaws may still exist, and stay 'on message' on representing Beethoven... His own description of having no problem mastering Nation of Islam material when he was joining—because he was trained, on the violin, to concentrate for six hours at a time—speaks to what gives him the capacity to do what he does. And I believe he recommended to mothers that they give their children such tasks, even if playing the violin was not going to be (their) own eventual vocation."

About the performance itself, another musician observed:

> The first movement underwent some surprising tempo changes, and the Minister had minor intonation problems (perhaps that is my oversensitive tuner's ear. Rage over a lost cent.?) (But that) changed with the cadenza. Minister Farrakhan came out of the difficult cadenza with a new level of beauty. The clapping by the audience after the first movement is decried by some purists. I am delighted with it. It indicates a new audience for this great music, which cannot contain their enthusiasm, and have not heard it a million times.
>
> The second movement sang beautifully. I heard no intonational problems. It was a gem, and pro-



Sylvia Olden Lee (1917–2004)

> duced the moving quality that Ms. Agus (Farrakhan's violin coach) referred to as the quality of truthfulness that mirrors your own soul (I think her comments are essential to any appreciation of the phenomenon). I compared his performance of this movement to some of the most famous musicians, and found that what she said was right: the great ones often revealed a certain ennui, after having played it so many times. Like the Apostle Paul, you must renew your spirit daily. I do not wish to be overly effusive, but the Minister's soul sang as one with Beethoven in this movement.

The Beethoven concert was not without precedent, in the case of Minister Farrakhan. Nearly three decades ago, in 1993, Farrakhan, a bit like a musical Muhammad Ali, "shook up the world" when, to celebrate his 60th birthday, he performed Felix Mendelssohn's Violin Concerto in G minor. Most people, of course, had no idea that he could play the violin, let alone at a professional level. Then, something happened. A world-renowned classical musician of African-American descent, Sylvia Olden Lee, upon hearing Farrakhan privately perform in February, 1989, became so excited at his "unexpectedly professional tone" that she insisted that he take up actively performing again, something he had not done for decades.

In *For the Love of Music*, a documentary recounting the story of that performance, Lee says, "When the dinner wound down, someone walked up to him with a violin out of the case. And so, I said, 'Here goes "Mighty Like A Rose" or something…' (Instead) It was the most electric… It was brilliant! Prestissimo just flying—and perfectly done." The documentary fills in an even more intriguing biographical "back story." Commenting on his relationship with the violin, Farrakhan had been training to become a concert performer, in imitation of his model, Jascha Heifetz.

Writing about the 2021 Beethoven performance, Diane Sare, co-founder of the Schiller Institute Community Chorus of New York City, commented that "From Farrakhan's coach, Cornel West and the Minister himself, the story emerged of the Minister having attended a concert in 1942 or 1943 in Boston of Beethoven's 5th Symphony, followed by Jascha Heifetz performing the Beethoven Violin Concerto in a way which profoundly moved the young boy. He got Heifietz's autograph on the program, which he has to this day. He clearly had enormous talent as a child, but the nation was not ready for a black classical violinist, and he put his instrument away for 40 years." In the earlier 1993 documentary, in describing his love for the Mendelssohn composition, Farrakhan said, "It was the last work that I was doing when I left playing the violin about 44 years ago. I was in high school, and my teacher, who was Russian, gave me Mendelssohn. We had worked on the first movement, and then I went on to college. And since there were no Black violinists in a segregated Southern city, I could not take any more formal lessons. So, music, in a sense, died in terms of formal training."

But not in the heart of the musician. Sylvia Lee had shared, in her own background, and ancestry, the adversity that Farrakhan endured. Sylvia was the granddaughter of slaves—her father's father was born into slavery. Both her parents attended Fisk College, now University. Sylvia's mother, after whom she was named, was "a fair-skinned, green-eyed Black woman who turned down a career with the Metropolitan Opera, after being told that, to take the job, she'd have to agree to "pass for white." Farrakhan, who became a disciple of the Hon. Elijah Muhammad, then a member and minister of the Nation of Islam, left the violin and a career in music behind to concentrate on, not only his religious convictions, but the advancement of African Americans beyond racism's constraints through that vocation. Farrakhan's was a controversial choice, but that didn't bother Sylvia Olden Lee in the least. She recognized a musician when she heard one. And after all, the very existence of African-Americans as classical musicians itself, as documented above, was controversial and to some highly undesirable.

The deep relationship with the church for the classical performer of African-American descent, is almost a prerequisite for the performer to be rooted in the actual mission for which they are called, despite its accompanying adversity. Often, as they have achieved true mastery



Left: Roland Hayes (1887–1977); Right: The Million Man March, Washington D.C., October 16, 1995

of their artistry, African-American classical musicians have found that their discovery of their immortality—not talent, but immortality—has more likely than not confirmed something they truly knew even prior to their careers in classical music—careers which are often more a vocation, than a financially lucrative profession. They may joyfully accept the artist's life, and joyfully experience it, but that doesn't change what it is, especially for them. As John Kennedy remarked in reflections on the poet Robert Frost: "The artist, however faithful to his personal vision of reality, becomes the last champion of the individual mind and sensibility against an intrusive society and an officious state... In pursuing his perceptions of reality, he must often sail against the currents of his time. This is not a popular role..."

The classical musician of African-American descent has never enjoyed the luxury of separating the re-creation of a truthful and unique classical musical performance from a deep reflection upon his or her own immortality. Such musicians often recount the experience of an "extra-musical" involuntarily-imposed daily fight for, not their own humanity, but the humanity of all others—just in order to properly perform their music. The peculiar conceits of racialism are refuted by their very existence. Their living embodiment of classical music is a cultural *au contraire* that has been witnessed by them on occasion to have caused wild consternation in others. The famous appearance by Roland Hayes in front of a German audience in 1927, who first jeered him for merely being on the stage, and then fervently acclaimed him as "finally an American who can sing our music," illustrates the power of great music, not as "a political act," but rather the power of art to transform humanity as an aesthetic act, an act whose inner truth is naturally redolent with broader social implications.

Let us then, not shy away from a point of controversy, which may be unknown to many in today's America. Between Minister Louis Farrakhan's two performances, the first in 1993 and the later in 2002 he catalyzed and organized the largest demonstration in American history, the Million Man March. To do this, he successfully elicited support from millions who were neither his followers nor associates. On October 16,1995, the "Day Of Atonement" took place, attended by approximately 1.7 million people, and was by all accounts the most peaceful, non-violent action to have occurred in America since the 1963 March On Washington. Violence radically declined for months afterward. The late Muammar Qaddafi of Libya declared that Farrakhan had proven that it was indeed possible to elevate Islam in America and therefore perhaps the world without violence. Since this is well known, and easily documented, why, 26 years later, with the problems that the nation and the world face, is Farrakhan barely, and never favorably, mentioned? Why did you, for example, not know anything about this performance and musical offering by one of the best-known people in America, until you read this article?

Perhaps working through the answer to that question would reveal the hidden principle of power, the true power that is the domain of Beethoven, of classical composition, and of classical performance.

The Honorable Minister Louis J. Farrakhan

Message for the Memorial of Lyndon H. LaRouche, Jr.

Saturday, June 8, 2019

The following is a transcript of videotaped remarks by Minister Louis Farrakhan, which was played at the dinner, following the Memorial program for Lyndon LaRouche on June 8.

Greetings to you. I am Minister Louis Farrakhan, national representative of The Honorable Elijah Muhammad, and the Nation of Islam.

To Mrs. Helga LaRouche, children, family, and friends of Brother Lyndon LaRouche: It is a great honor for me to have been asked to say a few words at his Memorial. I respond with a verse from the *Holy Quran*, which reads:

> Speak not of those who die, or are slain, in the way of God, as dead. They are not dead, they are alive, but you perceive not.

Lyndon LaRouche physically passed from this Earth on Feb. 12th, 2019, but we can never refer to him in the past tense as "dead." For when a man devotes his life to the truth, and to telling the truth, and to finding more and more truth to support the cause of truth, which is freedom, justice and equality to every human being on our planet, such a man can never taste of death. He is alive, in those who study his word, who believed in his aim and purpose and his mission, and are committed to carry that mission out.

The second thing I will quote is from the Hadith of Prophet Muhammad, the sayings of Prophet Muhammad, which were recited to me by my teacher, The Honorable Elijah Muhammad. He said: The three most hated men are, a wise man who shares his wisdom with the ignorant; a rich man who shares his wealth with the poor; and the man to whom the *Holy Quran* is revealed.

Lyndon LaRouche shared the wisdom of his knowledge, the wisdom of his life experience, and the vision that came from that knowledge, to many, and therefore, he was hated by those who hold captive the minds of the people through the spreading of false ideas and concepts, by which the masses of the people of the Earth are continuously kept as a tool and a slave of the rich and the powerful.

I am not knowledgeable of his wealth, but I do know that whatever he had, he shared it with those who did not have, that they, and he, might join together to create a better world.

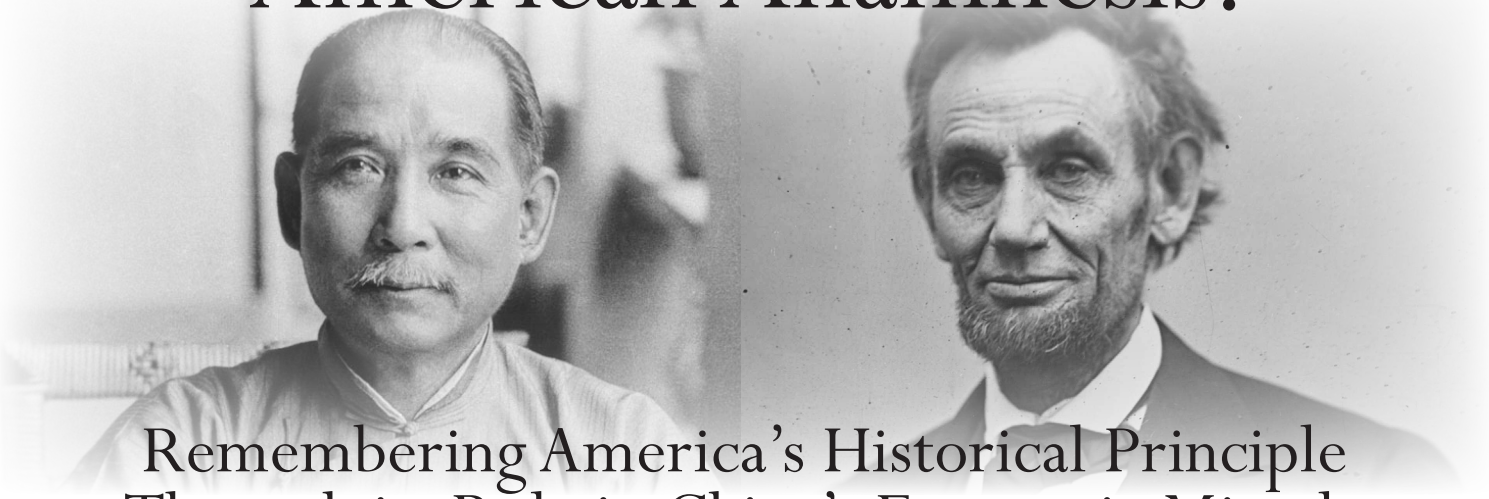
His life and mine have intersected, because we who love truth, and will speak the truth, and are unafraid to suffer the consequences for so doing, are truly brothers in the spirit of truth. I thank God for the life of Lyndon LaRouche. I thank God for the time that our lives intersected and I gained from his knowledge, and I thank God for the vision of Lyndon LaRouche.

And I, as well as the members of the Nation of Islam, pay honor and respect to his noble memory.

Thank you so much for allowing me this privilege to speak to all of his family and friends, and I ask them to continue the work of Mr. LaRouche, and not look backward, look forward, to the day that that truth will bring forth the vision that it was intended to bring forth for the whole of humanity.

Thank you for listening. Assalam Alaikum.

American Anamnesis:



Remembering America's Historical Principle Through its Role in China's Economic Miracle

By Cade Levinson

What is the principle behind China's unmatched advancements in development throughout the last several decades? How has a nation which has gone through—in just the hundred-year lifespan of its currently governing communist party—the turmoils of civil war, world wars, the near cultural suicide of the Great Proletarian Cultural Revolution, and the near imposition of massive "shock therapy"-style measures of mass depopulation and financial looting during the hazardous first period of the introduction of market reforms (through those modern-day spheres of influence called "special economic zones"), become now the undisputed leading developer of large scale domestic and international infrastructure projects? While most of the world's ruling class follows the Obama's' and the Duke and Duchess of Sussex's lead in the shifting of statesmen into celebrity lifestyle influencers and languishes in the entropic ennui of hedonism's doldrums, the Chinese nation-state and its citizens have ushered in a renaissance of the classical principles which subtend the consecrations of eternity, scattered—yet, still, all too few—throughout both China's and "the West's" intertwining histories.

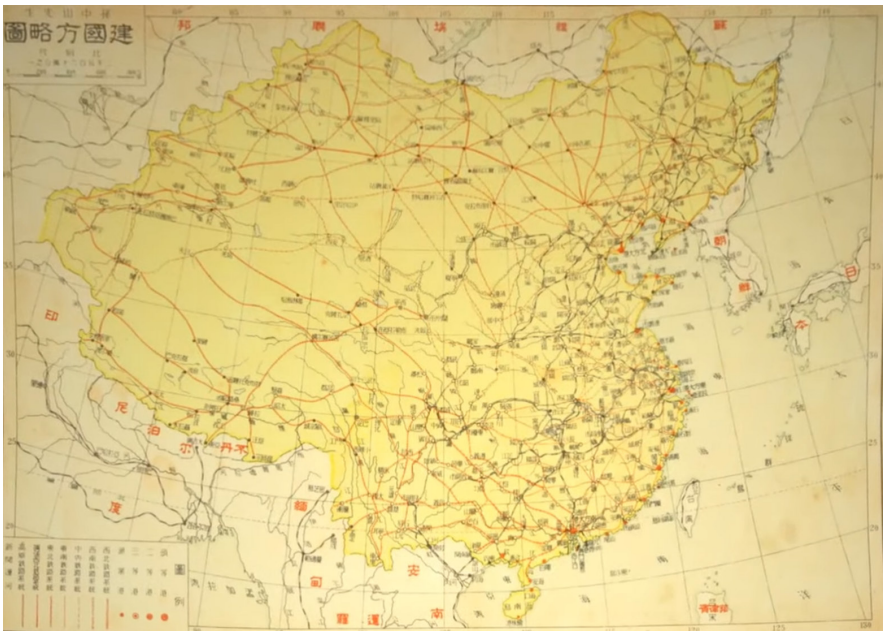
The New Paradigm of the American System

The Larouche Organization's first documentary, *The Revival of the American System with Chinese Characteristics*—premiering this past August by way of its writer and producer Peter Møller—gives us an extensive historical overview of the American System of Economics and its present day consequences in contemporary China's mode of domestic and international development. The central intercontinental conceit of this history spans quite a few centuries, from Leibniz's Grand Design to today's Belt and Road Initiative: the development of land routes throughout Eurasia and into the Americas that would directly connect global commerce in a way no longer dependent upon the British Empire's long-standing marine trade monopoly and its seaport "choke points."

The four-part documentary begins by bringing us through the Philadelphia Centennial, which put on full display the industrial cornucopia sown and harvested by the American System from its Hamiltonian origins to its then more recent continuations by Lincoln and the Careys. A German machine worker in attendance described the interdynamics of the various massive exhibits as working like "a mighty fugue," each showcasing its own singularity and complexity while ultimately joining together in a boisterous restatement of the fugue's central theme, of which the individual parts were but partial variants: the immense prosperity at hand when a nation casts off that British imperial, nihilistic economics of the invisible hand and picks up Henry Carey's conducting baton to usher in the harmonious constructions of the American System of Economy.

Subsequent to the Philadelphia Centennial, many nations decided to do just that. From Germany's Bismarck to Russia's Witte to the successful overthrowers of feudalism in Japan's Meiji Restoration, the principles of domestic commerce and development conjoined with international cooperation surged throughout the world. Planned for construction were a rail route from Berlin to Baghdad and

massive rail projects throughout Russia and China; the latter fueled by American investment and the Burlingame Treaty. From these effects of the Centennial we gain a strong historical example of how an international explosion of the type of "win-win cooperation," such as that which Xi Jinping has put forward today as China's current guiding diplomatic principle, can bellow forth from the Promethean spark of a nation's commitment to the dignity of humanity's creative potential. Counter to the imperial view of the human race, which views man as crabs in a bucket whose progress can only be for some and at a cost to the others, this era of American history provides a concrete example of how a nation can organize itself in a way distinct from the usury-based systems of Babylon, Venice, and the City of London.



Map of Sun Yat-Sen's proposed railroad corridors in China, from his The International Development of China *(1922)*

Imperial Machinations and the Survival of Principle

Unfortunately, the economics of empire has an enduring tradition of international sabotage. The British invisible hand reacted strongly to these threats to its trade monopoly: making puppets out of the Japanese and German governments (through the likes of Prince Edward Albert's influencing the young Kaiser Wilhelm II to fire Bismarck, and British ambassador Harry Parkes' instigation of the Black Dragon terrorist organization which murdered the head of the Meiji government), turning them toward their own imperial ends leading to the First World War, and facilitating the assassination of American president William McKinley. Why would the British empire take issue with McKinley? In his own words:

> England wants [free trade], demands it—not for our good but for hers; for she is more anxious to maintain her old position of supremacy than she is to promote the interests and welfare of the people of this republic... Free trade may be suitable to Great Britain and its peculiar social and political structure, but it has no place in this republic, where classes are unknown, and where caste has long since been banished; where equality is a rule; where labor is dignified and honorable; where education and improvement are the individual striving of every citizen, no matter what may be the accident of his birth, or the poverty of his early surroundings. Here the mechanic of today is the manufacturer of a few years hence. Under such conditions, free trade can have no abiding place here.

With McKinley's assassination, America turned away from its filial role toward Mexico and South America—built upon treaties of "reciprocity" which extended mutual cooperation through the safeguards against the British free market system provided by the 1890 McKinley Tariff—into the enforcer of British debts in the Southern Hemisphere through Teddy Roosevelt's thuggish "big stick" policy.

Fortunately, from the ashes of imperial arson, rose the voice of China's great 20th-century statesmen and first president of the Republic of China, Sun Yat-sen. Prophetically warning in his The Vital Problem of China that joining the First World War in an alliance with Britain would lead to inevitable betrayal, Sun followed up this unfortunately accurate forecast with a call to again attempt to build an interconnected Eurasian system of transportation over land as the necessary factor for domestic, regional, and global prosperity in his The International Development of China. Sun was an avid reader of the American System of Economy and translated Friedrich List's National System of Political Economy into Chinese. His "Three Principles of the People" were directly inspired by Lincoln's declaration of a "government of the people, by the people, and for the people." And while Anglo agents like Bertrand Russell and John Dewey had some marked successes in their deployments to China, cajoling the burgeoning May Fourth Movement away from the Christian Confucianism of Sun Yat-sen and ultimate-

ly into the neo-Legalist terrors of Mao's Cultural Revolution, Sun's vision of mutual prosperity through development returned in full force to the land of Tianxia by way of the criminally unrecognized political efforts of Lyndon Larouche and Helga Zepp-Larouche.

From the Productive Triangle to the New Silk Road

In 1975, the foremost scholar of the American System of Economy, Lyndon LaRouche, proposed the International Development Bank to replace the ineffective International Monetary Fund, which had greatly deprioritized development and infrastructure loans—in keeping with the City of London/Wall Street attack on physical economy and ongoing attempt at massive global population reduction, symbolically inaugurated by the 1971 destruction of the Bretton Woods system. This proposal was followed by major reports on the necessary industrializations of Africa and India. Like Friedrich Schiller's writings "On Grace and Dignity" and "On Universal History," prior to the publication of his unparalleled *Letters On the Aesthetic Education of Man*, these infrastructure proposals were prelude for the eventual all-encompassing magnum opus of the New Silk Road/World Land Bridge proposal put out by the LaRouches at the turn of the millennium.

The LaRouche Organization's documentary makes readily intelligible the progress of the New Silk Road proposal and its influence on the actualization of the Belt and Road Initiative. Having forecast the fall of the Soviet Union several years before it was to happen, the LaRouches made explicit the necessity of incorporating the soon-to-be former Soviet Bloc into the existing lines of global production and to update and make use of the infrastructure already built within the area. This project, The Productive Triangle, was tragically ignored by the European powers; and the former Soviet Union, under the nominal leadership of the madman drunkard Boris Yeltsin, was left to be despoiled and pillaged in a veritable holocaust by the international finance cartels representing the British System of free trade imperialism.

The idea of the Productive Triangle lived on in its incorporation, with the previous infrastructure proposals, into the New Silk Road formally presented to the Chinese government by Schiller Institute founder, Helga Zepp-LaRouche, in her talk "Building the Silk Road Land Bridge" at the 1996 Beijing International Symposium on Economic Development of the Regions Along the New Euro-Asia Continental Bridge, organized by China and the European Union. During dozens of subsequent trips to China and hundreds of conferences held in five continents, Helga Zepp-LaRouche became known as the Silk Road Lady. The documentary then gives focus to the 90's Asia market collapse and its role in momentarily slowing the progress of this project; showing well how the financial catastrophes brought about by the neglect of physical economy can also be used themselves as deterrents to development, as we often see in the neo-liberal "austerity" mindset.

The perseverance of virtue, spurred on by China's recent Neo-Confucian Renaissance, ultimately prevailed as the Belt and Road Initiative, formally announced by Xi Jinping in 2013; and as *The New Silk Road Becomes the World Land Bridge*, a 370-page report published by the LaRouche's *Executive Intelligence Review*. In fact, China was able to avoid the travesties of financial blowout and imperial shock therapy in large part by effectively establishing LaRouche's Four Laws: the separation of investment and commercial banking through a national banking system used as a credit system for major projects to develop physical economy with a focus on a fusion energy crash program. Xi has picked up Henry Carey's conducting baton in his motto, "the visible hand will guide the invisible hand." And his recent exhortation of the Chinese nation to emulate and carry forth the spirit of Sun Yat-sen says as much as well.

The American Revolution Continues

The LaRouche Organization has done a general service in the production of this impressive documentary. In conjunction with our recent pamphlet The Coming U.S. Economic Miracle on the New Silk Road, we have laid the groundwork for the United States to join China in reestablishing the principles of the American System of Economy for the development and benefit of the world at large. In remembering the contributions of this nation's forgotten son Lyndon LaRouche and promoting the vital, continuing work of Helga Zepp-LaRouche, these two productions make clear both the possibility and necessity of activating to the fullest potential the creative powers of humanity. The Sahara can and must bloom, Haiti and Afghanistan can and must become prosperous hubs of industry. The United States can and must join in win-win cooperation with China and bring the prosperity of the New Silk Road home; breaking anew from the self-defeating British system's oligarchical programs of usury at home and abroad, renewing its historical destiny at the forefront of the development of global infrastructure and the general welfare of humanity.

Watch the documentary here:

Schiller Institute Commemorative Concert, September 10, 2021:

Beethoven's *Agnus Dei*: Peace for Ourselves, and the World

By Margaret Scialdone

The Schiller Institute NYC Chorus continued its tradition of annual 9/11 commemorative events with an amazing "hybrid" concert featuring both live and virtual performances. The concert venue was the beautiful "Our Lady of Pompeii" church not far from the World Trade Center in Greenwich Village, New York City, where thirty choristers and instrumentalists presented a program of both European and American classical music.





Above: Diane Sare conducts the chorus; Below: Master of Ceremonies Jennifer Pearl gave introductory remarks

The program opened with the founder of the chorus, Diane Sare, conducting the chorus singing "America the Beautiful" in a little-known setting by Nathaniel Dett, co-founder of the National Association of Negro Musicians and collaborator of Anton Dvorak in the National Conservatory of Music in America. Next, Jennifer Pearl, current Chair of the Schiller Institute NYC Chorus, read a powerful statement from Schiller Institute founder Helga Zepp-LaRouche in which she expressed the hope and confidence that we could emerge from this chaotic moment in history with a more human and more loving state of affairs among nations. She then introduced a video greeting from Terry Strada, National Chair of the 9/11 Families and Survivors United for Justice Against Terrorism, who for twenty years has been a leader in the fight to uncover the truth about how and why the attacks took place on September 11, 2001.

Next was Schubert's exquisite "Litany for the Feast of All Souls," sung beautifully by Maria Ines Rodriguez Rey,

a Schiller Institute Chorus member from the National Institute of Music of Panama, followed by a live performance of Schubert's expressive and poignant "Arpeggione Sonata," played by cellist Molly Aronson and pianist Dura Jun.

The chorus then took the stage to sing three pieces which could all be considered spirituals. The first was Harry T. Burleigh's setting of "Deep River," expressing the longing for "that promised land, where all is peace." Next, Nancy Guice conducted Robert Schumann's "Gypsy Life" (Zigeunerleben), portraying the nomadic existence of a people living in diaspora, marginalized by society. Finally, chorus music director John Sigerson conducted "Va, Pensiero" (Go, thoughts) from Giuseppe Verdi's *Nabucco*, in which the exiled Jews of Jerusalem lament their lost home. This section had a powerful effect on the chorus itself, several members of which had joined since the pandemic and had not yet participated in a live ensemble with other chorus members.

The crowning event of the concert was the much-anticipated final sections of Beethoven's Opus 123 *Missa Solemnis*: *The Sanctus-Benedictus,* and the *Agnus Dei*, which concludes with Beethoven's operatic *Dona Nobis Pacem*.

Master of Ceremonies Jennifer Pearl gave this introduction:

> "Our next two and final selections are the final two movements of Beethoven's *Missa Solemnis*. We began working on this great choral work in January of 2020 with the intention of performing it for Beethoven's 250th birth year, but had to pivot quickly into virtual performances and rehearsals due to the pandemic. Here we are 18 months later and presenting the final two movements, the *Sanctus/Benedictus* and *Agnus Dei*.
>
> "As we wrote in the invitation that you saw to this concert, Beethoven's inscription above the *Dona Nobis Pacem* section in the sheet music calls for inner and outer peace [Bitte um inneren und äußeren Frieden], a plea for both spiritual and worldly peace. The final movement's words end with '*Dona Nobis Pacem*' which means grant us peace. Nothing could be more fitting as a way of ending tonight's

Helga Zepp-LaRouche's Remarks

These last 20 years, starting with the attacks of 9/11—an event which seemed to be unfathomable before it occurred, followed by a series of "endless wars," which hopefully will now have come to an end—has brought enormous harm and sorrow over millions of people, both in the U.S., as well as in the countries targeted by these wars. This agony can not be undone. But there may be nothing giving humanity more comfort and elevation than the classical music of the great composers of the world, who represent the most lofty ideal of what mankind must be striving for, that better vision of the true purpose and identity of man as the only being capable of love, beauty of the soul, and reason. It is not an idle hope, that the human species, as the only one who has proven through its existence, that creativity is that quality which can transcend all seeming limitations, will soon leave conflict, aggression, and war behind it, and that we become truly human.

These last 20 years are hopefully the final chapter in the adolescence of humanity, followed by adulthood, where people and nations relate to each other based on the creative potential of the other, thus bringing out in them the best they can be. To learn to think that way requires an elevated state of mind in all of us, to think from above, from that higher One of humanity which shows the way to a future, in which all nations and all people will create peace on Earth and colonize the stars together.

Beethoven's *Missa Solemnis* incarnates that spirit. It evokes that sanctuary in which we have to find home, country. and peace among nations in the world.

Terry Strada's Remarks

Hello everyone. It's nice to have you all gathered here, and thank you for giving me the opportunity to say hello, and welcome you to this 20th anniversary of the September 11th attacks, and what it means to me and what we've been working on, and where we are today.

As many of you may know, we have been working for a very long time to hold the perpetrators accountable for the horrible attack on our country, that led to the death of my husband, and nearly 3,000 others on American soil. It's been a very difficult road that we've been on, a very difficult path to find the truth, about who was behind the attacks, how they were facilitated, and why did they attack us. We don't have all those answers, yet. We've been asking those, and some of the answers to those questions lie within our own government. They did a nearly 10-year investigation into the Kingdom of Saudi Arabia, for the role that they played in facilitating the attacks, and it was a secret investigation; nobody was supposed to know about it, until an investigative reporter in Florida uncovered a 2012 FBI report. And although it was heavily redacted at the time, you could read between the lines that there was a lot of information there.

We served a subpoena on the Kingdom, over three years ago, and they did not comply. They did not hand over all the documents that were asked for. They overly classified many more documents, and they rubber stamped "State Secrets" on several more. This is a very egregious act, towards the families and towards the American people. We all deserve to know the truth. We all deserve to know why this happened to us.

Q: Five Years ago, you spoke at the opening of a Mozart *Requiem* concert given by the Schiller Institute chorus in Morristown, New Jersey. What are your thoughts about the importance of musical commemorations like these?

STRADA: Well, it's just so nice for us all to be together again, at such a difficult time of year, and show the kind of support that these concerts have always done in the past, and uplift our hearts, and open our hearts against to the beauty in the world. With everything we've been through, COVID, and approaching this 20th anniversary, it's more important than ever that we band together and share a unified feeling of hope, that the world will be a better place, if we just all band together.

memorial concert than a call for peace. But peace isn't just the absence of violence or war. It has to be a principle of overcoming the cycle of violence and wars that have been perpetuated by the old paradigm of imperialism for centuries. Combine that with an active commitment to uplifting and improving the living conditions and culture of future generations.

"These final movements of the *Missa Solemnis*, a choral piece which Beethoven worked on and perfected over a five year period, contains the drums and conflict of war, the assertive entreaties following the stormy orchestral interlude and more. But what is most surprising is how it ends. It almost ends with a humble question, a seeming lack of resolution of *Dona Nobis Pacem*. Therefore the resolution must come in your own mind and action. And now, the final two movements of the *Missa Solemnis*."



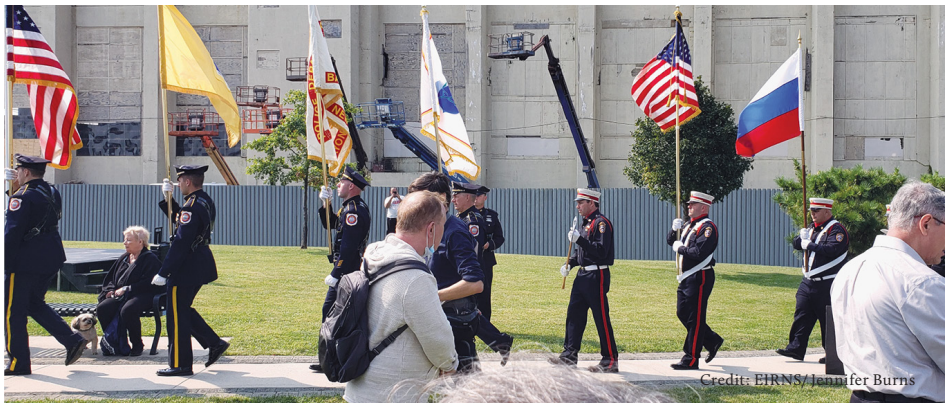
Terry Strada, National Chair of the 9/11 Families and Survivors United for Justice Against Terrorism

Two tumultuous decades after the 9/11 attacks, let us work toward finding that path to peace through the mutual and friendly development of all sovereign nations.

Watch the full concert here:

U.S., Russian Officials Show Friendship, Unity Against Terror at Schiller Institute 9/11 Memorial Ceremony

By Richard A. Black



Credit: EIRNS/Jennifer Burns

Today in Bayonne, New Jersey, the Schiller Institute, with the support of the Embassy of the Russian Federation in Washington, D.C. and the Russian Consulate in New York City, organized a memorial ceremony on the occasion of the 20th anniversary of the 9/11 mass terrorist attack on the United States. It was held at the towering *Tear of Grief* monument, just across the Hudson River from the Twin Towers site in Manhattan, where the terrorist attack began. The *Tear of Grief* monument, designed by Russian sculptor Zurab Tsereteli, was given by the Russian government and people as a gift to America in 2005, in sympathy and in support of the families and survivors of the 9/11 attack.

The Schiller Institute, with support of the Russian Embassy and the Russian Consulate, organized a memorial ceremony following the anniversary of the 9/11 attacks on the United States, September 12, 2021.

The master of ceremonies was Fireman Michael Pelliccio, from the City of Bayonne Fire Department, which provided its honor guard, joined by that of the City of Bayonne Police Department, and by the New York City Police Department Ceremonial Unit Color Guard. Extraordinary music, including the national anthems of the United States and Russia, was provided by the Schiller Institute NYC Chorus, and by soloists Kevin Maynor and New York City police officer Kevin Shaw.

Among the many speakers were Terry Strada, national chairwoman of 9/11 Families and Survivors United for Justice Against Terrorism; Consul General Sergey Ovsyannikov of the Russian Consulate in New York;

Bayonne Mayor James M. Davis; Bayonne Fire Chief Keith Weaver; and Kirk Wiebe, former Senior Analyst at the National Security Agency. Messages were read from Schiller Institute President Helga Zepp-LaRouche and from the President of the Russian Academy of Arts, Zurab Tsereteli, the sculptor.

An important message was sent by the Russian Federation's Ambassador to the United States, His Excellency Anatoly Antonov. The Ambassador's message concludes:

> The 9/11 tragedy has shown that terrorism is a common global threat. Any attempts to create isolated "islands of security" in the modern inter-connected world are ephemeral and doomed to failure. The victory over terrorists can be achieved only through joint efforts of the entire international community. There is no place for carelessness and double standards in this regard. It is unacceptable to divide terrorists into the good and the bad.
>
> Vladimir Putin as well as Foreign Minister Sergey Lavrov have stated multiple times that cooperation in counter-terrorism meets the interests of both Moscow and Washington. Interaction in this sphere can save the lives of hundreds of people.
>
> The *Tear of Grief* monument testifies to the unity of our peoples in the face of the global terrorist threat. This memorial epitomizes grief, which the Russians share with the Americans.

Bayonne Fire Chief Keith Weaver, in his remarks, discussed the common values of the American and the Russian people in the face of great challenges, and concluded by saying, "God bless the Russian Federation and God bless America."

A 55-minute video of the ceremony has been made available by the Schiller Institute NYC Chorus, which performed the national anthems of both the United States and the Russian Federation:


Credit: EIRNS/ Roman Makhmutov


Credit: EIRNS/ Jennifer Burns

Above: Tear of Grief *memorial in Bayonne, NJ; Below: Consul General Sergey Ovsynnikov of the Russian Consulate in New York*

Schiller Institute Releases Plan to Develop Haiti

The Schiller Institute has released its "Plan To Develop Haiti," a 16-page report, which presents a comprehensive program addressing "eight fundamental areas of infrastructure, industry, and agriculture, which are at the core of the Haitian economy ... present[ing] what capabilities and what problems exist, along with recommended development plan solutions." Those areas are 1. Power and Electricity, 2. A Universal Health Care System, 3. Hunger and Agriculture, 4. Railroads and Roads, 5. Airports and Seaports, 6. Sanitation and Water Purification, 7. Industry and Labor Force, and 8. Education.

The full report is the cover story of *EIR*'s October 1, 2021 issue, the lead in the section "1. International: Anti-Malthusian Resistance."

The Schiller Institute Plan is clear in the mandate, and the urgent necessity of acting now:

> The task of rebuilding Haiti is a daunting one because of the level of destruction deliberately imposed on it by two centuries of Malthusian policies. Every sector of its physical economy must be rebuilt from the bottom up, to uplift its impoverished population. But it's not an impossible task if China and the U.S. collaborate along with other nations of the Caribbean Basin and Central America, as part of an expanded Belt and Road Initiative and Maritime Silk Road throughout the region.
>
> Haiti will have to establish diplomatic relations with China: It is still one of the few countries in the world that maintains diplomatic relations instead with Taiwan. China rightly insists that it will only work with nations that recognize the principle of One China, and Haiti would be wise to follow the path taken by its neighbor, the Dominican Republic—which recently broke with Taiwan and established ties with China—if it is to have any hope of attaining Chinese participation in its reconstruction.
>
> Haiti has been repeatedly subjected to an intentional depopulation policy every time a 'natural disaster' strikes the country. For 125 years, the looting of Haiti by the City of London, Wall Street, and other Trans-Atlantic banks (France is key among them), joined in the 20th Century by the International Monetary Fund and other multilateral lending agencies, has denied it the right to develop into a modern nation, leaving it defenseless in the face of repeated disasters, the August 14, 2021 earthquake being only the most recent one.
>
> The Schiller Institute program for the rebuilding and reconstruction of Haiti, the initial outlines of which are presented below, includes a unified infrastructure plan, financed by a Hamiltonian system of ample directed credit, created as a central feature of a bankruptcy reorganization of the disintegrating international financial system. The Schiller Institute has estimated preliminarily that a viable Haiti reconstruction program will cost between $175 and $200 billion, or $17.5 to $20 billion per year over ten years.

The report also reviews the scuttled 2017 Haitian-Chinese $4.7 billion project to rebuild Haiti's capital, in which "two Chinese companies—the Southwest Municipal Engineering and Design Research Institute of China (SMEDRIC), and the Metallurgical Corporation of China (MCC)—outlined a series of detailed projects valued at $4.7 billion to carry out the rebuilding of the capital and its environs. SMEDRIC indicated that the projects for Haiti's capital were part of a broader, $30 billion proposal for the whole country, discussed at the May 14–15, 2017, Belt and Road Initiative summit in Beijing. A short time after that, a Chinese delegation carried out an 8-day investigative visit to Haiti and met with local officials."

International Day of Action to Release the Frozen Afghan Funds

Collaborators of the international Schiller Institute, on October 14, staged rallies and public street events in many nations in a "Day of Action" demanding that the U.S. release the funds belonging to the people of Afghanistan, which have been frozen in the U.S. Treasury, while the Afghan people face starvation. They distributed leaflets at key sites around the world, from Colombia, to Germany. These included New York City, Houston, Montreal, Mexico City, Paris, Berlin, and Wiesbaden. In Washington, D.C., dozens of the international delegations in town for the annual IMF and World Bank sessions received the statements. In the Midwest, activists with the LaRouche Organization hit the campus of the University of Michigan.

The text of the call follows:

"Today and in the coming days, we, informed citizens of the world and patriots of our own nations, stand united, in Washington, Berlin, Lima, Paris, Rome, Buenos



Schiller Institute activists hit the streets around the world in an effort to release the $9 billion in Afghan people's money being wrongfully held by the US Federal Reserve and other Western financial institutions

Aires, Copenhagen, Madrid, Stockholm, Brussels and in many other cities of the world, to expose and denounce a crime.

On August 15, after four decades of foreign interventions, a new government took power in Afghanistan. While having orientations we don't necessarily approve of, the new government has expressed its willingness to face the immediate humanitarian challenges, eradicate opium production, reconstruct Afghanistan's health system and build the basic infrastructure required to jumpstart trade and development. As clearly understood by Pakistan, India, China, Russia, Turkmenistan, Iran, and others, it is in the interest of all to allow the new government to stabilize the situation by engaging in normal international relations. But more is required: without minimal foreign input, Afghanistan will fail in dealing with its deadly food and health crisis, which started way before August 14.

Hence, it is outrageous that in the days following the Taliban takeover, the White House announced that all assets of Afghanistan's central bank held in the U.S. would not be released to the new Afghan government:

• The U.S. Federal Reserve refuses to release the $9.5 billion of assets of the Central Bank of Afghanistan, $7 billion of which are held by the New York Fed. About $1.3 billion of these assets are held in international accounts, some in euros and British pounds, while the rest of the assets are held by the Bank for International Settlements based in Switzerland. As a result, Afghanistan can only access .1-.2 % of its total reserves!

• The International Monetary Fund has suspended all financing for 'lack of clarity within the international community' over recognizing the new government. $370 million set to be released August 23 was withheld and access to the IMF reserves in Special Drawing Rights (SDRs) assets, which can be converted to government-backed money, have also been blocked.

• The World Bank (as denounced in a petition of Code Pink) has refused to release some $440 million, notably funds required to pay Afghan teachers and health workers. Hence, while there is a huge outcry over 'women's rights,' 13,000 female healthcare workers, including doctors, midwives, nurses, vaccinators, and other female staff, are not being paid by the World Bank's Afghanistan Reconstruction Trust Fund (ARTF).

On February 29, 2020, the Taliban and the U.S. government signed an agreement. Part III of that agreement stipulates, 'The U.S.A. and the Islamic Republic of Afghanistan are committed to continue positive relations, including economic cooperation for reconstruction.... The United States will refrain from the threat or the use of force against the territorial integrity or political independence of Afghanistan or intervening in its domestic affairs.'

Today, if the United States wants to regain respect and esteem, it has to live up to its own commitments, especially when millions of human lives, both female and male, are at stake, which is the case in Afghanistan as a result of a food and health crisis of apocalyptic dimensions. Two out of five Afghans, many of them children, are facing starvation.

Therefore, we, the undersigned, call on President Joe Biden to act in the spirit of the 2020 Doha agreement signed by the United States, and lift all illegitimate sanctions against Afghanistan, including the use of malign pretexts to prevent Afghanistan's control over the assets of its own central bank, as well as its normal access to the international financial markets. The urgency is now!"

International Youth Call with Helga Zepp-LaRouche

On October 23, over 100 youth from 22 different countries on five continents participated in a youth conference featuring Helga Zepp-LaRouche. Nations represented included Haiti, Brazil, USA, Philippines, Colombia, Bolivia, Mexico, India, France, Germany, Syria, Yemen, Peru, Serbia, Nigeria, Canada, Venezuela, Ecuador, Ghana, Ethiopia, Spain, and Chile.

Many new young people from Ibero-America joined, with several asking questions to Helga about how to spread the ideas represented in her keynote. She spoke to them about the importance of using the recently published "Wake Up Call," and on creating new educational processes in every location. Later, in conversation with a Ghanaian youth, Helga shared her intention to bring figures involved in agriculture into the Committee for the Coincidence of Opposites. She also supported an initiative to mobilize youth in different nations to collaborate in recruiting new members to the Committee, making use of its founding statement, the Haiti and Afghanistan development plans, and the endorsement of its Afghanistan program by Dr. Satcher and Dr. Elders.

A Haitian youth who leads a group of around 40 youth active in promulgating solutions for Haiti had prepared a powerful statement to the event. It focused on the desperate situation facing Haiti, the need for an international plan of development, and the importance of the ideas of the LaRouche Movement in making that come to life. This group, named Cafe Diplo, is distributing the Schiller Institute proposal in French on social media, and wants to collaborate further.

Another statement was presented by a leader of a youth-centered organization in Yemen, praising the work of Helga Zepp-LaRouche and how her work has provided hope and a plan for the future of his country.

Leaders of the LaRouche youth movement in Colombia and Chile, described the exciting expansion of organizing, including new field deployments discussing the great projects needed. This includes places where we have never before organized, such as Bolivia. They focused on the expansion of reading groups involving different age groups and different nations across Ibero-America, studying the pedagogy of Cusa, and soon to focus on Kepler, Schiller, and LaRouche. A new American activist reported on the expanded activities in the USA, and his own experience of coming to understand the importance of geometry to understanding LaRouche.



Helga Zepp-LaRouche, founder and chairwoman of the Schiller Institute, speaking to a youth conference, October 23, 2021

On the evening of the conference, some of the attendants of the conference joined us for a rich discussion on the need for an affirmative conception of man, and the science of the human mind, as a prerequisite for victory against the Malthusians. A proposed panel discussion about Malthusianism to be held in New York City in the near future is being planned.

Major Breakthrough in Sanaa, Yemen

On November 23, leaders of the Schiller Institute and the LaRouche movement joined other international figures in participating in a conference called to celebrate the "First BRICS Day" in the capital of Yemen, Sanaa, under the auspices of Prime Minister Abdulaziz Saleh bin Habtour. The conference, held at the Emergency Medical College, had been organized by the Yemeni BRICS Youth Parliament and its Chairman, a long-time collaborator with the Schiller Institute, Mr. Fouad Al-Ghaffari, to celebrate Yemen's commitment to securing full independence and development by working with the BRICS nations—Brazil, Russia, India, China, and South Africa—and playing a key role as part of the New Silk Road initiated by China.

The event took place as the Saudis were continuing a new wave of bombardment targeting the capital, Sanaa. Yet the Yemeni government considered the event so important that the Prime Minister, joined by the Ministers of Vocational Education, Foreign Affairs, and Culture, all participated, as did Yemeni parliamentarians and other national figures. The official *Saba News* has already pub-

lished a lively wire report on the event, which conveys the deep commitment of Yemen's leadership to help end today's dominance of the Western liberal system, freeing nations to develop. The Prime Minister expressed his thanks to the friends in Russia, China, and the other speakers who sent messages of solidarity from Germany, India, France, Iraq, and the United States of America.

Helga Zepp-LaRouche, Chairwoman of the Schiller Institute, was the first of the 11 international guests whose recorded video message was presented, following the opening remarks by the Dean of the Emergency Medical College. She was introduced as the "New Silk Road Lady." She was followed by Tushar Gandhi, great-grandson of Indian leader Mahatma Gandhi, and Chairman of the Mahatma Gandhi Foundation. Jacques Cheminade was next, representing the Solidarité et Progrès and presented as a former French presidential candidate. The Schiller Institute's Hussein Askary followed with the video presentation on the history of collaboration with the BRICS Youth on the Yemen Reconstruction Plan "Operation Felix" and the LaRouche School of Physical Economics.

There was a high-level Russian representation, with a message from Anatoly Karpov, chess legend and member of State Duma. Larisa Zelentsova, the Russian president of the International Alliance of BRICS Strategic Projects (BRICS Alliance) sent a video message. A message was also sent by Albert Zhukov, founder of the Golden Chariot Transport Award. Purnima Anand, president of the BRICS International Forum, India, also sent a message.

Two messages were sent from the United States, by Marsha and Doug Mallouk and by independent candidate for the U.S. Senate from New York, Diane Sare.

These speeches and messages were preceded with a ceremony where PM bin Habtour received the BRICS Youth Award and Transport Golden Chariot award. Minister of Foreign Affairs Hisham Sharaf signed the first copy of the new edition of the Yemeni BRICS Sustainable Development University Curriculum, which is a compilation by Fouad Al-Ghaffari of projects and works in economics centered around Lyndon LaRouche's economic method. A chapter is dedicated to what the authors have characterized as "LaRouche's Five Keys of Progress" which is a reworking of the "Metrics of Progress" from the 2014 *EIR* Special Report *The New Silk Road Becomes the World Land-Bridge*. Another chapter is dedicated to the latter special report. A chapter includes a short version of "Operation Felix" for the reconstruction of Yemen from 2018, completed in 2018 as a joint project of the Schiller Institute, BRICS Yemen, and the Yemeni Investment General Authority.



Helga Zepp-LaRouche and other leaders of the Schiller Institute participated in Yemen's "First BRICS Day"

The book also includes many references to Helga Zepp-LaRouche and the Schiller Institute's resolutions and calls regarding Yemen. A chapter is dedicated to the Arabic LaRouche School of Physical Economics launched by Hussein Askary, with links. The 160-page book in Arabic language has a general outline of the UN Sustainable Development Goals 2030. But on every page the LaRouche Five keys are superimposed on the 15 UN Sustainable Development Goals.

Following the statements by the important foreign figures, Al-Ghaffari made a 15-minute presentation on the history and nature of the Yemen BRICS operations since they were founded in December 2014.

The Minister of Vocational Education also made remarks, and the conference was concluded by a statement by Prime Minister bin Habtour.

First reports from the event is that this was a shocker for everyone, due to the high-level of international representation and intellectual and scientific level. This is a great victory for the people and leadership of Yemen on behalf of all humanity.

And it is a celebration of seven years of hard work and cooperation with the Schiller Institute and LaRouche movement, which began when Fouad Al-Ghaffari attended *EIR*'s release of its Special Report *The New Silk Road Becomes the World Land-Bridge*, in Washington, D.C., keynoted by Helga Zepp-LaRouche. After meeting with Marsha and Doug Mallouk, he carried the copy of the report he purchased back to Yemen to start this new organization to teach Yemeni youth as well as policymakers, about the LaRouche economic method, the New Silk Road/Belt and Road Initiative, and the BRICS. A few months later, in March 2015, the war of aggression by Saudi Arabia and the U.A.E. was launched with the aid of the U.S. and Britain. Despite this criminal war and subsequent murderous blockade, the BRICS Youth of Yemen have continued their studies and mobilization of government agencies.

Open Letter to Virologists and Medical Experts Around the World to Address the COVID-19 Pandemic

The following open letter was issued on November 23, 2021 by Dr. Joycelyn Elders, former U.S. Surgeon General and Co-Initiator of the Committee for the Coincidence of Opposites.



Dr. Joycelyn Elders

It is unfortunate that while the world is now 20 months into the coronavirus pandemic, it has yet to adopt a unified educational and public information campaign to educate all of the world's people as to what we all must do. Pandemics do not respond to election cycles, declarations of war, stock market fluctuations or media campaigns. They respond to vigorous, competent, relentless public health measures, in combination with medical breakthroughs required to address new situations. Pandemics, by their nature, cannot be defeated locally or regionally, but must be addressed globally, with global cooperation and collaboration.

Though different governments have experienced varying degrees of success, we all know the sobering reality. We have now passed the grim milestone of over 5 million deaths worldwide from COVID-19. This figure is undoubtedly higher, since many deaths in parts of the world may not have been reported.

New cases of COVID-19 are now skyrocketing in parts of Europe. In Austria, a new lockdown has been imposed. In Germany, 5,000 ICU beds have been eliminated over the last year, during the pandemic, and medical triage is now being contemplated for critically ill patients requiring ICU care. The United States is far from out of the woods, with over 1,000 deaths per day for the past several weeks. Large portions of Africa, Asia, and South America, and other parts of the world with impoverished and famine-stricken populations await, like Petri dishes, for the arrival of the next wave of devastating infections.

Yet still now, after 20 months of suffering the ravages of the COVID-19 pandemic, the world still does not have an adequate, comprehensive, unified approach to solving this crisis. The lack of information or outright disinformation, on the part of far too many people, is contributing to an increasingly untenable situation.

On behalf of the Committee for the Coincidence of Opposites, I am calling upon virologists and medical experts throughout the globe to undertake an international, coordinated and integrated educational campaign to establish a sane approach to deal with this and potentially future pandemics.

This campaign should include clear exposition of the following:

- What is a pandemic?
- How must a pandemic be fought?
- What is public health and how must we join forces to implement tried and tested basic public health measures, including sanitation, clean water and nutritious food, and the provision of preventive and ameliorative medicines, including vaccines, essential to defeating this pandemic?
- What is the comparative efficacy of the various vaccines and other measures now deployed in different nations and regions in preventing serious illness and death?
- How do we provide adequate numbers of hospitals, health facilities and medical personnel in every nation, including the systematic recruitment of youth community health workers to assist now, as the pandemic is brought under control?

Seventy-six years ago, at the close of World War II, the world said "Never Again" to "depraved indifference," which is the deadly virus that must be fought to prevent the uncontrolled spread of death and disease. What the world now requires, to address the ensemble of diseases we could be facing, is the establishment of a modern healthcare system in every nation, including food, clean and safe water, electricity, decent housing, sanitation, roads and other infrastructure.

The world's healers must step up now, to do the job that has not been done. We must educate the people so that Science may supersede superstition, hope may conquer despair, and concern for all humanity overturns a self-destructive concern for just a select few of humanity. I ask the worldwide medical community to join this effort.

Dr. Joycelyn Elders
Former Surgeon General of the United States
Co-Initiator Committee for the Coincidence of Opposites

What Heine Can Teach Us:
Humor as a Weapon to Free Mankind

By David Shavin

A healthy culture allows for the deliberation over, and the working through of, matters of mortality and immortality. This includes matters of the relationship of the created individual and the Creator, and also those subsidiary matters of the individual, who will come to the end of his or her life, and the society, which is meant to live on. That precious component of the individual, properly designated the soul, must not be crushed by the society, nor the society be denied the fruits of the individual. Rather, some well-tempering must have the upper hand, whereby the individual talents are fostered by a society that, in the final analysis, wholly depends upon the unique fruits, both scientific and artistic, of those talents.



Heinrich Heine (1797–1856)

Heinrich Heine found in his precious European civilization an unhealthy feature, a crippling flaw, that was holding humanity back. It found expression in a Germany, too awed by immortality to do God's work, and a France, too freaked out by immortality to take it seriously. An imperial power—in this case, the post-American-Revolution British Empire—depended upon manipulating such flaws, one against the other. In that direction, only tragedy lies. Heine, however, instead of lamenting the weaknesses, forged a cultural weapon, using the weaknesses of each to provide a unique perspective to the other, one capable of outflanking the weaknesses and pulling each culture onto a higher ground.

It is well known that Heine's 1833 work, *De l'Allemagne*, or *On Germany*, was a deliberate counter to Madame de Stael's 1813 *De l'Allemagne*. De Stael was the daughter of the infamous French finance minister, Jacques Necker, and she was heavily influenced by the medievalist, August Wilhelm Schlegel. Her work presented Germany to the French (and to Europe) by romanticizing German philosophy and the German fascination with matters of the soul, making them mystical. Heine didn't simply counter de Stael; rather, he destroyed such a tragic view, using the weakness of each for the benefit of the other—and with devastating humor. In the first half of his *De l'Allemagne*, subtitled "The Romantic School," Heine writes:

> You French should finally realize that the uncanny is not your forte and that France is not a suitable soil for ghosts of this sort. When you conjure up ghosts, we have to laugh. Yes, we German, who can remain perfectly serious at your gayest jokes, we laugh all the more heartily at your ghost stories. For your ghosts are still always Frenchmen. And French ghosts—what a contradiction in terms! In the word 'ghost' there is so much that is lonely, morose, German, taciturn; and in the word 'French,' on the other hand, there is so much that is sociable, polite, French, loquacious! How could a Frenchman be a ghost, or how could ghosts even exist in Paris! In Paris, the foyer of European society! Between twelve and one, the hour that has been allotted to ghosts from time immemorial, the full stream of life is still roaring through the streets of Paris, in the opera the thundering finale is just sounding, out of the Varietes and the Theatre-Gymnase come streaming the gayest groups, and the boulevards are thronged with rollicking, laughing, bantering crowds, and everyone goes to the soirees. How unhappy a poor walking ghost would feel amidst this animated multitude! And how could a Frenchman, even when he is dead, preserve the necessary gravity for ghost-walking when the gaiety of the people at their varied pleasures surrounds him on all sides with joyous sound!
>
> I myself, though a German, if I were dead and should go ghost-walking at night here in Paris—I could certainly not maintain my ghostly dignity

> if, let us say, one of those goddesses of frivolity who know how to laugh so delightfully to your face came running to meet me at a street corner. If there were really ghosts in Paris, I am convinced, sociable as the French are, that they would seek each other's friendship, even as ghosts, they would soon form ghost-clubs, found a café for the dead, publish a newspaper for the dead, a Paris 'Revue for the Dead,' and there would soon be soirees for the dead ou l'on fera de la musique. I am convinced that ghosts would have far more fun in Paris than the living do in Germany.



Heine's memorial, also known as the "Lorelei Fountain," in the Bronx, NY. The statue was originally to be erected in Germany in the late 1880's, but opposition to Heine was so fierce at the time that it had to be withdrawn in each of the three cities that had approved it: Frankfurt, Mainz, and Heine's hometown of Düsseldorf.

Who should take offense, the German being told he is too dour, or the Frenchman being told his soul is too small to deal with mortality? Clearly neither—as they can both laugh uproariously over the situation. Meaning they can visit a world of humans who might have erred on both sides of the pathway towards immortality, but who do not have to be interred with their sins. Humans are capable of getting on top of such problems. It works because the underlying reality wasn't two national cultures with fatal flaws, doomed to come into conflict, but a common humanity whose weaknesses are very hard to address, to put into perspective, without the help of a neighbor—and healthy cultural weapons.

Heine's intervention was not a naïve one. He looked deeply into the underlying processes of history. Lacking the exercise of such cultural weapons, Germany and France had been at the center of ongoing wars, ripping the heart out of Europe. Heine explains:

> French madness is far from being so mad as German madness, for in the latter, as Polonius would say, there is method. The Germans cultivated that madness with unequaled pedantry, with horrifying conscientiousness, with a thoroughness which a superficial French madman cannot even conceive of.

With this in mind, consider Heine's prophetic conclusion to *Concerning the History and Philosophy of Germany*, the second half of his work. Heine explains that a mystical view of the Creator:

> ...has somewhat mitigated the brutal German love of war, but it could not destroy it. Should that subduing talisman, the cross, be shattered, the frenzied madness of the ancient warriors, that insane Berserk rage of which Nordic bards have spoken and sung so often, will once more burst into flame. This talisman is fragile, and the day will come when it will collapse miserably. Then the ancient stony gods will rise from the forgotten debris and rub the dust of a thousand years from their eyes, and finally Thor with his giant hammer will jump and smash the Gothic cathedrals...

This mystical view has corrupted the philosophical thought of Kant, Fichte and such leading lights. Further:

> Thought precedes action as lightning precedes thunder... [W]hen you hear a crashing such as never before has been heard in the world's history, then you know that the German thunderbolt has fallen at last. At that uproar, the eagles of the air will drop dead, and lions in the remotest deserts of Africa will hide in their royal dens. A play will be performed in Germany which will make the French Revolution look like an innocent idyll.

Heine's works were banned by the Nazis. In 1933, exactly one century after he composed *De l"Allemagne*, these words, and his other works, were set ablaze and destroyed. Today, the words of Heine are inscribed at Berlin's Opernplatz, the site of the Nazi's massive book-burning of May, 1933: "Das war ein Vorspiel nur. Dort, wo man Bucher verbrennt, verbrennt man am Ende auch Menschen." ("That was only a prelude. Where books are burned, they will, in the end, burn people, too.")

In this context, we offer the following poem by Heine. Although it pokes and prods at Germany again, it is just as relevant for a United States today, as well as much of the trans-Atlantic world, gripped by arrogance and banality. A passionate devotion to developing human culture, it turns out, is not only advisable, but truly necessary. I am convinced that the soul of Heine knows that living humans, in touch with their souls, will have more fun in both Paris and Germany (and anywhere else for that matter), than the dour and frivolous folks everywhere.

The Electoral Asses

By Heinrich Heine

They'd had enough of freedom now,
The republic of animals clamored
For one single regent with absolute rule,
Of this they were enamored.

Every species assembled itself,
Proceeded with fevered devotion,
Parties were organized, ballots drawn up,
Intrigues were set into motion.

The steering committee for asses was
By the Old-Long-Ears directed,
They had upon each of their heads a cockade,
The Schwarz-Rot-Gold, affected.

A little horse's-party there was,
Yet they did not dare be voting,
They feared the cry of the Old-Long-Ears,
The thought filled them all with foreboding.

As one, however, the candidacy
Of the horses put forth, a bit later,
An Old-Long-Ears in a fury broke in
And cried: Sir, you are a traitor!

You are a traitor! There's not one drop
Of donkey-blood in you, really,
You are no donkey, I almost believe
You were foaled by a Latin filly.

You come from a strain of zebra, perhaps,
Your skin is striped zebräic,
And also the nasal tone of your voice
Sounds somewhat Egyptic-Hebräic.

And were you no foreigner, you would be just
A secular donkey, a cold one,
You don't know the depths of the donkey mystique,
How the tones of its psalter enfold one.

But I have immersed my soul in that
Sweet mystery that surpasses,
I am an ass, and upon my tail
Is every hair an ass's.

I 'm no little Roman, I am no Slav,
I'm a German ass forever,
Just like my fathers, they were so upright,
So unassuming, so clever.

They did not play with gallantry,
They sought no vice nor thriller,
They trotted each day, frisky, faithful and free,
Bearing their sacks to the miller.

The fathers are not dead! The grave
Can only hold the carcass.
They look down upon us from heaven above,
It gives them pleasure to mark us.

Transfigured asses in heavenly light!
We'll follow you forever.
And not a single finger-breadth
From duty's path shall we waver.

And oh, what rapture, to be an ass!
To be born to the Long-Ear classes!
From every rooftop I want to cry:
I come from a line of asses.

The mighty donkey that sired me
Was German, and no other,
And I was suckled on ass's milk
By my German ass of a mother.

I am an ass, and will faithfully
Adhere, like my fathers before me,
To the dear, old asininity,
To the fabled donkey glory.

And as I'm an ass, I advise you to choose
An ass as the king of the land here;
We're founding the mighty donkey-realm,
Where only the asses command here.

We all are asses! Hee-haw, hee-haw!
We'll never be horse's flunkies.
Down with the stallions! Long live, hurrah!
The king from the race of the donkeys!

So spake the patriot. In the hall
Applause rang to the ceiling.
The asses were all nationalists
And stamped their hooves with feeling.

They placed upon the speaker's head
A wreath of oak so timely.
He mutely beamed his gratitude
And wagged his tail sublimely.



Translated by Daniel Platt

What is the Schiller Institute?

Committee for the Coincidence of Opposites



Leading citizens from many nations, including medical professionals, farmers, musicians, scientists, students, educators, clergy, civil rights leaders, community activists and others have endorsed the call issued in October 2020, by Schiller Institute chairwoman Helga Zepp-LaRouche to form The Committee for the Coincidence of Opposites to address the COVID pandemic, now coupled with an extreme famine crisis. Initiators of the Committee, Zepp-LaRouche and former U.S. Surgeon General, Dr. Joycelyn Elders, have emphasized the importance of reviving the non-violent tradition of Mahatma Gandhi and Dr. Martin Luther King, Jr., who were able to bring together otherwise diverse and sometime opposed forces, for a higher good.

Read Helga Zepp-LaRouche's invitation to join the Committee for the Coincidence of Opposites:
schillerinstitute.com/the-committee-for-the-coincidence-of-opposites/

Enjoy the Schiller Institute's Conferences!







