Leonore

Art, Science, and Statecraft

Summer 2021



On the Cover:

Etching to color, Anastasia Battle, 2015

We decided to use this etching to color because of the precise moment it captures from Beethoven's opera *Fidelio*. Just as Don Pizarro is about to kill the political prisoner, Florestan, Leonore throws herself in front and reveals herself to be Florestan's wife! Immediatly the evil Don Pizarro declares that he will kill them both. Florestan, embracing Leonore and still determained to fight despite his condition, doesn't realize Leonore has come prepared with a gun.

This moment captures the idea we have in creating this magazine, and what the articles in our first issue represent. We are revealing ourselves as the defenders of truth and beauty. It is a development upon the Schiller Institute's previous magazine, *Fidelio*, from which we take our inspiration here.

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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Robert Burns, renowned Scottish poet, reveals the truly dignified spark of humanity within each of us, and also inspires a healthy disdain for the ruling oligarchy. The Schiller Institute celebrated Burns' life in a hearty event, and we hope you will do the same as well.

Calendar Of Events

Mondays
- 8:30pm EST Lyndon LaRouche's Works Reading Group (on Zoom)
- 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 Plato and LaRouche Reading Group (on Zoom)

Wednesdays
- 8:00 pm EST Midwest Conference Call (every other week on Zoom)

Thursdays
- 6:45pm ESTSchiller 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 Manhatten Town Meeting LaRoucheOrganization.com

Sundays
11:00am EST "The LaRouche Show" LaRoucheOrganization.com

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

Upcoming Events:
- September 11, 2021: Concert of Remembrance Schiller Institute Choruses Details - TBA

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

We Live in a Pregnant Moment

When we look upon the dominant culture of the Trans-Atlantic world, we walk as though through the ruins of Ancient Rome. Foul is fair, and fair is foul. Every barbarity of our people, every catastrophe wrought upon the innocent, bears the signature of an ancient and continuing oligarchism.

An infant perishes from this earth, robbed of its right to contribute a necessary contribution to mankind's immortal progress. We weep, and would weep our eyes out of our head, if we could apprehend even one tiny fraction of the injustice that the oligarchical system imposes on human individuals.

And, in striving to reach our arms around this enormous humanity, we yield to its beauty. In one instant, we weep from sorrow, and we weep from joy—the joy of discovering the truth that has been stolen away, and hidden. The truth that each human individual is endowed with—is, as a human individual, characterized entirely by—creative reason.

That quality, that awful shadow of some unseen Power, is not only the true nature of our species. It is the essential nature of our Universe. Our greatest scientists and poets agree, that this most beautiful potential of a human mind, the microcosm, coincides fully with the potential of all being, the macrocosm.

And there, we find our New Paradigm. We conceive of the true significance of the agapic actions of the Chinese leadership, in lifting 800 million out of poverty, and defending the sovereign right of every nation to economic development. We can hear the ringing of an Age of Reason, when we look from Mars, back upon the Earth, and see the human species hurl itself into its natural sphere. We discover what our forebears granted us; that Plato, Confucius, Cusa, Leibniz, LaRouche, our universal geniuses, left us everything we need.

Read this publication, *Leonore*, as written within that context—as written at a pregnant moment, as oligarchism gasps for air, thrashing vile, heavy arms upon the people of the world. Will we have the strength of love, to bring forth the true beauty of our species?

— Daniel Burke and Anastasia Battle

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.

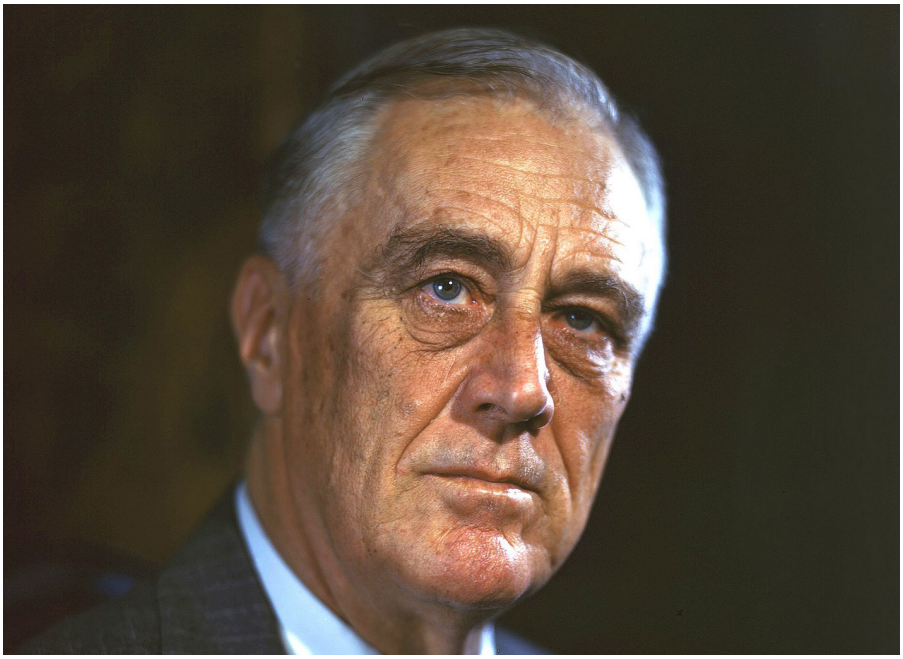
Under that direction, we want *Leonore* to be an organizing tool for the youth of the world. Pedagogies and polemics should be presented using LaRouche's polemical method and will be organized according to a top-down strategic intervention, giving special regard to insights into the axioms we encounter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

What Does Culture Do?

By Lyndon H. LaRouche Jr.



This article was published on May 27, 2004, and first appeared in Executive Intelligence Review *magazine.*



What we know as 20th-Century fascism, or synarchism—as we fought against it under President Franklin Roosevelt's leadership—lies in a persisting effort to overturn those principles of civilized relations among sovereign nation-states which were adopted by the 1648 Treaty of Westphalia.

As we have documented this fact in locations published earlier, the turn in direction of pathway, away from President Franklin Roosevelt's leadership, toward the catastrophe which is our nation's terrible condition today, was begun as part of an operation in which the later head of our Central Intelligence Agency, John Foster Dulles' brother Allen, played a key role, toward the close of World War II. This is a role he played together, and over the later decades his life, with accomplices, including his James Jesus Angleton. Dulles and Angleton, typify those who played a key role in bringing a key part of the Nazi SS intelligence apparatus into the inside of what became, later, the NATO system.

This integration of key elements of the Nazi SS apparatus into our postwar intelligence system, was the outcome of a process which had begun when leading Nazis, such as some around Hermann Goering, recognized that the Nazi defeat at Stalingrad, when combined, in effect, with the U.S. naval victory at Midway, foretold the coming defeat of the Adolf Hitler phase of Nazi Germany. These Nazi circles are typified by Dulles' Geneva-based contact François Genoud, Walter Schellenberg, and former Nazi Economics Minister Hjalmar Schacht and his Otto "Scarface" Skorzeny, as Anglo-American-protected ex-Nazi assets in Europe, such as operations conducted through Spain's fascist dictator Franco. These assets, such as the notorious "rat-line," were used as channels for relocating significant elements of the Nazi apparatus in the Americas, where the circles built up around descendants of those Nazi assets are a key threat to the security of our hemisphere, including the interior of the U.S.A., today. Meanwhile, as the case of Falangist ideologue Blas Piñar's present leadership among Nazi relics in Europe and the Americas attests, the parts of the Nazi SS apparatus which were rescued by aid of Dulles et al., are presently an active influence and security threat, in the present disguises of the Nazi International, in both Europe and the Americas generally.

Those Nazis themselves were only part of the problem. As we have documented this in earlier reports on the "Beast-Man" phenomenon, the fascist organizations which took over Western and Central Continental Europe during the interval 1922-45, were political assets of a network created and directed by a network of private financier houses, a network which was brought together in the context of the unworkable form of international financial-monetary system created, at the close of World War I, under the authority of the Treaty of Versailles. This apparatus, run top-down by these financial circles, is properly filed under the counterintelligence category named the Synarchist International. The Nazis were but one among the sundry brand-labellings included in the assortment of "left-right" political conspiracies created by this Synarchist International.[1]

Once the probable doom of Hitler was apparent to relevant German leaders, as early as during the first half of 1942, the intent of those inner circles of Nazis around Hermann Göring, was to save the financial kernel and certain personnel of the Nazi system for a role in the postwar world. Their intention was, to create a system of universal fascism, an imperial system, a new version of the Roman Empire, to either eliminate all nation-states, or absorb them into an imperial system of what today's Michael Ledeen has designated as "universal fascism," his translation, for practice, of Allgemeine-SS. Those

1 Otherwise known by World War II-period U.S. military intelligence as "Synarchist: Nazi-Communist," a network then including the lists of such notable Synarchist assets as Houston's de Menil, Mexico's Soustelle, and Soustelle's former teacher Paul Rivet, in Ayacucho, Peru. This was also known by U.S. intelligence in France as the Banque Worms conspiracy. Soustelle's later operations, including the targetting of France's President Charles de Gaulle from bases in Franco's fascist Spain, are typical.



"In the history of European civilization, it was from the Egypt of those pyramids and of the founder of the ancient nation of Israel, Moses, that European civilization adopted a specific quality of rigorous notion of a fundamental, principled distinction of man from beast."
Right: Rembrandt's painting "Moses Breaking the Tablets of the Law."

Nazi and other varieties of philosophically existentialist elements, were collected to form a combination of other Continental European fascist networks, and were integral to the Franklin Roosevelt-hating, Anglo-American networks associated with Henry Luce's already existing project for "A New American Century."

The integration of these elements into a common, Anglo-American-dominated, "right-wing international" network occurred, all under the direction of the "Bilderberg" or kindred expressions of the fascist international financier syndicate. This same Synarchist International, which had created Hitler, also produced that subversive enemy of ours who later appeared under such significant labels as "The Congress for Cultural Freedom." To sell Nazism today, package it into a can bearing an Orwellian label such as "Project Democracy."

The history of the background to the connection between Synarchism and the Congress for Cultural Freedom, includes the following notably relevant historical features.

Like that co-founder of what became the fascism of Mussolini, Hitler, and Francisco Franco, the pro-Satanic Count Joseph de Maistre, and like the forerunner of Adolf Hitler, Friedrich Nietzsche, the characteristic of those forces of evil expressed both as fascism and as those followers of Allen Dulles promoting the philosophy of the so-called Congress for Cultural Freedom, is their "Silenus" cry of hatred against the legacy of progress of European civilization. So, Maistre expressed his hatred against the legacy of the 15th-Century Renaissance, by worship of the Beast-Man image of that Satanic anti-Semite Tomás de Torquemada. So, the Christ-hating anti-Semite Nietzsche harked back to the pagan brutishness of a Phrygian Dionysus.

To understand Synarchism today, we must recognize and understand that modern fascism then, as now, takes its origins from the Martinist freemasonry which worked with Lord Shelburne's London to organize France's Reign of Terror. This is the same freemasonic order which produced Napoleon Bonaparte, and the interchangeable parts known as Talleyrand and Fouché. It is also, today, expressed in the form of a modern fascism unleashed by the financier plotters of that 20th-Century Synarchist International which also gave us the legacy of Mussolini, Hitler, and Franco.



The same Synarchist International that created Hitler, Mussolini, and Franco also produced that subversive enemy of ours who later appeared under such significant labels as the Congress for Cultural Freedom (CCF); the evil was expressed both as fascism and as the philosophy of the CFF promoted by followers of Allen Dulles.

To understand this persistently recurring threat to modern civilization, we must focus attention on the historically specific characteristics of that European civilization which was first brought forth in Greece by what Socrates would have acknowledged as the midwives supplied by a great Egyptian tradition. The legacy of evil expressed by the image of the Congress for Cultural Freedom today, is the image of a potentially fatal infection which is the leading specific threat to a particular species of culture, the specific culture of a European civilization traced in its original best aspects, as Plato did, from the images of Thales, Solon, and Pythagoras.

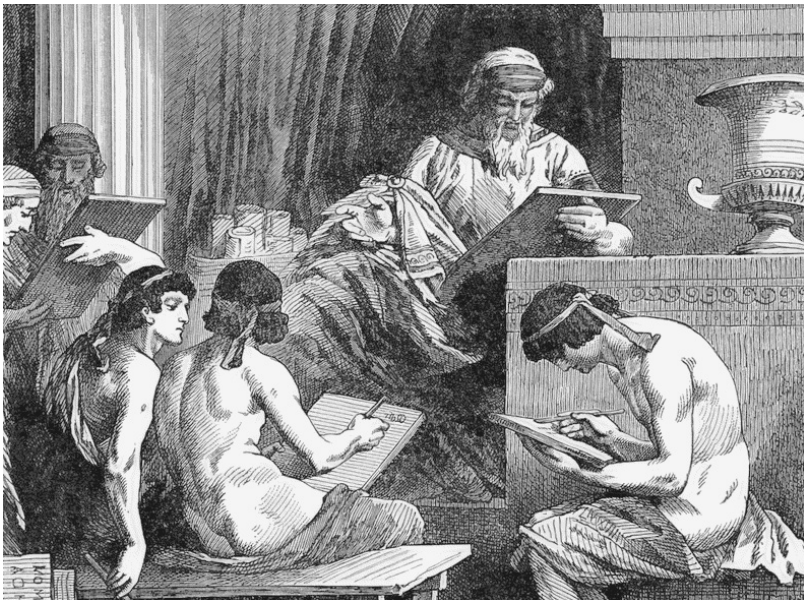
When that matter is placed in that historical light, the history of the problems of the globally extended European culture, since ancient Greece, can all be defined in an appropriately elementary way. One feature stands out in significance above all others: How does that European civilization define, or reject, the existence of a fundamental, principled distinction, of man from beast? How does this conception function, in principle, as in practice? What crucially relevant lessons does history, real history, show to the actually thinking U.S. citizen whom I address here? What does it show him, or her, about the crucial issue posed by the influence of CCF and its like?

Are You a Man or a Monkey?

Closer, modern study of the astrophysical principles expressed by the architecture of Egypt's Great Pyramids of Giza, has provided crucially typical, scientific evidence bearing upon the way in which Egypt contributed to the specific quality of greatness achieved by what we call today the Classical Greek culture of Thales, Pythagoras, Solon, and Plato. Since the birth of the modern Europe of the sovereign nation-state, an institution which emerged from the Italy-centered 15th-Century Renaissance, European civilization, as defined by that Classical heritage, has been expressed, typically, as the modern notion of a sovereign nation-state republic. With this 15th-Century emergence of a new institution, the sovereign nation-state, demanded by such preceding leaders as Dante, and described, as to essential points of principle, by that century's Cardinal Nicholas of Cusa, had become the most effective form of existing institutional power for improvement of the condition of mankind. The distinction of the emergence of modern Europe, through the struggles against the shackles of an ultramontanist form of medieval imperialism, is that, for the first time, in the shadow of Filippo Brunelleschi's crafting of the cupola of the Cathedral of Florence, the bestializing legacy of empire gave way to the notion of a community of sovereign nation-states each and all committed to promotion of that general welfare of mankind. This was the same prescribed goal sought since Solon of Athens, as defined by the Classical Socratic Greek, and Christian, principle of *agapē*.



Brunelleschi's cupola of the Cathedral of Florence, one of the Renaissance's monumental achievements. In the shadow of the dome, "the bestializing legacy of empire gave way to the notion of a community of sovereign nation-states each and all committed to promotion of that general welfare of mankind."



Solon, the lawgiver of Athens, in the Sixth Century B.C., initiated the long historical struggle to establish a true nation-state republic, in opposition to the effort typified by Sparta under the Constitution of Lycurgus.

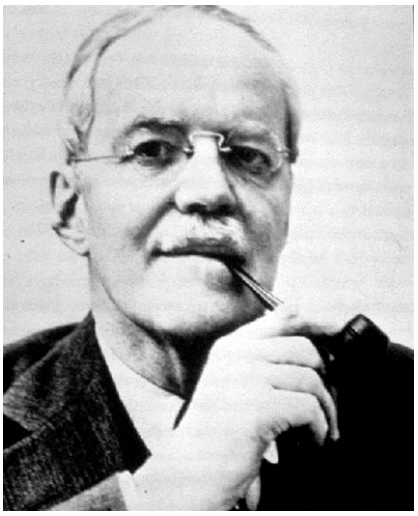
Unfortunately, as the role of the pro-Satanic Tomás de Torquemada illustrates this, the Venice-orchestrated, ultramontane forces of reaction against that Renaissance, struck back with bestial, homicidal fury, as typified by that interval of A.D. 1511-1648 religious and kindred warfare which was brought to a close only through the leading role of France's Cardinal Mazarin in bringing about the great 1648 Treaty of Westphalia. That principle of the Treaty

of Westphalia is the achievement upon which civilized modern European life has depended, since then, to the present time.

Unfortunately, the conflict did not end, as settled, in that treaty, then and there. A fresh threat to civilization arose in the rise to power of a new imperial pretender, the 1688-1763 rise of the Anglo-Dutch Liberal party, as expressed by the British East India Company of Lord Shelburne et al., to the rank of a global imperial power. It is the issues defined in the rising conflict between that Company's imperial power and those patriots gathered around the North American colonies' leading intellect, Benjamin Franklin, which has been implicitly the principal axis of reference for all notable, long-term forms of global conflict since 1763, to the present day. Although the British East India Company has passed on, its legacy, like the effects of an epidemic infectious disease, has continued its impact on modern, globally extended European history, up to the present day. The impact of that legacy has continued to define the matrix of world conflicts, from 1763 to the present day.

To understand adequately what the legacy of Allen Dulles et al., continues to represent, as a continuing threat of fascism in the world today, we must place our finger on the subject of the origin of Martinism, and its outgrowths such as Synarchism. What we know as 20th-Century fascism, or Synarchism, as we fought against it under President Franklin Roosevelt's leadership, lies in a persisting effort to overturn those principles of civilized relations among sovereign nation-states which were adopted by the 1648 Treaty of Westphalia.

As I shall explain summarily, now, and conclude discussion of that point later in this present section of the report, what was called, interchangeably, the "Venetian Party" or empiricists' "Enlightenment" of 18th-Century England and France, emerged as a newly attempted form of worldwide successor to the Roman Empire. This imperial role was established with the British East India Company's triumph at the 1763 Treaty of Paris. The Martinist freemasonic order which led the unleashing of the French Terror of the 1790s and Napoleon Bonaparte's tyranny, was itself a joint instrument of the imperial British East India Company's Lord Shelburne (1737-1805) and anti-U.S.A. forces of continental Europe. The Martinist order was an instrument created with the initial intention, as assigned by the Company's Lord Shelburne and his flunky, Adam Smith, to play a crucial role in wrecking the cause of the English-speaking colonies in North America and bankrupting and destroying Liberal London's most potent continental rival, the great Louis XI-Mazarin-Colbert tradition which was the best of France at that time.



Allen Dulles, first of the OSS, later of the CIA, typifies those who played a key role in bringing a key part of the Nazi SS intelligence apparatus into what later became the NATO system.

Leading U.S. patriots in the tradition of the early Cincinnatus Society had come to understand this more and more clearly, especially since the time John Quincy Adams began to clear his own head in such matters, during the period he virtually created the functioning form of the U.S. State Department.[2] Notably, John Quincy Adams went on from there, as later President and senior member of the U.S. Congress, to launch what later became the Abraham Lincoln Presidency and the tradition which I, personally, represent, as an informed spokesman, as a U.S. Presidential candidate, today.

As I have said above, the roots of modern European civilization go much deeper than modern times. In the history of European civilization, it was from the Egypt of those Pyramids and of the founder of the ancient nation of Israel, Moses, that European civilization adopted a specific quality of rigorous notion of a fundamental, principled distinction of man from beast. The initial realization of what became known as European civilization, occurred principally as the impact of that same conception associated with the universalized, Mosaic nature of man, in forming the Classical tradition of what we call ancient Greece today.

Although the nature of the human species is the same everywhere, and although there is, therefore, a necessary, long-ranging tendency for convergence of nations

2 The collapse of the U.S. Federalist Party was, most immediately, a result of the blunder of the Administration of President John Adams, in being taken in by a fraudulent propaganda-piece, Sir John Robison's *The Roots of the Conspiracy,* crafted and circulated within the U.S. by French Terror-controller Jeremy Bentham's British Foreign Office. The issue of the Alien & Sedition Acts, as posed by the circulation of Robison's hoax, is typical of that folly, President Adams' toleration of his wife's, Abigail Adams', foolish, continuing tirades against the most clear-headed U.S. leader of that time, Alexander Hamilton, typifying the state of confusion which led to the self-inflicted doom of the Federal and Democratic-Republican Parties.

upon common principles of mutual conduct, the history of the development of a European culture, by that name, as rooted in the history of ancient Greece, has a distinct quality of historical specificity, from beginning to the present date. This requires competent thinkers to treat the internal development of the offshoots of ancient European cultures since Solon's Athens, as an historically specific process which must first be studied as a distinct subject of converging cultural developments in its own right.

The most essential feature of that history is the long struggle, as since Solon's Athens, between the effort to establish a true nation-state republic of citizens, and the opposing effort, typified by Sparta under the Constitution of Lycurgus, or the Babylonian, Persian, Roman, Byzantine, and ultramontane forms such as medieval, Venice-centered Europe. The backers of the CCF project represent the latter, imperial impulse, an impulse toward eradicating the existence of sovereign nation-states, as the presently wildly utopian thrust toward plunging the planet into the doom of imperial "globalization," attests.

The issue so posed by the CCF legacy, in particular, is the nature of the functional, constitutional distinction between men and apes. That principled distinction is defined as follows.

Egyptian science as echoed by that of the Pythagoreans, Thales, and Plato, was associated with a pre-Aristotelean conception of mathematics, which was derived from astronomy, a conception of physical geometry, rather than an aprioristic mathematics such as that of Euclid. This pre-Euclidean, and, implicitly anti-Euclidean method of physical science was then known as "spherics." This notion of a physical geometry, rooted in the concept of "spherics," rather than an aprioristic, merely formal geometry, provided the basis for defining an experimental proof of the existence of a fundamental physical principle, principles designated as what we call today "powers" (Greek: *dynamis*), as Carl Gauss's 1799 attack on the frauds of Euler and Lagrange, in Gauss's first statement of The Fundamental Theorem of Algebra supplies an implicitly geometrical statement of the mathematical-physical representation of "powers."

Typical proofs of powers so defined, included the notion of the doubling of the line, of the square, and of the cube. Added to this was, most notably, the notion of the construction of a series of Platonic solids, as this was reported by Plato, and was addressed by Cardinal Nicholas of Cusa[3] and his followers, Luca Pacioli and Leonardo da Vinci, and the avowed follower of all of these, that founder of modern astronomy, Johannes Kepler, who set the pace for the singular achievements of such as Fermat, Pascal, Huyghens, Leibniz, and Jean Bernouilli.

The experimentally based discovery of, and willful use of such physical principles, expressed the provable, absolute distinction of persons from animals, the distinction between man and ape. These principles were of two general categories, principles of man's intervention in nature, and principles of the social processes through which mankind increases our species' power in and over nature.

Otherwise, the most significant implication of these considerations, is the Promethean way in which mankind transmits the act of discovery of such powers (experimentally demonstrable universal principles) from one person to another, and thus from one generation to another. Through the transmission of the replicatable act of generating such discoveries of universal principle, we have the only way in which the human species has been able to increase its potential relative population-density, above the level of the millions possible for a species of higher ape, to more than 6 billion living persons today.

These principles have three most notable qualities, as follows.

Although a valid universal physical principle is never, itself, an object of sense-perception, its experimentally proven universality of efficiency is an efficiently existing object of the mind. In other words, although the effect of application of a principle must be a subject of a mathematical description, the principle itself is not the mathematical formula, but is, rather, an integral, indivisible object of the mind, in the same way that the notion of an irreducible object of sense-perception is the idea of an object.[4]

The standpoint of "spherics" adopted by the Pythagoreans, et al., thus divided human experience of the physical world between invisible, but efficient principles, and their implicitly visible sense-perceptible effects. In modern mathematical physics, this set of ontological distinctions is expressed as the notion of the complex domain as introduced by Carl Gauss and refined by his follower Bernhard Riemann.

The true notion of a universal physical principle is never a way of merely explaining nature (contemplation), but is a method of acting efficiently to change nature in ways which only efficient comprehension of a discovered universal physical principle permits. It expresses an intention, whether an intention by the Creator of the uni-

3 E.g., *De Docta Ignorantia*.

4 Compare Herbart's and Bernhard Riemann's coinciding, but different, uses of the German term *Geistesmasse* (i.e., "thought-object").

verse, as Kepler defined the principle of universal gravitation which he had discovered, or by man acting in a way like that of that Creator. We must presume, at least to the present date, that all principles of the universe existed prior to man's consciousness; however, when man discovers the power to deploy such a pre-existing principle, man's action, as an intention, changes the ordering of the universe within which we act.[5]

The Prometheus Principle in History

However, in societies in which a relatively few hold others in the status of human cattle, the ruling strata of that society, like the Roman Emperor Diocletian before them, are careful to prescribe that society must not educate those we intend to condemn to the status of human cattle, above their intended station in life. The implication of that is, that the society committed to the notion of maintaining people in the status of human cattle, or, perhaps monkeys, does not wish to advertise the existence of those mental powers which set human beings apart from, and above the beasts. In European civilization since ancient Greece, this intention, to hold a large number of people in the status of human cattle, is expressed systemically by what is termed "philosophical reductionism," as this is expressed as the tradition of those opponents of the Pythagoreans known as the Eleatics, Sophists, and radical Euclideans, or the modern philosophical empiricists, positivists, and existentialists such as Nietzsche, the Nazi Martin Heidegger, and his co-thinkers Hannah Arendt, Theodor Adorno, and Karl Jaspers.

That issue is famously typified by the ancient Greek dramatist Aeschylus's *Prometheus Bound*. The evil gods of Zeus's Olympus captured the immortal Prometheus, chained him to a rock, and tortured him perpetually, to induce him to abandon the intention to give knowledge of universal physical principles to those human beings whom Zeus intends to hold in the status of nothing better than dehumanized, human cattle. This issue, as posed by the image of Aeschylus's *Prometheus Bound*, has proven itself to be the most important issue in the history of European civilization as a whole, since no later than the founding of that civilization in ancient Greece.

It is the issue of the individual person's right to discover, and to know experimentally, provable universal physical principles, and to apply these principles of knowledge to change man's relations to nature in ways which increase the potential relative population-density of the human species. It is, in other words, the right to know, and to practice that truth which the Satanic Olympian Zeus and his oligarchy hate with the fiercest hatred. It is the right of mankind to enjoy the blessings of progress, the right to improve the condition of the human individual in the broadest and deepest sense of that notion. It is the notion of *agapē* posed by Plato's Socrates, in opposition to the historically defined characters Glaucon and Thrasymachus, in Plato's *Republic*.

The transmission of knowledge of experimentally definable universal physical principles, from one person to another, and one generation to the next, is the expression of an immortal character of the role of the mortal individual in society. As Plato insists, and as the Christian Apostle Paul emphasizes in his 1 Corinthians 13, this principle of *agapē*, so conceived, is the highest rank of moral and other law respecting human behavior. Jesus Christ's expression of the Creator's love of mankind, as *agapē*, is the essence of the principle of natural law in the practice of civilization. So, Leibniz, in repudiating the evil intrinsic to John Locke, placed *agapē*, as the principle of the pursuit of happiness, above all other law. So, the central Constitutional principle, and statement of intention of the U.S. 1776 Declaration of Independence, defined Leibniz's notion of the pursuit of happiness as the highest principle of our Constitutional law.

The term "Satanic" should be understood as controlled in its practical meaning as expressing a vicious form of practice of denial of the individual person's likeness to the Creator. Every person's life is therefore sacred. The Beast-Man behavior of captors in U.S.-run prisons in Iraq, is an example of people, those captors, as like Nazi concentration-camp guards, captors self-degraded into the likeness of inhuman predatory beasts. Similarly, the widespread attempt to interpret the U.S. Federal Constitution as a body of "contract law," especially among those mentally crippled by the burdensome tradition of the U.S. Confederacy, such as the radical "dictionary positivist" and U.S. Associate Justice Antonin Scalia, is an expression of that quality of the "Satanic," the degradation of human beings to the rank of property (e.g., "shareholder interest"). The treatment of any human being as a subject of "shareholder value" (i.e., Lockean property), as the current practice of the 1973 overturn of the Hill-Burton legislation by the HMO "reform," is therefore an implic-

5 This view subsumes a notion which is at least as old as ancient Greek culture, that the universe is composed of three specific, interacting classifications of universal physical principles: non-living, living, and cognitive; the latter, although an existing universal, is a power unique to the human individual among mortal individuals of living species. This Classical Greek view was afforded its modern expression by the work of the great Russian biogeochemist, Vladimir I. Vernadsky, and his definitions of Biosphere and Noösphere. It is man's discovery and employment of universal physical principles which accords with the notion of man and woman made equally in the likeness of the Creator, as in Genesis 1.

itly Satanic mode of behavior. This Satanic quality is the characteristic feature of such evil British Fabian Society celebrities as H.G. Wells, Bertrand Russell, their crony Aleister Crowley, and their sorcerer's apprentices Aldous and Julian Huxley. The pollution of the U.S. by the relevant influences of Wells, Russell, et al., has become an expression of a Satanic influence in U.S. intellectual and other behavior.

In these matters of natural law, it is not the act as such which is crucial for law. It is the expressed intention underlying the act which is crucial. For this purpose, we must define "intention" as Kepler defined the Creator's intention which is expressed as that universal principle of gravitation (His, not the empiricist Galileo's) which governs the composition of the Solar System. Ignorance of the intention by which an act might be judged, is, in a certain degree, exculpatory, as in the case of a person lacking the powers or will for knowledge, to distinguish between right and wrong. In human behavior, it is the person's assignment of an intention as the purpose of his, or her life, which is of crucial bearing on the way in which society must judge the degree of actual culpability in, and remedies for, violation of a principle of natural law.

This point is illustrated by recognizing the experimentally validated discovery of any universal physical principle, such as Kepler's uniquely original discovery of the principle of gravitation, as expressing the Creator's intention. Thus, we must intend to promote such forms of scientific progress, as discovering the Creator's intention, and must regard ourselves as morally, constitutionally bound by the intent to pursue that course, and enforce the implications of such discoveries, as effectively as might be possible.

This distinction is made clearer in nature and importance, when we consider those misguided persons who refuse to recognize the 1776 U.S. Declaration of Independence and the Preamble of the Federal Constitution as enforceable intentions to which all interpretation of any other features of that Constitution, its amendments, or Federal law, must be made subject. Any positive law, any contract which violates those intentions, such as Scalia's evil reading of "shareholder value," must be nullified, as if axiomatically, even as if retroactively. Or, a contract negotiated by the relevant parties in apparent good faith, must be nullified in those aspects which might be discovered to be in conflict with natural law.

For example, in the history of the U.S., and other nations, the fact that a person had been property (e.g., a slave), by prior determination, or birth, was treated under a reading of that pro-slavery doctrine of John Locke which had been repudiated by the language and intention of the U.S. Declaration of Independence. Similarly, as in the case of those current debts of the nations of Central and South America which were imposed arbitrarily, upon those states under the newly imposed rules of a post-1971 floating-exchange-rate monetary system, rather than being incurred by the will of the debtor, are properly nullified under any judicial ruling consistent with natural law. No self-evident sanctity exists in any contract as such, except as there is no implied violation of natural law in the relevant terms at issue.

A true national constitution, such as our Declaration of Independence, and under the terms of the Preamble of our Federal Constitution, derives its authority from those of its statements of intention which are comparable to the notion of necessity that man-made law must be consistent with the same principles of knowable intention attributed to the Creator's law. In this matter, mankind must hold itself and its nations accountable for herding the national law of sovereign states into channels of intended effects consistent with the same notion of intention properly attributable to the notions of universal physical laws.

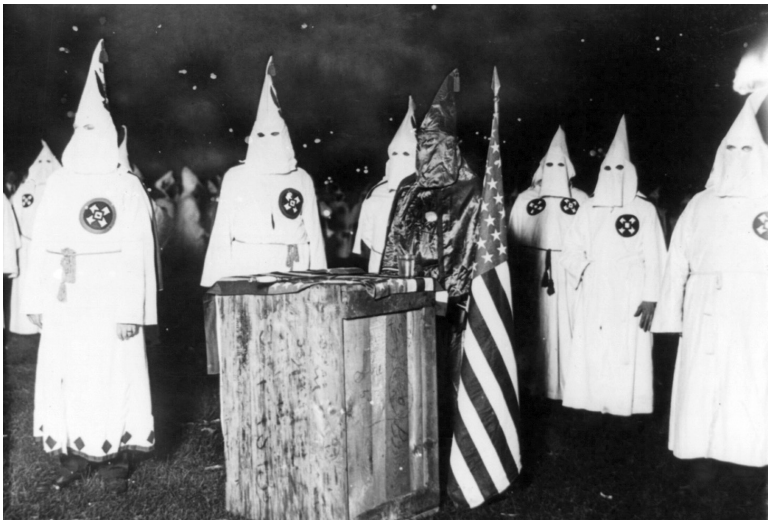
In all this and related matter, the Promethean right of the human individual and society to participate in the benefits of scientific and technological progress, must be enforced as a matter of natural law. This principle of law of statecraft must be viewed from the standpoint of the absolute distinction of man from ape. (If you reject scientific and technological progress, as the Luddites did, then you might apply for status, under law, as a monkey: A witty judge might merrily grant your plea.) Man's nature is his likeness to the Creator of the universe, in the respect that man's power to discover and employ universal physical principles, is a quality of human nature shared only with the Creator, and that any suppression of that right, by Zeus or any other force, is Satanic by implication.

The implication is, that the only just society is one which fosters scientific and technological progress, in changing both nature and man's mode of practice to this effect. In the language of a science of physical economy, this signifies the development and application of knowledgeable practice to the effect of increasing the physical expression of potential relative population-density of the human species, per capita and per square kilometer. Therefore the related notions of economic growth, and of physical profitability, are restricted to measurements made in physical terms, rather than, and often in defiance of, monetary terms of financial accounting. The attempt to shackle the physical practice of a society to the accounting office, e.g., usury, is implicitly a form of Satanism, and has often proven to be just that in many

instances of practice. The only true profit is that which is an increase of good for mankind as a creature made in the likeness of the Creator.

The most essential consideration, therefore, is the need to promote the development of those mental powers of the individual which generate revolutionary changes in practice to the effect of increasing the net physical productivity of society per capita and per square kilometer.

For example, the greatest increase in the productive powers of labor, per capita and per square kilometer, was set into motion by the 15th-Century Renaissance's launching of the modern form of sovereign nation-state whose principles are prescribed in such locations as Cusa's *Concordantia Catholica* and *De Docta Ignorantia*. It was the achievement of modern forms of sovereignty by more nations, such as India and China, through their gaining the right to conduct their affairs in a way informed by the achievements of the European form of modern sovereign nation-state, which has made possible what has been already gained, as echoes of the anti-colonialist policies of the U.S. Presidency of Franklin D. Roosevelt, and greater foreseeable advances in the human condition among such peoples under a renewal of that President's intention today. This is the policy which affords us today, not only a way of escape from the threat of a global new dark age descending upon the world today, but a brighter vision of the future of humanity as a whole.



An early rally of the rebuilt Ku Klux Klan. It was under the influence of Klan enthusiast Woodrow Wilson, and fellow pro-Confederate Theodore Roosevelt, that the origins of the U.S. role in the post-World War I Versailles Treaty, and the launching of what became the "Sexual Congress for Cultural Fascism" took shape.

Shelburne's Evil Legacy Today

Through the mechanics of the British East India Company's orchestration of the so-called "Seven Years' War" on the continent of Europe, that Company diverted France's attention sufficiently from the larger world, to continental strife, that the British Company neatly snapped up control of what we know as Canada, India, and relevant other locations. Thus, the Treaty of Paris which acknowledged this outcome as a matter of law, established the British East India Company (rather than the British monarchy as such) as, in fact, a global, nominally British empire.

What became known to this day as the Bank of England's role as a keystone of a so-called "independent central banking system" has been the dominant feature in the long-range unfolding of the history of both the United Kingdom and continental Europe, up to the present day. This system was known, during that century, as the system of "The Venetian Party." The slime-mold-like concert of financier-oligarchical interests, which had exerted de facto imperial power with the medieval alliance of Venice and Norman chivalry, had, so to speak, reincarnated itself, from the late 17th Century on, as a new Anglo-Dutch-pivotted "Venetian" financier oligarchy, based in the maritime regions of Northern Protestant Europe. Intellectually, the imperial potencies of the Company's empire, spoke Dutch, English, and so on, but they thought as Venetian, as Francesco Zorzi (a.k.a. Giorgi), Giovanni Botero, Paolo Sarpi, Galileo Galilei, Antonio Conti, Voltaire, and Giammaria Ortes had taught them to think.

In this setting, Lord Shelburne emerged as the frankly diabolical, rising figure of influence within that Company. Shelburne and his circle of personal lackeys, such as Adam Smith, Edward Gibbon, and the consummately pro-Satanic Jeremy Bentham, played key roles as Shelburne agents, in setting out the intended ground-rules for the consolidation of the Company's empire as a permanent successor to the defunct Roman Empire.

Shelburne's role and rules, so defined, set the dominant features of the patterns of Europe-dominated global conflict which has, predominantly, determined the course of the general flow of world history, from that time to the present.

The concerns of Shelburne and his circle were the potential dangers to the eternal perpetuity of that empire from the inside and outside, respectively. The chief external threat they feared, was the impact of the American Revolution as a model which might infect Europe. Otherwise, they continued the proven policy of the Seven Years' War, a policy of keeping the nations of Europe more or less at one another's throats, as a way of preventing the emergence of a continental-Europe-based power which

might overturn the imperial power represented by the Bank of England. Within the latter context, the immediate concern of Shelburne's circles was to destroy the power of the U.S. allies of 1776-83, Charles's Spain and Louis XI's France, chiefly the economic power represented by the Colbertiste tradition still alive within France.

President Abraham Lincoln's victory over Lord Palmerston's asset, the insurrectionary, slave-holders' Confederate States of America, became a principal threat to the continuation of that British Empire's hegemony over the planet. Not only had the victorious U.S. emerged as a continental nation-state power which could no longer be crushed by the methods of external attacks and internal subversion which Britain had employed up to that time. The startling success of the U.S. economic model, over the interval 1861-76, was drawing leading powers such as Alexander II's Russia, Bismarck's Germany, and others, including Japan, during and beyond the late 1870s, into adopting leading features of the Hamilton-Carey-List American System of political-economy, as the preferred alternative to the British system.

The result was a massive emphasis by pro-British influences, on subversion of the Republican Party, in addition to assets already in tow from within the traditionally pro-slavery Democratic Party. Meanwhile, that Prince of Wales and later emperor, King Edward VII, plotted to unleash what we call World War I, which led to the subsequent plotting of what became World War II, by the British fellow-travellers of the Continent-based Synarchist International.

During the course of World War II, the leading intention for perpetuating the empire in the postwar world, was supplied by the circles of H.G. Wells and Bertrand Russell, as in Russell's public acclaim for Wells's 1928 *The Open Conspiracy* and Russell's key role in organizing the introduction of warfare with nuclear-fission weapons as the instrument for establishing a form of imperialism called "world government," then, and "globalization," today. These are the current forms of the proposed continuation of the imperial perspective developed under the leadership of Shelburne. The doctrine of a "perpetual war" in the guise of "preventive, nuclear-weapons-armed warfare," of Prime Minister Tony Blair's confederate, Vice President Dick Cheney, is the present expression of the imperial policy set forth by Wells and Russell.

Throughout the postwar period to date, the "Sexual Congress for Cultural Fascism" has complemented the development of nuclear-fission and nuclear-fusion weapons, as an integral feature of this same imperial intention to uproot and exterminate the institution of the sovereign nation-state. The intended function of that "Sexual Congress for Cultural Fascism" associated with the CIA project linked to *Commentary* magazine and others, has been to destroy the institution of the U.S. sovereign nation-state at its root, its commitment to the American System of political-economy associated with the Constitutional founding of the U.S. republic and with the U.S.'s rising to a long-term world-power status under Presidents Abraham Lincoln and Franklin D. Roosevelt.

The corruption of the post-Lincoln U.S.A. in such directions, was premised on a political alliance between the London-allied, Manhattan-centered financier oligarchy and the relics of the slave-holding Confederacy. The legendary conflict between Republicans of the New York and Ohio varieties, is typical of this. The takeover of the U.S.A. to this effect, was accomplished through aid of the assassination of President William McKinley, and the domination of the next three decades of U.S. life by the impact of two Presidents in whom the tradition of the Confederacy was deeply embedded, Theodore Roosevelt and Ku Klux Klan enthusiast Woodrow Wilson. It was under the influence of this combination assembled around the Teddy and Woody show, that the origins of the U.S. role in the post-World War I Versailles Treaty, and the launching of what became the "Sexual Congress for Cultural Fascism," took shape.

Looking back at the history of the U.S.A. since the death of Franklin Roosevelt, we can appreciate why certain trans-Atlantic, English-speaking partners came to support Wells and Russell in placing such emphasis on the efforts to uproot and destroy the traditional U.S. commitment to the benefits of scientific and technological progress in development of basic economic infrastructure and modes of agricultural and industrial production and employment. To defeat the U.S.A., the imperialist must take the American commitment to the beauties of scientific and technological progress out of the American, as this process of extraction has been fully ongoing during the recent four decades.

This pattern of change in British strategic outlook since the 1861-76 developments in the U.S.A., is signalled by the emergence of the circles of Thomas Huxley, and of the related circles of George Bernard Shaw and other notables of the history of the Fabian Society. Huxley's personal *Zauberlehrling*, H.G. Wells, a key figure in preparing for World War I, typifies this. The post-World War I reconciliation of Wells and Bertrand Russell around a common evil intent, expresses this in the continued life of the postwar world whence Wells and Russells have now long departed.

Roosevelt's leadership of the U.S. economic recovery, and the role of the U.S. under him at war, showed that the

earlier attempts to subvert the U.S. had failed, failed because the earlier attempts to crush the American patriotic character had failed to uproot it. This time, they, decided, they would uproot it. The Congress for Cultural Freedom project, and the closely related "Frankfurt School," like the Fabian Society, typify the subversive modes employed to the latter purpose.

The 'New Dark Age' Syndrome

Relatively speaking, those who, like bellwethers Cheney and Tony Blair, have come into key positions of Anglo-American power, are not notable for qualities of intelligence, nor even sanity. Their principal dupe, poor President George W. Bush, would be sympathetic as a poor, pathetic person of less than meager intellect, were he not so damnably mean about it all. Even if they conquered the world, as they have conspired to conquer and loot Iraq, they would fail more or less precisely as the lessons of the continuing asymmetric warfare in Iraq forewarn intelligent professional observers in the U.S. and elsewhere today. Their success, were it to occur, would mean nothing but the collapse of the planet as a whole into a prolonged new dark age of humanity, during which world population-levels would drop toward something substantially less than a billion miserable souls, perhaps even much, much less. These would-be tyrants would make Genghis Khan retch in disgust at the poor quality of monster, such as those, the world is apparently capable of producing today. These are not true leaders, even evil ones; these are a kind of demented slime-mold.

There is no victory for the U.S.A., Britain, or anyone else, under a continuation of their combined present reign over much of the world's policy-shaping. Those incumbent governments are failures, catastrophes from the outset. The issue is, whether or not we choose to send our posterity to Hell with them.

There is nothing particularly exotic about foreseeing a new dark age as the consequence of failing to dump what Cheney and Blair represent today. The distinction of the human individual from the beasts, lies in the development of those creative cognitive powers of the individual from which Classically scientific and artistic powers of composition spring. In former times, when most men and women have been subjected to a more or less brutish existence as virtual human cattle, a relatively few individuals have escaped from that prevalent dementation, to become the creative personalities on which the potential basis for progress is provided, even under mean conditions for society at large. What "The Sexual Congress for Cultural Fascism" has attempted to do, and, to a large degree, already done, is to eradicate even those relatively limited institutional arrangements under which some creative individuals were produced in sufficient supply to keep society in a manageable state of more or less continued progress. The attempt by the freaks of *Commentary* and their like to devise a perfect program for preventing the reappearance of generalized scientific and cultural progress, has been all too successful. The continuation of the proposed form of imperialism, called euphemistically "globalization," would mean the virtual eradication of any remaining, institutionalized capability for organizing a recovery of mankind's potential relative population-density, until such time as the present system of rulership had died out by the effect of the works of its own hand.

Throughout the history of European civilization, the relatively effective approaches to bestializing at least a large part of the human population, have always taken forms which converge upon a formal method of thought and argument which is called reductionism. One example of this is the introduction of derivatives of what is called Euclidean geometry today, a flawed notion of geometry which was introduced to eliminate the method of scientific discovery associated with Thales, the Pythagoreans, and Plato, the method associated with "spherics." All efficient forms of intended systemic corruption of the European human mind's potential for scientific thought, have taken the tactic of Euclidean geometry as a model of reference. This tactic occurs, in various times and places, in a more or less radical form; but, the underlying principle is the same fraud introduced, as what we know as Euclidean geometry, to replace "spherics."

Whereas, in Classical pre-Euclidean notions of science, the form of geometry associated with the Pythagoreans, as with Plato, and, for example, Kepler and Bernhard Riemann later, was not abstract geometry, but, rather, physical geometry, a concept of physical geometry implicitly defended by the 1799 Carl Gauss against the reductionist sleight-of-hand of d'Alembert, Euler, and Lagrange, a defense later developed into the view of the complex domain provided by Riemann.

However, the essence of the dirty trick copied by Euler, Lagrange, et al., was to adopt the outgrowth of Euclidean geometry known as the Cartesian Model, an abstract, *a priori* model of space, time, and matter, based on the set of unproven, but arbitrarily asserted definitions, axioms, and postulates of a Euclidean, or like form of schoolbook geometry. In this way, by excluding the way in which discoverable universal physical principles are expressed in the forms of the complex domain, the reality of the existence of fundamental physical principles, is replaced

by a linearized mathematical approximation. Thus, the essential act of discovery, and related quality of actual proof of principle, is banned from the typical classroom and textbook. In this way, the real notion of the act of discovery of a universal physical principle is more or less banned from the knowledge of even the putatively highly educated ranges of the population.

The same crime is committed by sly plagiarist Galileo's wicked pupil Thomas Hobbes, who bans Classical irony and the related role of the subjunctive from speech! I explain this critical point.

In oral communication, especially as in Classical poetry and drama, the audience is presented with principled conceptions for which no name pre-existed in the known vocabulary of that audience. These previously unknown conceptions are the pivotal subject-matter of any Classical form of drama or poetry. The bridge provided for inventing, and imparting the name for the previously unknown conception, is Classical irony. Classical irony uses the creation of a paradox (e.g., "ambiguity"), by means of which the mind of the hearer is challenged to make a discovery of a kind tantamount to an experimental discovery in physical science, such as Kepler's discovery of a principle of universal gravitation. The mind of the member of the audience is motivated, and induced to discover the needed new idea by being challenged with that artificed paradox of the author and speaker. The recognition of that paradox now becomes the utterable name of the newly discovered idea, just as the name of an original discoverer is often attached to the notion of the relevant discovery as an cognizable object in communication. Reenacting the process of discovery of the thought-object called principle, as experienced by the putative original discover, becomes the experience which the student must relive, to make the same unified thought-object (*Geistesmasse*) his or her own. So, the idea enters the vocabulary through the mechanisms of Classical irony, just as the discovery of a universal physical principle, and that principle's recognition as a definite object of thought, proceeds in the work and teaching of physical science.

A discovered principle is not a mathematical statement by means of which an idea of principle is constructed. A discovered principle is a physical principle which exists outside previously known mathematics. It is an integral, indivisible object of the mind; the mathematics which may be properly associated with the expression of that principle, is not the principle itself, but, rather, the trail it leaves behind in its motion. One does not derive a principle by mathematics; one derives a new mathematics, as Riemann prescribes this, by the discovery of a form of object of the mind known as a universal physical principle, a principle whose trajectory can be mapped in a newly recreated, enriched mathematics.

The degradation of education and communication to systems of deductive/inductive derivation from putatively self-evident definitions, axioms, and postulates, is the most effective way of turning putatively well-educated populations into persons ignorant of, and hostile to, actually creative human thought. The people so brutalized, are like the people to whom Zeus forbade Prometheus's efforts to educate them in their native powers of creative thought. Thus, even the educated strata of society are induced to degrade themselves in a likeness of their mental behavior to that of human cattle.

In ancient Greece, such methods of reductionist brainwashing were known as the work of the likeness of the Eleatic school and, later, the Sophists whose way of thinking and behaving led Athens toward doom in the course of the Peloponnesian War.

What is being done to the U.S. population today, under the more radical programs of the "Sexual Congress for Cultural Fascism," is an extremely radical version of the same type of "dumbing down" of an entire generation, which we associate with the ancient Sophists of Athens.

The frequent effect of such practices of "dumbing down" masses of people into the likeness of human cattle, is a propensity for the spread of wild-eyed religious and other cults, such as those of the right-wing U.S. religious fanatics of today. For example, the use of reductionist methods by the 18th-Century Enlightenment, produced the related lunacies of Physiocrats such as François Quesnay and of Adam Smith. Quesnay's notion of "laissez-faire" was premised on the insistence that the profit of the estate was not produced by the action of the human cattle, called serfs, but by the magical powers of the landlord's title to his "shareholder value." This particular piece of lunacy, as advocated by Quesnay and Turgot, was plagiarized by Shelburne's Adam Smith as "the invisible hand"—the hand that Cheney and his cronies put into your personal pocket, for example. In such cases, arbitrary choices of clusters of words "Which I have chosen to believe," however arbitrarily, however fancifully, became a substitute for truth. The result is a form of mass-insanity, reminding us of the spew of Flagellants in the 14th-Century New Dark Age.

The actual conceptions of Christianity are well known, beyond doubt, from not only reading, but reliving the historically specific experience of the New Testament against the background of the Platonic influence pervading the educated strata, such as the Apostle Paul, as also of Philo of Alexandria, of the Hellenistic culture

of that time. So, J.S. Bach composed his St. Matthew and St. John Passions, that the congregations might relive that historically specific experience on a suitable occasion. That Christ was sacrificed by the Roman occupying authority of Judea of that time, as Christ's followers, such as many of his Apostles acting in the imitation of Christ, like Jeanne d'Arc and the Rev. Martin Luther King, is the kernel of belief in Christianity as a doctrine of the Creator's love for a mankind which that Creator esteems as redeemable, because it is the noblest creature in his Creation, a creature made in His Own likeness. Christianity is a faith based, not in the Satanic qualities of hatred expressed by a Grand Inquisitor or a John Crowe Ransom "Fundamentalist," but in the form of love for mankind which Plato's Socrates identifies as *agapē*.

By contrast, the thundering cacophony of hate spewed currently by the indecent union of war-like pseudo-Catholics and Protestant neo-flagellants, like the anti-Semitic rants of Grand Inquisitor Tomás de Torquemada, has nothing to do with Christianity, but has a great deal to do with the more or less Satanic depravity which has been greatly increased in depth and scope by the spread of the virulent irrationality fostered by the transit of the culture of the Americas, and elsewhere, during the recent 40 years.

Thus, considering the effects already displaced by the regime directed by "true believer" Vice President Cheney, no sane person who could honestly propose sincerely that the program we have denounced here, is anything less evil than literally Satanic.

The only remedy is to impel the leading institutions responsible for recent trends in policy to simply "Give it up!" Sooner or later, of course, a Renaissance will come, as it did after the New Dark Age which Venice and its Norman allies bestowed upon Europe's 14th Century. Human nature is divine in that sense; unsuppressed, since man is naturally good, mankind will seek out its reconciliation with its Creator. On that account, Satan can not triumph in the long term; precisely the contrary outcome is ultimately inevitable, because it is man's nature to work to bring that about.

My point is, therefore, that the onrushing New Dark Age is not as inevitable as the poor weak-brained commentators suspect. It is not inevitable, if we choose to prevent it from happening.

We have come to a time in the development of humanity, at which the principle of the 1648 Treaty of Westphalia must be consistently applied to the effect of establishing a world order premised upon a community of perfectly sovereign nation-state republics, each and all committed to the guiding principle of "the advantage of the other." We of the U.S.A. must heartily recommend this change to our neighbors in the United Kingdom, for example: "Give it up! You have been at it much too long; look where it has brought us now! Empire in any guise, by anyone, is an expression of the most deadly of the childhood moral diseases of humanity." The essential self-interest of any person, and of any nation, is not what he, or she, takes away from life, but what his or her developed talent gives to humanity at large. We are each and all born, and shall surely die, sooner or later. Let us be accordingly wise; let us not hope to keep what dies with us, in any case, but treasure that which lives after, especially that which has come into existence because we have lived.

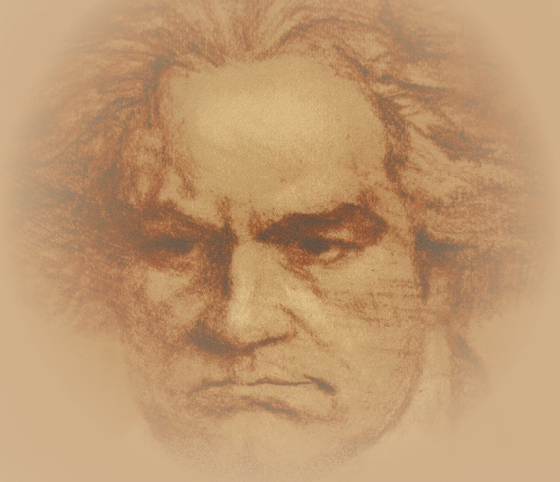
A wonderful person, Getrude Pitzinger, one of the great singers of the past century, who had become our friend during a preceding decade, received my wife and me, her brother, and a friend, for some hours spent together, during a time shortly before she was to die. She organized those hours to such effect, that she instructed my wife Helga, who is known in Germany as a person of exceptionally appropriate insight into the German Classic, to go to our host's library, to draw a book containing a poem which Frau Pitzinger wished Helga to recite. Then, Frau Pitzinger would select one of her own recorded performances of a song-setting of that poem. As those hours of that meeting drew to a close, Frau Pitzinger exclaimed with a special kind of satisfaction, "I have lived to sing these songs." She died a short time later.

A great artist, born of simple background from Olmütz, the place where Lafayette had once been imprisoned as a favor to the British, with an extraordinary talent, a familiar of the greatest artistic performers of her time, could sum up her life happily: I have lived to give these things. Her performance of the Brahms Four Serious Songs and the Schumann *Frauenliebe*, are among our outstanding memories of her. She was, as Schiller and my wife concur, and I too, a beautiful soul, who gave much, much more than she took, as every patriot who is also a world-citizen, should do.

That, simply summarized, is the kind of world state of affairs which we should be content to build. It is time that a new President of the U.S.A., who has a deep devotion to such things, step forward as the rallying-point for a world which, by now, should be more than tired of the experience of the foolishness to which I have pointed here. Let us bring the sovereign peoples of the world together, for the kinds of collaborative developments of which a President Franklin D. Roosevelt would not have been ashamed. Let us give something good, and timely, to future humanity, before we, in our turn, pass on.

Open Letter to Germany's Classical Music Lovers in the Year of Beethoven:

The Bounds of Decency Have Been Breached



By Helga Zepp-LaRouche

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The first thing one can say about the performance of Beethoven's *Fidelio* at the Darmstadt Theater, in a production of Paul-Georg Dittrich with a musical adaptation of the finale by Annette Schlünz, is: It's god-awful! It couldn't be worse. God-awful from a musical, artistic, philosophical and human standpoint. Of the long series of stupid, crude, repetitive *Regietheater*[1] performances, that have been staged for over half a century(!)—limited at first to theater, but then also inflicted on the opera—this performance was the absolute low point.

In the summer of 1966, when Hans Neuenfels—then a 25-year-old dramatist at the Trier Theater—had a leaflet distributed to promote the "First Happening in Rheinland-Palatinate," in which he even asked, "Why don't you rape little girls?" he was expressing the convictions of the 1968 movement, as we have known it since at least Daniel Cohn-Bendit. Since then—for 53 years now!—various nudes, rock bands, schizophrenics, or actors in Nazi costumes have been copulating on stage, and have succeeded in distorting beyond recognition the plays and compositions of Classical poets and composers. This is definitely not originality.

The *Fidelio* staging in Darmstadt presents a multimedia mixture of aesthetic vulgarity, Brechtian alienation effects, and the intrusion during the first part's musical scenes of a screen filling the entire stage, on which photos and film clips are projected. They are supposed to illustrate the historical of eight productions from 1805 until today. The overall impression is chaotic, and you begin to feel sorry for the singers who have to sing against this storm of clips, and for the heroine Leonore, who has to run around the stage the whole time like a

1 *Regietheater*, or "Directors Theater," is a mode of performance of Classical drama and opera, whereby the director arbitrarily imposes modern (and usually degenerate) costumes and staging upon the production, thereby ripping the work out of its true historical context and ironies, and degrading the audience, the performers, and the composer himself.

headless chicken.

But the real monstrosity comes in the second part, when the Finale, the opera's magnificent hymn to freedom, is literally chopped up in martial manner by the insertion of compositions in the New Music style of Annette Schlünz. In the program notes, Schlünz describes her insertions:

> Little by little, a "chorus of hails" emerged, which becomes silent in part, or in which only individual voices or words remain. Sometimes I radicalize Beethoven's instrumentation to reinforce his ideas or I repeat individual bars and then suddenly stop. I very much wanted to weave in external sounds and to color the music in some places. The trumpet fanfare, which is heard from the balcony of the State Theater before the performance begins, is something I take up and expand. It's the signal that summons to a departure: Some instruments and musicians that drop out of the sound of the orchestra become, so to speak, rebellious, and bring in something new. The F major ensemble piece—a fantastic piece with a sacredness and coherence that I would never dare to approach—I leave untouched like a gem. The subsequent interlude with my music, in which different sounds, including the voices of eight vocalists, are sent throughout the room, completely breaks up Beethoven's world of sound.

From the standpoint of the maltreated spectator, the noise- that Schlünz inserted, during which the singers and instrumentalists trumpeted their deafening rubbish from the middle of the audience and from all sides, has nothing to do with music: It clearly crosses the line to bodily harm.

Just how emotionally damaged Schlünz is, becomes clear in the next sentences:

> When listening, I often imagined that I was sitting at the controls of a mixer console and turned up the speed. And then I would just assume that Beethoven, when he composed, almost intended to go too far and fast. It's really exulting! It reminds me of children who go crazy with excitement because they don't know how to keep their emotions under control.

If there is anything crazy here, it is the pitiful state shown by Schlünz, in her emotional impotence to understand the sublime nature of the victory of the love between Leonore and Florestan. Moreover, she obviously cannot stand such greatness; her idea of wanting to speed up the music by adjusting a mixer console, represents the same uncontrollable freak-out that led the murderers of



Motivführung is a form of composition that, from a single musical idea, develops further themes, movements and ultimately the entire composition. It was elaborated and rigorously demonstrated in master classes by Norbert Brainin, the first violinist of the Amadeus Quartet.

Ibykus[2] to betray themselves after the choir of the *Erinyes* had called forth the higher power of poetry in the theater of Corinth. Small, base minds cannot stand great ideas nor sublime feelings.

The magnificent Finale of *Fidelio*, in which Beethoven celebrates the defeat of tyranny through the courage of conjugal love is an expression of the noblest humanity, where love, courage and the desire for freedom are expressed in music. In Leonore's preceding aria, she sings: "I shall not waver, I am strengthened by my duty of marital love." Beethoven chose as subject for the opera the idealization, in Schiller's sense, of a historical event, namely the liberation of the hero of the American Revolution, the Marquis de Lafayette, the French Republican, by his wife Adrienne. This reflects Beethoven's own republican sentiments, which included at that time of feudal structures and Napoleonic campaigns, both personal courage and the desire for freedom.

Such deeply human feelings, however, are no longer accessible to the disturbed emotionality of the representatives of the Frankfurt School and the liberal *Zeitgeist*. Stage director Paul-Georg Dittrich states most tellingly in his interview in the program notes, that the Finale seems to him "like a celebration where you don't even know what is actually being celebrated." While Dittrich and Schlünz may not know it, that in no way gives them the right to destroy ordinary people's access to it by deconstructing Beethoven's composition.

2 See Friedrich Schiller's poem, *Die Kraniche des Ibykus* ("The Cranes of Ibycus"). Full text available here: https://archive.schiller-institute.com/transl/trans_schil_3poems.html



Portrayal of Leonora in the Darmstadt performance of Fidelio

But precisely that was the intention from the very beginning of the diverse currents that formed the tradition in which Dittrich, Schlünz and the entire production in Darmstadt stand, in an amalgam of Theodor Adorno, the Eisler-Brecht School, and the Congress for Cultural Freedom (CCF).

In a noteworthy touch of truthful reporting, the *Frankfurter Allgemeine Zeitung* (*FAZ*) reported on November 12, 2017, in an article titled, "The CIA and Culture: How to Steal the Big Words," about the exhibition organized on the 50th anniversary of a scandal that erupted in 1967, when it was reported that the entire gigantic operation of the Congress for Cultural Freedom was a CIA-funded operation as part of the Cold War effort. The *FAZ* added an admission about the whole thing that was tantamount to sensational for that daily:

> The worrying point is that the secret service did not simply promote sinister reaction [i.e. the right wing], but it helped achieve the breakthrough of that same left-wing liberalism that still forms the mainstream standard of Western intellectuals.

The *Fidelio* production in Darmstadt is, so to speak, the terminal moraine of this process. It began with the change in U.S. post-war politics. After Roosevelt's untimely death, under whose leadership the United States was allied with the Soviet Union in the fight against fascism in the Second World War, the intellectually much smaller Harry Truman quickly came under Churchill's influence. The latter, in his notorious Fulton, Missouri speech on March 5, 1946, ushered in the Cold War. Thus the forerunners of those elements in the U.S. security apparatus, which Eisenhower later warned were the military-industrial complex and which are often called the "deep state" for short today, gained the upper hand. The Cold War thus proclaimed—demanded—that the deep emotions linking Americans and Russians together through the war experience, culminating in the meeting of the armies on the Elbe River in Torgau, be replaced by an anti-Russian sentiment. A new image of the enemy had to be built up and the population's entire axiomatics of thought had to be changed accordingly. For the United States, this meant changing the basic beliefs that had contributed to the support for Roosevelt's policies. For Europe, and especially Germany, the roots of European humanist culture, which constituted its cultural identity despite twelve years of a reign of terror, had to be destroyed and replaced by a construct—the deconstruction of Classical culture.



A scene from the Darmstadt performance of Beethoven's Fidelio.

The Evil of the Congress for Cultural Freedom

The instrument that was created for this purpose was the Congress for Cultural Freedom (CCF), a gigantic psychological warfare operation launched by secret service circles around

Allen Dulles under the direction of Frank Wisner, then head of the Office for Political Coordination of the State Department. The CCF was later moved to the covert operations department. The operation officially lasted from 1950 to 1967, when the *New York Times* published on April 27 the news that the CCF was a CIA operation. That revelation became the biggest cultural scandal of the 20th century. The CCF operated in 35 countries and published 20 magazines, and the CIA controlled virtually every art exhibition and cultural event. At that time, there was virtually no writer, musician, painter, critic, or journalist in Europe who was not in some way connected to this project—some knowingly, some with no inkling.



Convention for the Congress for Cultural Freedom, Berlin, 1950

The first Congress for Cultural Freedom convention, Berlin, 1950.

The orientation of these cultural projects was essentially the same as that of the Frankfurt School, which was exiled to the United States during the National Socialist period and whose individual representatives were in the pay of the American secret services, such as Herbert Marcuse. In any case, the views of the Frankfurt School fit perfectly into the CCF's program. Theodor Adorno, for example, defended the absurd and ignorant view that Friedrich Schiller's idealism led directly to National Socialism, because he took a radical point of view. Therefore, Adorno claimed, beauty must be eradicated from art. In his essay "Cultural Criticism and Society," written in 1949, his misanthropic view culminated in the much-quoted phrase: "To write a poem after Auschwitz is barbaric."

Here again, there was nothing new about the *Fidelio* performance in Darmstadt. In the program notes, George Steiner expresses the exactly the same opinion:

> Is it possible that classical humanism itself contains a radical failure in its tendency towards abstraction and aesthetic judgment? Can it be that mass murder and that indifference to the atrocities that abetted Nazism are not enemies or negations of civilization, but rather their hideous but natural accomplice?

What is expressed here in very clear terms is the psychological warfare carried out by the CIA-steered CCF, which was intended to eradicate the roots of the humanist identity of the German population, in favor of an Anglo-American cultural value scale.

To restate the point concisely: There can be no greater contrast than that between the sublime image of man presented in humanism and Classical art, and the barbaric image of man of the National Socialists. The Classical image of man sees man as being good in principle, as the only creature endowed with reason, who is able, through aesthetic education, to develop the potential within himself to a harmonious whole, to a beautiful character, as Wilhelm von Humboldt expressed it. Classical works of art in poetry, the visual arts, and music celebrate this beautiful humanity, and inspire in turn the creative powers of the readers, viewers, and listeners.

In contrast, the National Socialists' image of man, with its blood-and-soil ideology, is based on a racist, chauvinistic, and Social Darwinist conception of the superiority of the "Aryan" race. To claim that because both the classics and National Socialism occurred in Germany, there is an inner connection between these diametrically opposed ideas, is just as absurd as to assert that the United States Constitution directly gave rise to the interventionist wars of the Bush and Obama Administrations, or that Joan of Arc's convictions were the basis for French colonial policy. That claim actually came from the CIA's devil's kitchen, which included such recipes as "necessary lies" and "staunch denial" since at least the time of the CCF. In the recent period, the world has again been treated to an ample taste of them in the ongoing coup against President Trump by British intelligence in cooperation with the "deep state."



"Composer" Annette Schlünz



Theodor Adorno

The question of how it was possible to go from the ideal of the German classics to the abyss of Nazi rule, is one of the most important questions there is. To answer it, one has to consider the entire history of ideas from the Romantics' attack on the classics, and the dissolution of the classic form it began to spawn, to the beginning of cultural pessimism, which set in with the Conservative Revolution in response to the ideas of 1789 and the political restoration under the Congress of Vienna, down to Schopenhauer and Nietzsche, the youth movement prior to World War I, and finally to World War I and its consequences.

Inducing Cultural Pessimism

Inducing cultural pessimism was also the goal of various music projects of the CCF. In 1952, it held a month-long music festival in Paris titled: "Masterpieces of the 20th Century," during which over 100 symphonies, concerts, operas, and ballets of more than seventy 20th-century composers were performed. The Boston Symphony, which was to play a leading role in other CCF projects, opened the festival with a more-than-strange performance of Stravinsky's *Sacre du Printemps* (*Rite of Spring*). Other pieces were performed from the atonalists Arnold Schoenberg (one of Adorno's teachers) and Alban Berg, as well as Paul Hindemith, Claude Debussy, and Benjamin Britten, to name but a few. Further conferences for the propagation of atonal and twelve-tone music followed in Prato and Rome, which were exclusively devoted to avant-garde music. At all of these well-funded events, it was taken for granted that everyone would pretend to enjoy ugly music.

The Darmstadt Summer Courses for New Music, which were also supported by the American military government and the CCF, performed Schoenberg, Anton Webern, and Béla Bartók. Lecturers such as Adorno, Olivier Messiaen, and John Cage gave lectures on their music theory. In an official assessment of these courses, Ralph Burns, head of the Office of Military Government, United States (OMGUS) Cultural Affairs Branch's "Review of Activities," wrote:

> It was generally conceded that much of this music was worthless and had better been left unplayed. The over-emphasis on twelve-tone music was regretted. One critic described the concerts as the "triumph of Dilettantism."

The issue here is not about stopping anyone from composing or listening to atonal or twelve-tone music, or other forms of avant-garde music. To each his own taste. The point is, that the idea of the equality of all tones of the tempered chromatic scale massively reduces the much higher degrees of freedom flowing from the polyphonic harmonic and countrapuntal composition, as it was developed from Bach to Hadyn, Mozart, Beethoven, Schubert, Schumann, and Brahms. It eliminates the ambiguity of the notes and the relationships between the keys, and the possibility of enharmonic confusion: *Motivführung* is a form of composition that, out of a single musical idea, develops further themes, movements, and ultimately the entire composition. This technique of composition, as elaborated and rigorously demonstrated in various master classes by Norbert Brainin, the first violinist of the Amadeus Quartet, was developed into greater complexity and perfection from Haydn's "Russian" quartets Op. 33, to Mozart's "Haydn" quartets, and then to Beethoven's late quartets.

Given the heights that Classical composition had achieved with Beethoven, so-called modern music, if it throws these principles out the window—and there are undoubtedly good modern compositions—represents a decline comparable to reducing an anti-entropically developing universe of two trillion galaxies known so far, to a flat earth.

Classical Music Ennobles

Virtually all truly creative people, from Confucius to

Albert Einstein, recognized and used the effects of good or Classical music to foster their own creative abilities and the aesthetic ennoblement of the population. Confucius rightly observed that the state of a country can be seen in the quality of its music. Immersion in the works of great Classical composers opens the deepest access to the creative faculties of the human soul and spirit. Where else, other than in Classical music, can one strengthen and deepen the passion needed to look beyond one's own concerns and to address the great objects of humanity? Or where can one educate the sensibility needed to fulfill Schiller's demand, as stated in his speech on universal history:

> A noble longing must glow within us to add from our own resources our contribution to the rich legacy of truth, morality and freedom, which we have received from former ages, and must deliver richly increased to the ages to come; and to fasten to this imperishable chain, which winds through all the generations of men, our own fleeting existence.

It is precisely this emotionality of love, as expressed in the Finale of *Fidelio*, love for one's spouse, love for humanity, and the idea of freedom in necessity, the idea of fulfilling one's duty with passion, and thereby becoming free, that Schiller defines as the qualities of his ideal of the beautiful soul and of genius. It is the quintessence of the entire aesthetic method of the classics and of Friedrich Schiller in particular: "It is through beauty that one achieves freedom."

This notion of freedom is what all the proponents of *Regietheater*, disharmonious music, and postmodern deconstruction attack, because it goes against their liberal concept of "freedoms," rather than freedom.

Therefore, they dip unrestrainedly into the mothballed box of Brechtian alienation effects: interruptions, film clips, banners, cameras pointed to the audience, etc., so as to "shock" the viewers out of their habits of hearing and thinking. What came out of that in Darmstadt was a mixture of "Clockwork Orange" (recall the violence-ridden atrocity from Stanley Kubrick, accompanied by Beethoven's Ninth Symphony), and the intellectual depth of pop star Helene Fischer. When Helene Fischer, in a red latex outfit and with orgiastic movements, belts out her song "Tell Me, Do You Feel That?" to an enthralled audience, it's about as subtle as when the question, "Does it move you?" lights up the stage in large neon letters during the entire Finale of *Fidelio*. Obviously, the director Dittrich thinks the intellectually challenged audience needs to be awakened with a two-by-four. On top of that came the previously mentioned bombardment of deafening noise from the instrumentalists and chorus members scattered throughout the opera house.

The audience expressed its thanks for the din with a tormented mini-applause. If the goal of the staging was to summon the audience to political action in the present or to open contemporary music to a "broader audience" (Dittrich), one has to say in both cases: Mission failed. The well-known (to German speakers) "Hurz" skit by Hape Kerkeling describes quite aptly the reaction of most viewers, who have apparently grown accustomed for much too long to the outrageous demands of *Regietheater* and to the CCF's cultural war, which is still ongoing.

Finally, a quote is in order from Alma Deutscher, who really can compose: "If the world is so ugly, why should we make it even uglier with ugly music?"

Before the example of Annette Schlünz is followed and other compositions of classical music are "raped," in the spirit of Hans Neuenfels, this review should serve to launch a debate in the year of Beethoven on how to defend the classics against such assaults.

Celebrate This Year of Beethoven!

This Year of Beethoven, which will feature performances of many of the master's compositions not only in Germany, but around the world, offers a wonderful opportunity for us to recall our better cultural tradition in Germany, to resist the moral decline of the past decades, and to find within ourselves, by consciously listening to Beethoven's music, the inner strength to have our own creativity come alive.

The world is now in the midst of an epochal change, in which the era dominated by the Atlantic countries is clearly coming to an end, and the focus of development is shifting to Asia, where there are many nations and peoples who are very proud of their civilizations, and nourish their classical culture. Some of these civilizations are more than 5,000 years old. If Europe has anything to contribute to shaping in a humanistic spirit the new paradigm emerging in the world, then it is our lofty culture of the Renaissance and the Classics.

Many scientists, artists, and people appreciative of Germany all over the world have been wondering for some time now what is wrong with the Germans, that they have distanced themselves so much from being a people of poets and thinkers. If we let the Year of Beethoven be so ruined, then Germany will likely be written off for good as a cultured nation.

More discussion of this subject is needed and welcome.

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Leonore: Beethoven's American Opera



By David Shavin

Leonore was Beethoven's completely unique and historic character from his only opera, *Fidelio*. In a very real sense, she was Beethoven's "American." As jarring as that may sound to the ears of a modern world, the figure of Leonore poses the issue, whether the human race is mature enough for constitutional republics, and whether humans are ready to be citizens in a republic. That is a pretty high standard for a country, once a "temple of liberty and a beacon of hope" for the world, which now finds itself awash in imperial imbroglios and a decadent culture.

Leonore was modeled upon the heroic wife of the Marquis de Lafayette, Adrienne.[1] Lafayette himself, having fought for the American Revolution and having attempted to bring the fruits of the defeat of the British Empire to his own country of France, was the epitome of Friedrich Schiller's "a patriot of his country and a citizen of the world." As such, he represented the "American" solution for Europe of the 1780's, one that the British Empire had to take off the stage of history.

In Beethoven's opera, Leonore's husband, Florestan, has been taken from her and secretly imprisoned. He's an honest man who opposed injustice and corruption, and is now a political prisoner. It is now a couple of years later, and she thinks she's located where her husband is imprisoned. She's not a public figure, not a revolutionary, but simply a woman truly in love with her husband. Leonore decides that she must dress as a man and secure a position in the prison assisting the jailor, Rocco. Once inside, she finds that her husband is not amongst any of the general prison population; and she must inveigle her way into a secret cell in the dungeon, hoping to locate him there. There she finds that she is ready to save the poor stranger, even if he be discovered not be her own husband; and she finds that she is also in love with what made her husband qualify to be a political prisoner.

The libretto that Beethoven chose to compose for his opera, *Leonore, or married love*—known today as *Fidelio*—was originally in French and staged in February, 1798, shortly after Lafayette and Adrienne were freed from prison. Lafayette had been made a political prisoner in a secret prison, where it was planned that he would be taken off the stage of history and would rot away in anonymity. However, Adrienne confronted the Emperor of the Austro-Hungarian Empire, Franz II, and ingeniously and courageously organized her way into the prison. Her actions were put on stage in Paris first in the Spring of 1797,

1 For the author's more complete development, see https://larouchepub.com/other/2020/4746-fidelio_lafayette_larouche.html

and an outburst of cultural optimism enveloped France around the prospect of liberating the imprisoned Lafayettes. This led to their eventual freedom on September 29, 1797—and that Winter, Jean-Nicolas Bouilly created the libretto that Beethoven would use in 1803.




Gilbert du Motier, Marquis de Lafayette, and his wife, Adrienne de Noailles, the Marquise de Lafayette

Beethoven was a passionate republican who followed political developments rather closely, both from the newspapers, the coffee houses, and occasionally from the salons of the nobility. However, for the previous decade, almost every political option looked horrible. An examination of Beethoven's strategic assessment of the seemingly hopeless situation leads to his "Leonore" option. To think like Beethoven means being able to examine an apparently horrible world scene and to discover a perhaps unlikely but very real way out.

Beethoven's Problem

Beethoven was a teenager in Bonn, Germany when the world turned upside down on the British Empire and 1780's Europe was challenged to digest the revolutionary developments. The military victory over the British Empire and the formation of a republic in America without rule by kings and queens put a crucial experiment before the world.

The question on the table for the courts of Europe was whether the talents of those not born of nobility were to be developed as the real strength and future of their lands—or, contrariwise, whether an oligarchical system, based upon the fixed relations of feudal life, could prevail over the threat of a planet with a newly-established republic.

Lafayette, along with other officers from the French nobility that had fought in the American Revolution against the British, were at the core of the effort in France to break feudalism. On June 20, 1789, the National Assembly was locked out of their chambers by reactionaries around the Court in Versailles, and they proceeded to meet outdoors, in a nearby tennis court. There they vowed "not to separate and to reassemble wherever necessary, until the Constitution of the kingdom is established." The Constitution aimed to end feudalism, yet only to establish a constitutional monarchy, not a true republic. On July 14, Lafayette had set to work on crafting the Constitution for France. That same day, mobs stormed the Bastille, benefitting no one but the medievalists who wished to undermine a constitutional monarchy. Over the next two years, Lafayette had a difficult time keeping both the feudalists and the Jacobin radicals from undermining those amongst the nobility and the general population from finding paths for the "common good," called for in the Constitution.

On June 20, 1791, King Louis XVI attempted to flee France, to make common cause with the royalty of Europe against the French republic. He was captured during his flight. From then on, any remaining good faith toward the royalty was gone—and the Jacobins overthrew the French government and the French Constitution on August 10, 1792. Lafayette interrupted his command of the Northern Army for a day, going to Paris to rally the Assembly against the Jacobins. It worked, but only two days later, they seized power and called for his arrest. France's new Minister of Justice, Georges Danton, explained to the Jacobin Club that Lafayette was the "vile eunuch of the Revolution." The Jacobins began imprisoning and slaughtering their opponents. Friedrich Schiller's famous epigram, summarizing the developments in France that had made a mockery of the American Revolution, was that a "great moment had found a little people."

The next week, Lafayette left France with a few dozen officers, heading for the American embassy in The Hague, and then for America where he held citizenship. The Austrian and Prussian armies were perched on France's border, preparing to invade. Lafayette was stopped and detained, an enemy of both the Jacobins in France and the feudalists of Britain, Austria and Prussia.[2] So began his

2 Within days of Lafayette's imprisonment, George III's wife, the British Queen Charlotte, in a letter to her son, gave the game away: "Wee see the very man who wanted to crush England, proves the curse to his own country, & I am sure he will meet with his reward." She could be sure of this because their Prime Minister, William Pitt, made it a top priority over the next five years to do so – all the while, he repeatedly claimed that the British Crown and government were uninvolved, having no interest in the unimportant Lafayette one way



Queen Charlotte, wife of King George III and Prime Minister William Pitt, the Younger.

imprisonment in Prussia by the anti-Jacobin feudalists. Meanwhile, his wife, Adrienne, was imprisoned in France by the anti-feudal Jacobins.

The Imprisonments of Lafayette and Adrienne

For the next two years, George Washington, Alexander Hamilton and the U.S. Ambassador to France, Gouverneur Morris, would attempt to free Lafayette, while he was transferred to various different prisons in Prussia. In May, 1794, Lafayette was sent to the Austrian fortress prison at Olmütz, to be erased from the eyes of the world. The architect of Lafayette's new imprisonment was one Franz Anton, Count d'Arco, the commander of the Olmütz Fortress. In preparation for Lafayette's transfer, he had defined the mission: "[T]o treat such a dangerous person as if he had been transferred completely out of the world while retaining only his life, as if he no longer existed and has been forgotten."[3]

On July 22, 1794, Adrienne bade farewell to her sister, her mother and her grandmother as they were taken from their prison and sent to the guillotine to be beheaded. Adrienne was spared only due to the efforts of the U.S. Ambassador Morris. In November, 1794, a final attempt, arranged by Alexander Hamilton's in-laws, John and Angelica Church, to break Lafayette out of prison failed.

In France, Robespierre and his fellow radicals were overthrown during the summer of 1794, and in February, 1795, Adrienne finally gained her freedom. The horror that she had undergone did not dissuade her from what she must do, risking her newly-won freedom. First, she made arrangements for her son to go to America and live as part of Hamilton's household. Then, she arranged to go to Vienna and confront Emperor Franz II—either free her husband or put her in the dungeon with him. The Emperor confessed that he could not free Lafayette because "his hands were tied." Adrienne spent over two more years in prison, now with her husband, in a cell abutting an open sewer of feces.

The Guardian Angel, America and Adrienne

Adrienne's letters from prison did much to bring Lafayette's situation to the world. She reported the Emperor's confession, and asked, who is it that has the power to tie the hands of an Emperor?[4] Both Lafayette and Adrienne were most clear that the British Prime Minister, William Pitt, was the main force controlling the actions of the Austrians; and, further, that the treatment of Lafayette was due to his role in the American Revolution's defeat of the British Empire. One of Adrienne's letters, from May 22, 1796, explained that Baron Thugut's faction controlled the Emperor, and "that party itself, as the letters from Vienna state, [are] in the servile dependence of England. In that quarter is Lafayette's principal enemy to be found: Pitt and he have long formed a judgment of each other; and that minister, who is no less perverse in his means of execution than in his views, has every kind of superiority over the governments under his direction..."[5]

In the Spring of 1797, an outbreak of songs and plays about the Lafayettes began to besiege Paris. On May 20, 1797, P. A. Préfontaine's play, *Le Prisonnier d'Olmutz ou le dévouement conjugal* opened, dedicated to Adrienne. It was called a "profound sensation." Also premiering that spring was Friedrich August Baumbach's *A Song of Lafayette*, a musical setting of an earlier (1794) German mini-drama entitled *Lafayette's Dream*.[6] The latter, by

or the other.

3 Perhaps Franz Anton was trying to compete with the other Count d'Arco, his infamous brother, Karl, who thirteen years earlier had famously fired Wolfgang Mozart by throwing him "out the door with a kick in the arse."

4 Hamilton's sister-in-law, Angelica Schuyler Church, sent Lafayette's close friend, Liancourt, to Hamilton in the United States. Liancourt explained to George Washington that the Emperor's hands were tied by King George III: "[T]he part of Lafy.'s conduct by which his fetters have been forged, & are now daily riveted, is not his participation in the French revolution, but only his participation in the American revolution... That is the very real crime never to be forgotten by the King of England..."

5 Donald Phau first put forward the hypothesis that Pizarro, the evil force imprisoning Florestan/Lafayette, was a reference to Pitt. "Fidelio: Beethoven's Celebration of the American Revolution," *Campaigner* magazine, Vol. II, No. 6, August 1978, pp. 42-46.

6 Baumbach had directed the opera and music theatre in Hamburg and then moved to Leipzig in 1789. In 1792, he set to music *Die Forelle*—the poem by Christian Schubart, also imprisoned for sup-



French republicans and allies of Lafayette, from left to right: General Jean Bernadotte, Ambassador Jean-Baptiste de Nompere de Champagny, Rodolphe Kreutzer

Baron Friedrich von Oertel,[7] opens with Lafayette in his dungeon, where he is "emasculated by the poison of loneliness" and tortured by visions of the guillotines and angry mobs. Then, he dreams that the guardian spirit of America visits him, revealing to him a celebration of Lafayette in Boston and a warm reunion with George Washington. The success in America even spills over into resolving France's turmoil. Lafayette's dream clarifies his sense of mission and invigorates him with fresh hope. This 1794 scene of the guardian angel, "America," when presented in Baumbach's French version in 1797, would easily become associated with Adrienne herself. And it is easily recognizable, though powerfully transformed, in Florestan/Lafayette's unforgettable, gut-wrenching scene that opened the second act of Beethoven's *Leonore*. ("Ein engel, Leonoren" enters at 5:43.)[8]

Beethoven and French Constitutionalists

Beethoven's libretto was taken from Jean-Nicolas Bouilly's text for the opera *Léonore, ou l'amour conjugal*, composed by Pierre Gaveaux. It opened in Paris in February, 1798, four months after the Lafayettes were finally freed. While Beethoven certainly had a copy of the libretto no later than the second half of 1803, it is very likely that he was well aware of it shortly after its premiere in 1798. Biographers generally overlook this, but the story provides insights as to Beethoven's association with French republicans.

In the spring of 1798, Beethoven attended the Viennese salon of the French ambassador, General Jean Bernadotte. The general was a good friend of Lafayette. Both Bernadotte and Lafayette had been leading French generals, active at the beginning of the Revolution. (James Monroe, in writing of his own meeting with Lafayette in 1804, described Bernadotte and Lafayette as "intimately acquainted with each other.") Further, Bernadotte had in his entourage a violinist, Rodolphe Kreutzer, who was well acquainted with Gaveaux, the composer of the opera.

It has long been conjectured that Bernadotte might have been the source of Beethoven's project of composing a *Bonaparte Symphony*. Regardless, for Beethoven, Bernadotte was at the very least a leading French figure who both had a proper regard for Lafayette and was collaborating with Napoleon. Later, in 1804, another French ambassador to Vienna, Jean-Baptiste Nompère de Champagny,[9] would be the one whom Beethoven entrusted to deliver his symphony to Paris. One can assume that Bernadotte and Champagny were both factional allies of Beethoven in their attempts to move Napoleon in a healthy direction. His *Bonaparte Symphony* was informed by such French, constitutionalist hopes—hopes that Bonaparte could be a way out of the horrors of 1792-95. Beethoven kept that hope alive until Napoleon pronounced himself emperor in May, 1804.
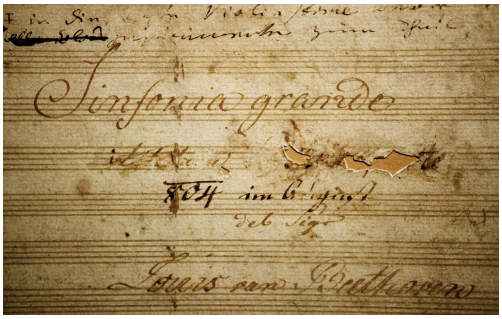
Kreutzer and Gaveaux both had composed anti-Jacobin songs and works in the 1795-97 period. Gaveaux's most popular song was *Le reveil du peuple* ("The people's awakening"), written to celebrate the demise of Robespierre and his terror, while Kreutzer's was *Le Brigand*. Kreutzer would not have missed Gaveaux's February, 1798 opera, *Léonore, ou l'amour conjugal*. And two months, it is known that Kreutzer was playing violin/piano duets with Beethoven in Vienna, and that they got along well. Beethoven's memory of their time together appeared later, in a

porting the American Revolution. (Franz Schubert's more famous setting of *Die Forelle* was done a generation later.)

7 Oertel was the translator for the first American novel ever published in German, Brockden Brown's *Ormond: or the secret witness*, a fascinating novel on French and American intrigues of the period.

8

9 Champagny had fought in the American Revolution, and was at Yorktown with Lafayette and Hamilton. He would later become the Minister of the Interior in France, overseeing several major public works projects.



Beethoven's initially wrote his Bonaparte Symphony in honor of Napoleon, but when the latter crowned himself emperor, Beethoven angrily ripped it up. He renamed it the Eroica Symphony.

note to his publisher, Simrock, on the occasion of the publication of Beethoven's *Kreutzer Sonata*: "This Kreutzer is a dear, kind fellow who, during his [1798] stay in Vienna, gave me a great deal of pleasure. I prefer his modesty and natural behavior to all the 'exterior without the interior' which is characteristic of most virtuosi..." (And Beethoven wrote this note in the summer of 1804, in the precise period when he was concentrating on his *Leonore* opera). There is every reason to believe that the source of Beethoven's knowledge of the Bouilly libretto was from Kreutzer, and even that he obtained the score at that point. And it is very likely that Beethoven's discussions with Kreutzer and Bernadotte at the Spring, 1798 salons had significant elements of both the Gaveaux opera and the Lafayettes.

Beethoven plunged into his *Leonore* project in May, 1804, immediately upon breaking with Napoleon. It represented a major re-orientation of his focus. His big project in the preceding period was his monumental Third Symphony, his *Bonaparte Symphony*. In length, scope and power, it was unlike anything ever heard. Beethoven had been most serious about intervening into the situation in France, as it offered the best chance for a breakthrough in European civilization at that moment. In fact, almost completely neglected in all biographies of Beethoven, is that he had decided, in August, 1803, to leave Vienna permanently and move to Paris. On August 6, 1803, his friend and student, Ferdinand Ries, wrote: "Beethoven will stay here at most for another year and a half. He is then going to Paris, which makes me extraordinarily sorrowful."[10] And in December, 1803, he prepared for an initial visit of several months to Paris, with his new symphony as a major component of his intervention. Ries reported that Beethoven turned down 400 ducats for his *Bonaparte Symphony* with the explanation: "He now doesn't want to sell it and will reserve it for his journey [to Paris]." It is not known what disrupted that January–April trip to Paris, but the situation around Napoleon was unraveling in the months before his promotion to Emperor. Beethoven's trip was cancelled, and the plan to move to France in 1805 was over.

From *Eroica* to *Leonore*

In May 1804, the "republican" Napoleon made himself an emperor. When the news reached Beethoven, he famously ripped up the title page of his *Bonaparte Symphony*, with its dedication to Napoleon. His close friend, Ferdinand Ries, reported Beethoven's objection: "So he is no more than a common mortal! Now, too, he will tread under foot all the rights of Man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!" Beethoven retitled the work *Sinfonia Eroica*. He published it in 1806 with the terse notation: "Composed to celebrate the memory of a great man."

It is a much more efficient pathway to save a nation or a civilization, and a great benefit to mankind, if a great man, a hero, is in charge, or even on the horizon. However, denied that, Beethoven did not allow himself an excuse to walk away, but plunged into a very different kind of cultural intervention, his *Leonore*.

The issue was now whether any given human being, not simply one special one, has what it takes to act on behalf of all humanity. No longer was it to be a national leader or a leading military figure, nor even a politically-involved figure, but simply a good person. If someone was called upon to go beyond their concerns for creature comforts, and found that what was needed to be accomplished, actually required that they make history, could they, as it were, go beyond their destiny? Such a person, capable of making history, qualifies as a citizen of a republic.

Of no little significance, Beethoven studied a particular opera, Mozart's *Magic Flute*, when writing his *Leonore*.[11] There, the key underlying question was, why would Sarastro, the leader of the council of wise and beneficent rulers, all men, decide that the future for his land required a transition to the rule of a man and a woman together, Tamino and Pamina? Mozart, aside from making a masterful case for the power and beauty of music in the world, argued that the reality of love between a man and a woman is proof enough that any person has the capacity to rule. He seized upon the radical notion that the leadership of the future was somehow born of the true love of a man and a woman, Tamino and Pamina; and that all mankind had been created with the capacity,

10 Also, a pro-Beethoven faction in Paris had sent Beethoven an Erard piano, which, according to Beethoven's brother Joseph, had an inscription that the piano was a gift from the "city of Paris."

11 Also, Beethoven was contracted to compose his opera by Emmanuel Schikaneder, for whom Mozart had composed his *Magic Flute* twelve years prior.

not for giggly love, but for sustained love. Hence, each and every one was a potential genius, and qualified for citizenship.

Basically, the argument rests upon the hypothesis that the Creator would not have allowed the heart to experience true love, unless that same being could act upon that universal calling. We are not wired simply to have crazy hormonal impulses as teenagers for the amusement of the gods of Olympus. If one is besieged by the idea that, with true love, anything is possible, then it turns out that ordering human affairs and governments on a mature, rational basis is also possible. No matter how many times humans may fall short of true love or of competent statecraft, the capability is there; and the radical experiment of the American constitutional republic is real. Leonore is, in a sense, the proof that a great moment in history can find a normal person who rises beyond one's so-called "destiny" to become truly great. And that proof becomes infectious as it radiates through all the other "common" folk on stage, and in the audience.

It is a much more efficient pathway to save a nation or a civilization, and a great benefit to mankind, if a great man, a hero, is in charge, or even on the horizon. However... [t]he issue was now whether any given human being, not simply one special one, has what it takes to act on behalf of all humanity... If someone was called upon to go beyond their concerns for creature comforts, and found that what was needed to be accomplished, actually required that they make history, could they, as it were, go beyond their destiny?

The Loneliness of Making History

Leonore, the wife and homemaker, finds herself bereft of the love of her life, and the price that the world imposes upon her to honor that love and try to rescue her husband, is to throw herself into completely unfamiliar circumstances, largely out of her control, and with seemingly little or no chance of success. For this, Beethoven composed a completely new scene in the libretto, his *Mir ist so wunderbar...*, near the very beginning of the opera. It is so touching, so beautiful, so charming and poignant, that it is easy to miss the horror of it.

While three common souls sing variously of domestic matters—a young woman of the promises of a marriage, a jilted lover of one's intended being infatuated with another, and the father of the bride-to-be of the need for hearts to be harmonized in marriage—the intense loneliness of Leonore's situation bears down upon her. Her situation is desperate enough as it is, but it is only highlighted as it is set in contrast with normal domestic matters. While it is a deceptively simple canon, where all four are singing the same melodic line, yet there can be no greater distance between her situation and that of the other three. Leonore is in agony, suffering from a "nameless pain" ("namenloeser Pein"), an all-pervading pain, so unique that it has no particular name.

It is unmistakable that Beethoven knew this pain. He described it in his famous *Heiligenstadt Testament* letter to his brothers, penned a year before settling upon *Leonore*. There he describes his onrushing deafness and the prison of his consequent inescapable loneliness, which he only puts up with because of a mission that he must carry out for mankind:

> [B]orn with an ardent and lively temperament, even susceptible to the diversions of society, I was compelled early to isolate myself, to live in loneliness ... [F]or me there can be no recreations in society of my fellows, refined intercourse, mutual exchange of thought, only just as little as the greatest needs command may I mix with society, I must live like an exile... such incidents brought me to the verge of despair, but little more and I would have put an end to my life—only Art it was that withheld me—Ah, it seemed impossible to leave the world until I had produced all that I felt called upon me to produce, and so I endured this wretched existence... Divine One thou lookest into my inmost soul, thou knowest it, thou knowest that love of man and desire to do good live therein...

Even though almost everything about *Mir ist so wunderbar*—if it is staged and sung appropriately—so powerfully conveys Leonore's struggle to wrap her identity around an historic mission. Yet it is a canon. As such, it promises that there is some strange, not-yet-understood underlying bond, an ineluctably intertwined fate, that unites the three "common folk," wrapped up in their domestic problems, with the singular soul called upon to change history. And Beethoven will deliver upon that promise.[12]

12 It was immediately after the first performance in America of *Mir ist so wunderbar* (done by the New York Philharmonic in January, 1845) that Edgar Poe composed his poem *The Raven*, including the beloved "whom the angels name Lenore." He recited it for Anne Lynch's salon, a social circle whose members followed the concert series. Another attendee was Margaret Fuller, a leading proponent of Beethoven, who published her English translation of the *Heiligenstadt Testament*—the first full English translation.

Another major alteration that Beethoven made with the Bouilly libretto involved his giving the non-singing role of Pizarro, a couple of the most terrifying arias in opera. Listening to *Ha, Welch ein Augenblick*,[13] one is forced to ask, how did such evil get into the world? Ask further, does Beethoven think it possible to step around such a problem, or whether it was an evil that had to be confronted? Pizarro lunges at the audience: "Revenge I'll take on him,/ Your fate is calling you!/ I shall probe his heart,/ Oh joy, oh great delight!" and "In his final hour,/ The steel deep in his wound,/ To shout into his ears:/ Triumph! Victory is mine!" Is there such sadistic evil afoot, evil deprived of all human joy but for the perverse joy of causing pain and suffering?[14] Or, in a modern translation, are there those whose greed and hatred of life have gotten so out of control, that they would gladly take down the world rather than admit to a Ponzi scheme?

The evil sudden moment ("Augenblick") that Pizarro invokes, and the nameless pain ("namenloeser Pein") that Leonore is willing to suffer, are two intense conceptual images that Beethoven burns into his audience's psyche. Both are integral to the massive transformation underway in the opera. The "Augenblick" (the sudden glimpse of the eye) idea—here, such an ugly moment—Beethoven will wholly invert into a sublime (and Biblical) "in the twinkling of the eye." And, in a sense, the transformation of Leonore's nameless pain to the nameless joy ("O namenloeser Freude") in the joyous finale, is the fundamental work of the opera, the work of a decent soul rising to the call of history, to whatever level is necessary to defeat evil.

Two other key elements of the opera deserve special mention. Leonore, and the audience, is presented with a mass of wretched political prisoners, enjoying a rare moment out of their dark, dank cells and into the prison courtyard. The temporary breath of fresh air and sunlight evokes the small light of their inner humanity, not yet crushed.[15] There is not a more touching, inspiring, universal and yet bittersweet scene to be imagined



Adrienne reunited with Lafayette.

than Beethoven's "Prisoners' Chorus."[16] Leonore's task is now even more daunting, as her husband is not to be found amongst all the other prisoners; but she, and the audience, realize that this is not the problem of one mistreated man, but is about the hopes and dreams of all mankind.

With this added to the audience's expanding emotional development, they now hear Leonore's vow, down in the dungeon where Pizarro will shortly arrive to murder the prisoner: "Ah! Whoever the unhappy one may be,/ No weapon shall smite him!/ No, no: this feeble hand, I hope,/ Will restore him to this liberty." Leonore has not yet been able to determine whether the prisoner, for whom she is assigned to dig a grave, is indeed her own husband. In a gut-wrenching situation, her *agapē* spills out to this poor man, even if a total stranger to her. That is, her initial courageous decision, to intervene to save her beloved husband, has brought her to an agapic moment for all mankind.

In the process of providing the "poor man" with some bread and wine, Leonore then performs what is, with poetic license, a secular mass. Wilhelm Furtwängler, three years after the end of the gut-wrenching Nazi assault upon German civilization, put it this way:

> Certainly, *Fidelio* is not an opera in the sense we are used to, nor is Beethoven a musician for the theater, or a dramaturgist. He is quite a bit more, a whole musician, and beyond that, a saint and a visionary. That which disturbs us is not a material effect, nor the fact of the "imprisonment"; any film could create the same effect. No, it is the music, it is Beethoven himself. It is this "nostalgia

13

16

14 And Pizarro is no less evil when, in his "Er Sterbe!," he comes to plunge in the knife: "He dies—But first he shall be told/ Who'll tear to pieces his proud heart./ The dark veil of revenge be torn."

15 Lafayette had been kept under similar circumstances: "Finally, after more than five months, I felt the contact of outside air, not without a shiver. I saw the sun again, and felt quite well."

> of liberty" he feels, or better, makes us feel; this is what moves us to tears. His *Fidelio* has more of the Mass than of the Opera to it; the sentiments it expresses come from the sphere of the sacred, and preach a "religion of humanity" which we never found so beautiful or necessary as we do today [1948], after all we have lived through. Herein lies the singular power of this unique opera…

Nameless Joy

And this brings us to the unrivalled, transformative finale. As Leonore gets to release Florestan from his chains before the gathering, the music stretches poignancy itself, so that time almost stops. The chains fall, and "Augenblick"—a truly glorious moment of freedom, both long awaited and a moment never to be lost in time. Hearing Leonore sing a sublime "Augenblick" is transformative in its own sake, done in the twinkling of an eye; and doubly so, as Beethoven knows that he has taken the audience's memory of Pizarro's *Augenblick* and wrenched it out of that previous emotional space into the present, sublime one. Her "nameless pain" has now become a "nameless joy" ("namenloese Freude")!

This launches a celebratory conclusion. Beethoven amplifies Friedrich Schiller's treatment of the same subject: "Whoever won a lovely wife,/ will join in our jubilation!/ Never will it be praised too highly/ to be the husband's savior." The first two lines—"Wer ein holdes Weib errungen,/ Stimm' in unsem Jubel ein!"—are a direct quote from Schiller's 1786 poem, *An die Freude*.[17] There, Schiller invites anyone who has ever made a friend or attained a wife, or even held one soul close, to join in the universal choir of mankind. That is a fundamentally republican principle. If humans were unable to form a friendship or to love, then a republic is not the form of government for them. If they have that capacity, they can function as true citizens in a republic.

In the celebration, Beethoven first has the same three common souls that, two hours earlier, sang the *Mir ist so wunderbar*—then, confused and disunited, but with such poignancy—now join with the governor, Don Fernando, their voices joined together in jubilation. The musically-indicated promise of the *Mir ist so wunderbar* canon, that of a higher unity, is lawfully and rather surprisingly fulfilled. They add two lines to the Schiller text, "never will it be praised too much/ to be the husband's savior" ("Nie wird es zu hoch besunge,/ Retterin des Gatten sein"). And the more Beethoven's musical setting does a glorious job of praising, the more the text assures us that the praise for Leonore is even greater. The four have been transformed and united by Leonore's historic action. And this triggers a reverberation of the verse through the whole chorus—and, of course, the audience. Goosebumps and chills up the spine are the order of the day.

Culture as True Statecraft

It is one thing to have a wife who loves her husband, but this has now been raised to the matter of the power of the love being the actual salvation of the husband and the population. *Agapic* love, or the Creator's love of all mankind, is what is hinted at in every true human love, but too little realized. Mankind, as it enlarges its capacity for such true love, actually makes history in deliberately expanding the potency of its culture. What makes history, it turns out, is in every one of us. And so, a republic is a work of art, one that requires the development of the sovereignty of the citizen.

There are times in history when there is no clear path to the future. Beethoven, from the age of 19-25, saw the hopes of progress in Europe, from the defeat of the British Empire in the American Revolution, crushed during the French Revolution, with the two-headed monster of the Jacobins and the feudal oligarchs. Then, from the age of 26-33, he witnessed the hopes of French constitutionalists, to gain the upper hand with Napoleon, collapse with Napoleon's assumption of the role of Emperor. Beethoven stared into the face of what appeared as insatiable evil, took the painful reality into himself, and fashioned a powerful and beautiful cultural weapon, capable of introducing a population to its own humanity.

There is more than enough ugliness and evil today, that one might be tempted to either wallow in it or to run from it. But to think like Beethoven means to allow the reality of the problem into your heart of hearts, and to organize one's passions and focus one's mind on a level sufficient to conquer that evil. It is a daunting task, but one worthy of a life's mission. Beethoven is on your side. Spend a little time with both his 1806 *Leonore*[18] and his reworked 1814 *Fidelio*.[19]

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17 Schiller's last verse begins with: "Rescue from the tyrant's fetters,/ Mercy to the villain e'en,/ Hope within the dying hours,/ Pardon at the guillotine!" It is hard to imagine that the case of the Lafayettes was not also on his mind.

18 19

To be Good, Or to be Sublime



By Anastasia Battle

The question of romanticism has been of great interest to me. Not because I desire to be romantic, oh god no! But because it is the key to understanding historic failures—especially when compared to those that succeeded.

I'm beginning this difficult discussion while I look upon my fellow Americans with an eye of hope. Some may follow my thoughts kicking and screaming, though I think I've learned to hear them with a bit of mischievousness. So pardon me while I joyfully burst your bubble today.

We are at such an amazing moment in history, which makes me both terrified and excited by the potential to make a breakthrough, right now, in our lifetime. But if we are going to accomplish this breakthrough, we have to make the ideological-emotional breakthrough in ourselves. Your ability to change, self-consciously, will mean the difference in your actions at a defining moment—this quality is called the Sublime.

I can think back on many moments in history where the sublime placement made the difference between success and tragedy: John F. Kennedy's Cuban missile crisis,[1] Joan of Arc's fight for France,[2] or Socrates' determination to save Greece.[3] All these are good moments of decision for you to study and to see the amazing change these individuals had to go through. Here, I want to look at a special person as a case in point, the great Marquis de Lafayette, who was blessed to participate in both the American and French Revolutions; two very different Revolutions with very different outcomes.

1 Robert F. Kennedy *Thirteen Days: A Memoir of the Cuban Missile Crisis*

2 Megan Beets "Joan of Arc," *Executive Intelligence Review April 3, 2015*

3 Plato's *Apology*

Lafayette's' marriage to Adrienne de Noailles in 1774 definitely marked his strong feelings for republicanism, as the Noailles family was not only incredibly influential, but they were known republican supporters going back to Cardinal de Noailles.[4] Lafayette was noticed by

4 H. Graham Lowry *How the Nation was Won: America's Untold Sto-*

What is the Sublime?

Fredrich Schiller describes the sublime in his essay "On the Sublime" as:

"The feeling of the sublime is a mixed feeling. It is a combination of a state of woe, which expresses itself in its highest degree as a shudder and a state of joy, which can increase to ecstasy, and although it is not exactly pleasure, is greatly preferred by fine souls to all other pleasures. This union of two contradictory feelings into a single emotion irrefutably proves our moral independence. Since it is absolutely impossible that the same object would exist in two different relationships to us, it follows, that we ourselves stand in two opposite relationships to the object. Consequently, two opposing natures must be united in us, which are interested in the idea of the same object in entirely opposite ways. Therefore, with the feeling of the sublime we experience that our state of mind does not necessarily conform to the state of our senses, that the laws of nature are not necessarily our laws, and that we have a self-dependent principle in us, which is independent of all sensuous emotions."

He goes on to to describe how someone can overcome these sensuous emotions:

"I will assume that a man could possess all the virtues, whose union constitutes the beautiful character. His pleasure shall be found in the practice of justice, benevolence, moderation,

the French Republican Freemason networks when he was about 17 years old and it was through these connections that Benjamin Franklin would find our bright young hero. The Noailles family would play the critical role in recruiting France to the American Revolution later.

Against King's orders, and a warrant for his arrest, Lafayette successfully stole away from France with boat and men in 1777. Unfortunately, upon his initial meeting with Congress in Philadelphia, Lafayette was turned away! If it wasn't for Benjamin Franklin's personal letter to vouch for Lafayette, he never would have entered the revolution (as you can see, Congress is still very frustrating today). Even then, our friend was only given a military title because of his political standing in France. Initially, Washington was very nervous and upset about having such a young lad in the titled ranks, but LaFayette quickly became a close friend and aide to Washington, rather, more like a son.

Once 19-year-old Lafayette entered the war, he was repeatedly hit with prejudice—how could a "count" from France ever understand what the American cause was truly about? Could he truly ever be trusted? Plus, he was so young with no experience. After giving up everything, traveling across the ocean, and threatened with arrest at home, he entered the front lines as a soldier. It was in Philadelphia that he was hit by an enemy sniper, a bullet clean through the leg. Luckily it missed bone, but it

ry Volume 1, 1630-1754 p. 102. "Cardinal de Noailles was one of France's most influential political families, which later provided crucial support for the American Revolution. The daughter of the later Duke de Noailles, Adrienne, became the invaluable wife of the Marquis de Lafayette.
"Cardinal de Noailles was also the foremost protector in the church of the two major Catholic republican factions: the Oratorians, and the wing of the Jansenists associated with the great Blaise Pascal. As such, he was bitterly hated by the Jesuits, who at one point plotted to kidnap him, and repeatedly sought his removal as archbishop of Paris."

constancy, and faithfulness. All duties, which circumstances impose on him, shall become easy play, and his fortunate situation makes it easy for him to do every act which his charitable heart may prompt him to do. Who will not be delighted with this beautiful unison of the natural drive with the commandments of reason, and who could refrain from loving such a man? But can we be certain, with all our affection for him that he actually is a virtuous man, and that virtue exists at all? Even if this man only pursued pleasurable experiences, he could not act any differently (than virtuously) without being a fool, and he would have to hate his own gain if he chose to be sinful. It might be that the source of his actions is pure; but he must settle that in his own heart: we see nothing of it. We see him do nothing more than the merely clever man would have to do, who makes pleasure his god. Therefore, the sensuous world accounts for the entire phenomenon of his virtue, and we have no need at all, to look beyond that world for its explanation.

But suppose this same man should suddenly fall into great misfortune. He is deprived of his possessions, his reputation is ruined; illness throws him into a painful bed; everything he loves death snatches away from him; everyone he trusts, shall leave him in distress. Now seek the unfortunate man in this condition and demand that he practice the same virtues, which he was so ready to do previously in his prosperity. If one still finds him in this situation to be virtuous, if his poverty has not diminished his benevolence, ingratitude not his readiness to serve, pain not his equanimity, his own misfortune has not diminished his partaking of the happiness of others—if the change in his circumstances can be perceived in his appearance, but not in his conduct, perceived in his material ability, but not in the spirit in which he acts—then certainly his virtue cannot be explained from the concept of nature (which assumes it is absolutely necessary, that the present is based on something past, as effect is to cause), because nothing can be more contradictory, than to assert that the effect would remain the same, when the cause has changed into its opposite. Therefore, every explanation to derive his behavior from his circumstances, which proceeds from nature, must be abandoned, and dismissed outright. The cause of his conduct must be relocated outside of the physical order of the world to a totally different one, which reason can reach with its ideas, but which is incomprehensible to the senses, however ennobled, can compete with the sublime understanding. This discovery of the absolute moral capability, which is independent of any precondition of nature, gives us the melancholy feeling, and the completely unique, inexpressible charm, which seizes us with the sight of such a man. No pleasure of the senses, however ennobled, can compete with the sublime"

The rest of Schiller's essay can be read here: https://larouche.info/Rubinstein-On-the-Sublime



Cardinal Louis-Antoine de Noailles (1651-1729)

took him out of action for weeks.

Not yet fully healed, and with Washington's army stationed during the infamous winter of Valley Forge, Lafayette showed up, limping, yet determined to fight. Letters from the beaten down, disheveled troops at Valley Forge show how much their admiration for Lafayette had blossomed. He became a truly beloved son of America after this moment.[5]

By the age of 21, Lafayette proved his intelligence and dedication time and time again, eventually becoming a ranking general with his own brigade, 1,200 strong. He even paid for his troops' uniforms and boots from his own pocket. Recruiter of the nation of France and one of George Washington's closest friends, LaFayette's understanding of the necessity of the republican idea in the world can never be challenged. LaFayette's 1782 return to France was met with honor and excitement over the birth of a new, free nation. He was loved by people from all classes and was christened the "Hero of Two Worlds."

I would like to make a special reference here to an important, historic article, which my colleague Pierre Beaudry wrote for *Executive Intelligence Review* titled "Jean Sylvain Bailly: The French Revolution's Benjamin Franklin."[6] This piece is crucial for understanding the events that led up to the French Revolution. Now, before we get into some historic details and analysis, let's take a moment to "read between the notes." I want you to listen for the difference between Lafayette's 1789 Declaration of the Rights of Man, and America's Declaration of Independence.

The Declaration of the Rights of Man opens with:

> Nature has made men free and equal; the necessary distinctions in the social order are based only on general utility.
>
> Every man is born with inalienable and imprescriptible rights; these are the freedom of his opinions, the care for his honor and his life, the right of property, the entire disposition of his person, his industry, and all his faculties, the communication of his thoughts by every possible means, the pursuit of well-being, and resistance to oppression.

Now compare that to how the Declaration of Independence begins:

> When in the Course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.
>
> We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.

Did you hear the difference?

When I read Lafayette's declaration, I heard a very practical outlook. What are the rights he's describing? The right to your opinion, the right to your honor and life, the right to your property, to your disposition in industry and faculties. These are very practical rights. But when I read the beginning of the Declaration of Independence, it immediately starts from a principle: the right to life, liberty, and the pursuit of happiness. There have been many debates over what happiness is, but funny enough, *this* idea of happiness comes from Gottfried Leibniz.[7]

In the paper Leibniz wrote called *Society and Economy*,[8] Leibniz goes through the science and reasoning behind the creation of a republic. He says:

> One might object that artisans today work out of necessity; if all their needs were satisfied, then they would do no work at all. I, however, maintain the contrary, that they would be glad to do more than they now do out of necessity. For, first of all, if a man is unsure of his sustenance, he has neither the heart nor the spirit for anything, will only produce as much as he expects to sell (which is not very much given his few customers), concerns himself with trivialities, and does not have the heart to undertake anything new and important. He thus earns little, must often drink to ex-

5 Andreas Latzco *Lafayette: A Life*, p. 60

6 https://larouchepub.com/other/2001/2804_bailly.html

7 David Shavin "From Leibniz to Franklin on 'Happiness'" *Fidelio* Spring Edition, 2003: https://archive.schillerinstitute.com/fid_02-06/031_happinessA.html

8 Gottfried Leibniz Society and Economy https://larouchepub.com/eiw/public/1991/eirv18n01-19910104/eirv18n01-19910104_012-leibnizs_first_writing_on_societ.pdf

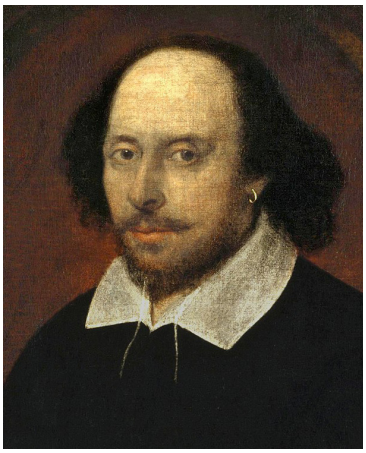
> cess merely in order to dull his own sense of desperation and drown his sorrows, and is tormented by the malice of his journeymen. But it will be different there: Each will be glad to work, because he knows what he has to do. Never will he be involuntarily idle, as he is now, since no one will work for himself, but rather jointly...

Why would people of a republican society be happy to work more? What do they know that others don't? And what are we really saying is human nature? True happiness is reached when a fundamental discovery of the universe, of God really, is made. All the striving to understand why something works the way it does, and then finding the cause, Leibniz referred to *this* as happiness.

The difference between the two dynamics is pretty clear. At this time in the United States, there was a literacy rate approaching 90%. This wasn't just the upper class, the people with lots of money, but farmers and laborers could read Latin and Greek. People were able to actually discuss what kind of government they would create.[9] The intention to generate this kind of aesthetical educational system had been a process going on since America's inception.

Now, look back to France. At this time, France had a total population of 26 million, of which 22 million were illiterate peasants. The rest, even if they were literate, were mostly limited to what their professions necessitated. This made it incredibly easy for the British to manipulate them. The British hoarded wheat, preventing the French peasantry from getting food, thereby generating a famine. They were spreading lies about Marie Antoinette, and created more and more ferment with the "Let them eat cake" rumor. Minister Jacques Necker, a known British agent, had France under the gun, threatening the "Storming of the Bastille" if the republican ideals held by Lafayette were not squashed.[10]

This is the environment that Lafayette was in. He was a good person who fought bravely and never gave up. France is the nation that bore Lazare Carnot, Gaspard Monge and the Ecole Polytechnique; that honored Christiaan Huygens and Gottfried Leibniz. France is not a nation that lacked a desire for creative discovery.[11] If it had, it certainly would not have created a son like Lafayette. However, given the lack of aesthetical education in the general population, Lafayette eventually capitulated to practicality. He eventually gave in to a constitutional monarchy and lost a lot of trust within the population. Many friends and great thinkers were killed in a bloodbath, and Lafayette had to flee France. This is what the poet Friedrich Schiller captures in his Aesthetical Letters, "A great moment has found a little people." My dear friend David Shavin goes through this period after Lafayette's escape in his article preceding mine.



William Shakespeare 1564–1616

My point is that it's not good enough just to be good. We should take a page from Shakespeare's tragedy *King Lear*. Cordelia, the youngest daughter to King Lear, knew better, or should have known better, than to have a righteous outburst at a critical moment. She was "in the right," but she gave into cultural tendencies and stayed within a tragic system. Unfortunately, this is what happened to Lafayette during the French Revolution. Shakespeare's idea of tragedy puts me in an incredibly eerie position asking "What else could Lafayette have done?"

I see something similar happening in the United States. When I go to some of these rallies and I talk to people, some of them are bare-chested, wrapped in the American flag, quoting from Braveheart, yelling "FREEDOM!"—as if that is the idea of the American Revolution. Ridiculous! This is a total romanticization of the American Revolution. If we want to make a successful change in the United States—and everywhere else for that matter—we have to ask: "What does it mean to be human? What are the highest ideals of mankind? What is real happiness?" We have to ask this if we are to avoid falling into the filthy mud-trap of ideologies, and instead commit to creating something new.

That's the real conception of the United States of America.

I want to challenge you, the reader, to really dig deep and ask yourself, are you just being a good person? Or, are you challenging yourself to rise to this higher idea of the sublime?

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9 *The Federalist Papers*:
https://guides.loc.gov/federalist-papers/full-text
And Alexander Hamilton's four reports to the U.S. Congress on economic policy:
https://archive.schillerinstitute.com/economy/hamilton/index.html

10 Pierre Beaudry "Jean Sylvain Bailly: The French Revolution's Benjamin Franklin," *Executive Intelligence Review,* January 26, 2001

11 Pierre Beaudry "Lazare Carnot: Organizer of Victory—How the 'Calculus of Enthusiasm' Saved France"
https://members.tripod.com/~american_almanac/carnot.htm

No, Romeo and Juliet Is Not Romantic

Please Stop Saying That

By Jose Vega

The 1960's in America is often defined by its hedonistic characteristics. The famous "Sex, Drugs and Rock & Roll" culture permeated the minds of American youth at the time, and its consequences have destroyed modern culture irreparably. Fast-forward to today, where the effects of the counterculture have been manifested in a frightening trend of death. So-called "celebrities" are not infrequently found dead due to suicide or drug overdose, and (not surprisingly,) this alarming trend has taken over in younger celebrities too. Take for example the rapper Gustav Elijah Åhr ("Lil Peep"). The 21-year-old rapper was found dead hours before he was supposed to perform a live show. His instagram posts leading up to his death tell the whole story. He posted many times exclaiming that he had ingested a number of drugs and was going to continue to do so. Despite his fans trying to reach him and telling him not to, he posted again on Instagram with the caption, "When I die, you'll love me." Then, finally, his last post was a picture of him ingesting two more psychedelic pills with the caption, "Fuck it."



Romeo and Juliet
Painting by Frank Bernard Dicksee, 1884

The play *Romeo and Juliet* was a warning issued long ago, that these tragic behaviors are inevitable in a romantic culture. Romeo's final words after consuming the lethal hemlock are: "Here's to my love! / O true apothecary! / Thy drugs are quick. Thus with a kiss I die." His words are different from those of Gustav, but they both look to make their deaths a final spectacle. Both die of a drug overdose, but the real story is the circumstances that have led them to their deaths... as victims of a depraved culture that forced them to look for an escape.

At the beginning of the play, after the Prologue, we can see the conditions that define the culture of Verona. We're introduced to two characters, Samson and Gregory, and, as in any Shakespeare play, the tragic conditions of the society are shown in the beginning, in the very first scene. Here we see Samson and Gregory talking openly about killing maidens, chopping off their heads, pushing them against the wall, etc., in an overall hideous, vulgar, degenerate discussion. This is Shakespeare's way of showing that, in Verona, this is the norm, this is how people converse in this society. This is just the way things are.

America today is no different. Our movies and TV shows are over-saturated with explicit language, drug use, nudity and graphic violence. The most offensive examples I can think of are "Young Adult" novels. These novels are intended for teenagers, and often contain protagonists

looking for meaning in their lives, who end up "finding it" through some warped idea of what they think romantic love is. "Young Adult" novels always center the story around an individual and how their surroundings affect only them.

Twilight is the apotheosis of this terrible muck that has poisoned literature. The story is an unintentional parody of the play *Romeo and Juliet*, and was written by an author who either didn't read the play, or who wildly misinterpreted what the play was really about. The main character, Bella, a 16-year-old high school girl, falls in love at first sight with Edward, a 100-year-old vampire who looks like he's 17. Their love is forbidden since she is a human being and he is a vampire, but in the end they overcome this hurdle and live happily ever after. Ridiculous, right? The *Twilight* series has been translated into 37 different languages and the film series has grossed $3.3 billion. Books and movies like this are the oil sludge that oozes in the minds of teenagers today.

Now back to *Romeo and Juliet*. We follow our titular character Romeo as he complains to his friends Benvolio and Mercutio that he longs for Rosaline, a character who has turned down his advances towards her. Romeo laments, "Thou canst not teach me to forget." Romeo would rather be depressed and heartbroken about a girl he has never had any relationship with, than be forced to confront the reality of his own degenerate society. Romeo is creating his own drama and problems, because manufactured drama is easier to manage than a reality which he has no control over. Modern day "recreational" drugs (an abhorrent term), have an analogous effect on the minds of people, as a temporary escape from the reality people live in. The CDC data on drug overdoses reflects this behaviour, as the overdose rate of Americans has increased fivefold since the 1990's.

Because of this, you now have a society characterized by people, especially youth, who do not want to partake in reality. Romeo's fixation on wooing Juliet throughout the first two acts, while avoiding dealing with the politics of the two families, is an example of this. Romeo and Juliet's relationship is an escape through emotion, not love. What is Juliet seeking to escape? Juliet's mother tells Juliet that she didn't want to marry her father but was arranged to do so, is very obedient to her husband and never challenges him. On top of that, she's also a terrible mother who refuses to consider Juliet's situation, when she tells her: "Talk not to me, for I'll not say a word / Do as thou wilt, for I have done with thee." In other words, Juliet's mother says she's done with her and cares no longer about her future. Juliet, who doesn't want to embrace the lifestyle that her mother has, falls for Romeo as a way to gain control over her life, and to rebel against what seemed to be her inevitable life as an unhappy and docile wife.



Rapper Lil' Peep in 2016

After the second act, Romeo's immaturity, and his true feelings regarding why he loves Juliet come out. After Romeo kills Tybalt, in a rage for Tybalt killing his best friend, Mercutio, Romeo runs away and takes refuge in Friar Lawrenece's residence. Friar Lawrence lets Romeo know that the Prince is going to banish Romeo from the land. Upon hearing this, Romeo responds: "Ha, banishment! be merciful, say 'death;' / For exile hath more terror in his look, / Much more than death: do not say 'banishment.'" He explains why he'd rather die than be banished: "'Tis torture, and not mercy: heaven is here, / Where Juliet lives; and every cat and dog / and little mouse, every unworthy thing, / Live here in heaven and may look on her..." Romeo would rather die than live in a world without Juliet. As we learn later in the play, Romeo isn't kidding when he says he'd rather die. Juliet has become the drug that he has become dependent on. He feels nothing but despair without her because, if she's gone, he will have to face the reality of the circumstances of Verona.

In our modern America, the third leading cause of death among people between the ages of 15-24 is suicide. The first two are cancer and accidents, respectively. According to the Pew Research Center, "In 2017, 13% of U.S. teens ages 12 to 17 (or 3.2 million) said they had experienced at least one major depressive episode in the past year, up from 8% (or 2 million) in 2007." The numbers are a product of America's "post-romantic" culture—another name for death.

With proper guidance, the play *Romeo and Juliet* is a perfect mirror to show any young adult the realities of the world they live in. By reading through the play and discussing and debating the ideas contained within, you can free the minds of young people by breaking the bonds that have chained their minds through many years of manipulated ideas of what love is, what culture is, and how the world should really look. And hopefully Stephenie Meyer can reside in Purgatory until her *Twilight* series is out of print.

From the standpoint of Shakespeare's compositional method:

A Response to Jose Vega's Analysis of Shakespeare's Romeo and Juliet

By Maria Wetzel

While there are more profound examples of conjugal love in some of Shakespeare's other plays, such as *Cymbeline*, *As You Like It*, or *Pericles, Prince of Tyre*, it is difficult to say with absolute certainty that there is no love whatsoever in the relationship between Romeo and Juliet. When examining the poetic language used when they speak of each other, we see that from a compositional standpoint, it would be inconsistent with Shakespeare's other plays to claim that there is no love between the two. In this circumstance, one must look more closely at the heightened metaphor and language used in Shakespeare's other plays, and his compositional method taken as a whole, and not at the singular play, *Romeo and Juliet* taken by itself. Also, it seems, in terms of the effect of composition, that without having love between them of some kind, the play lacks the kind of force which would cause great woe; for which Shakespeare may have come up with the name Romeo to rhyme with "woe" as the play concludes: "For never was a story of more woe, than this of Juliet and her Romeo."

From a compositional standpoint, Shakespeare is using their love as a metaphor for the kind of love that would be necessary to overcome the cultural depravity in which they are situated, as opposed to using it as an escape from their society as has been suggested. But that love is not just conjugal in nature, it is also agapic, or what true love between a couple should be based on: a passion to improve society. Romeo and Juliet, perhaps unconsciously, may hope that their love will unite the warring families, the Montagues and the Capulets, and bring peace. At the very least, they are consciously overcoming the hatred that they are supposed to have for each



The two warring families, the Montagues and Capulets, are the backdrop for the "star-crossed lovers" Romeo and Juliet. Here depicts the scene after Romeo slays Tybalt, which starts a fight in the street and leads to Romeo's banishment. As the Prince of Verona says: "Romeo slew him, he slew Mercutio; Who now the price of his dear blood doth owe?"

other, purely because of familial loyalties. We see Juliet grappling with this problem after first falling in love with Romeo: "'Tis but thy name that is my enemy; Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, nor arm, nor face, nor any other part belonging to a man. O, be some other name! What's in a name? That which we call a rose by any other name would smell as sweet…" Unfortunately, because the culture is so rotten around them, they are not able to realize the potential which exists in their union.



Romeo and Juliet first meeting at the house of the Capulets. Painting by William Miller, 1792.

Shakespeare did not look at the relationship between Romeo and Juliet as something in and of itself, separate from the play as a dynamic whole, because Shakespeare was investigating cultures taken in their entirety, as well as how each character is situated within that culture. Although one hopes that the marriage between Romeo and Juliet can bring the warring families together, the solution cannot be so simple. There are underlying axioms in the way people think—one of them being how ready the families are to fight and kill each other over the pettiest of insults. This is seen in the example of how angry Tybalt becomes when Romeo shows up at a party held at the house of the Capulets. We do see, however, in Romeo, the potential to offer peace when, after marrying Juliet, he refuses to fight Tybalt. But after the quarrelsome Mercutio challenges Tybalt, and is killed as a result, Romeo, grieving for his friend, succumbs to the flawed thinking of his culture, when he says: "O sweet Juliet, thy beauty has made me effeminate, and in my temper soften'd valour's steel!" Then in a fit of irrational rage, Romeo pursues and kills Tybalt, thus leading to Romeo's banishment. This is one of the most important scenes in the entire play because, not only does it show the nature of the tension between the two families, but it also shows the potential for Romeo to overcome his hatred of the other family, as he is inspired by his marriage with Juliet. It also shows, tragically, how in the end he is not able to carry out his commitment to peace, because he is overcome with grief and anger over the loss of his friend.

There is much more that could be said regarding the tragic flaws of the culture Romeo and Juliet are a part of, but without reducing the argument to their pairwise relationship, it is important to highlight some points about the love between them, as it relates to the composition of the whole play.

From the standpoint of the method of Shakespeare's composition, it is important to ask, why does Shakespeare choose to make the character of Juliet barely fourteen years of age? Perhaps to increase the powerful effect that her death has on the audience, and perhaps to show her child-like innocence in her love for Romeo. It also serves to underscore how sad it is that her whole future can so quickly change, much less be decided by her father concerning whom she shall marry. She does not get to choose whom she will marry based upon love. Reflecting on the play, John Quincy Adams, the sixth president of the United States, said: "An intelligent, virtuous woman, in love with a youth of assorted age and congenial character, is always a person of deep interest in the drama. But that interest is heightened and redoubled when, to the sympathy with the lover, you add all the kind affectations with which you share in the joys and sorrows of the child. There is childishness in the discourse of Juliet, and the poet has shown us why; because she had scarcely ceased to be a child." Because Juliet is not even fourteen years old, her father doesn't at first want to marry her off, thinking that perhaps waiting two years would be better. But then he changes in a moment and decides for Juliet that she will marry Paris. However, she has already been wooed by Romeo and married him in secret. Juliet says in response to hearing that she is to be wedded to Paris against her will: "I wonder at this haste; that I must wed ere he that should be husband comes to woo." So, she wants to be wooed and has been won by Romeo; but her father decides for her whom she must wed. This causes us to sympathize all the more with Juliet, and it also shows yet another problem with the culture—how decisions are made as to whom a young girl can marry.

To get to the heart of the matter of the composition, when we look at the exchanges between Romeo and Juliet, we see some of the most beautiful, poetic language used by Shakespeare in terms of love scenes, perhaps unmatched in any other play he wrote. If there had been

nothing there, just lust or infatuation, why does Shakespeare give it such beauty? When something was base, Shakespeare would use language reflecting its baseness, so why does Shakespeare choose instead to use the absolutely beautiful language he does for Romeo and Juliet? The mind is lifted up when they speak, to the very heavens, and is inspired at the very least by the ideas expressed in the language. It is as if they are in a world unto their own, which represents the beautiful potential between them, and how they could try to unite their feuding families through love. When they die at the end, that potential dies with them, and as a result, the powerful sense of woe is left with the reader or audience.

What is this language of which I speak? It is the language of metaphor. One of the most beautiful examples of this is when Romeo first imagines what it would be like if two of the fairest stars in heaven took the place of Juliet's eyes: "The brightness of her cheek would shame those stars, as daylight doth a lamp." And then supposing that her eyes took the place of the stars in heaven, "her eyes in heaven would through the airy region stream so bright, that birds would sing and think it were not night." Here is the full passage:

> But soft! What light through yonder window breaks?
> It is the east, and Juliet is the sun!
> Arise, fair sun, and kill the envious moon,
> Who is already sick and pale with grief,
> That thou her maid art far more fair than she:
> Be not her maid, since she is envious;
> Her vestal livery is but sick and green,
> And none but fools do wear it; cast it off.
> It is my lady; O, it is my love!
> O, that she knew she were!
> She speaks, yet she says nothing: what of that?
> Her eye discourses, I will answer it.
> I am too bold, 'tis not to me she speaks:
> Two of the fairest stars in all the heaven,
> Having some business, do intreat her eyes
> To twinkle in their spheres till they return.
> What if her eyes were there, they in her head?
> The brightness of her cheek would shame those stars,
> As daylight doth a lamp; her eyes in heaven
> Would through the airy region stream so bright
> That birds would sing and think it were not night.
> See, how she leans her cheek upon her hand!
> O, that I were a glove upon that hand,
> That I might touch that cheek!

And here we see in a later scene, the way Juliet speaks of Romeo:

> Give me my Romeo; and when he shall die,
> Take him and cut him out in little stars,
> And he will make the face of heaven so fine,
> That all the world will be in love with night,
> And pay no worship to the garish sun.

Now, let's compare the language used in another of Shakespeare's plays as it is commensurate with the substance of the love to which he, in each case, writes. In *As You Like It*, Shakespeare compares four different types of couples. In the last scene of the play, the couples are described thus: "You and you no cross shall part; you and you are heart in heart; you to his love must accord or have a woman to your lord; you and you are sure together, as the winter to foul weather."

The first couple, Orlando and Rosalind, are truly beautiful souls who reach the level of Christian *agapē* as the description "you and you no cross shall part" intimates. They are tested through various trials and tribulations, and every time they make the most agapic decision. Orlando speaks of how he will write about Rosalind and attach his verses to trees throughout the forest of Arden:

> Hang there, my verse, in witness of my love
> And thou, thrice-crowned queen of night, survey
> With thy chaste eye, from thy pale sphere above,
> Thy huntress' name that my full life doth sway.
> O Rosalind! these trees shall be my books,
> And in their barks my thoughts I'll character,
> That every eye which in this forest looks
> Shall see thy virtue witness'd every where.
> Run, run Orlando; carve on every tree
> The fair, the chaste, and unexpressive she.

And in another passage:

> Why should this a desert be?
> For it is unpeopled? No;
> Tongues I'll hang on every tree,
> That shall civil sayings show:
> Some, how brief the life of man
> Runs his erring pilgrimage,
> That the stretching of a span
> Buckles in his sum of age;
> Some, of violated vows
> 'Twixt the souls of friend and friend.
> But upon the fairest boughs,
> Or at every sentence end,
> Will I Rosalinda write,
> Teaching all that read to know
> The quintessence of every sprite
> Heaven would in little show.
> Therefore Heaven Nature charg'd
> That one body should be fill'd
> With all graces wide-enlarged;
> Nature presently distill'd
> Helen's cheek, but not her heart,
> Cleopatra's majesty,

Atalanta's better part,
Sad Lucretia's modesty.
Thus Rosalind of many parts
By heavenly synod was devis'd,
Of many faces, eyes, and hearts,
To have the touches dearest priz'd.
Heaven would that she these gifts should have,
And I to live and die her slave.

The second couple, Oliver and Celia, described as "you and you are heart in heart," love immediately upon seeing each other. While there is not much language between the two of them, we know their characters. Oliver tried to kill his brother Orlando which is why Orlando has fled to the forest for safety, but when he saves Oliver's life from a lion, they are reconciled and Oliver feels deep remorse for trying to kill his brother. We note of Celia's character that she gets bored and wants to sleep when Rosalind talks about how much she is in love with Orlando. Oliver has seen the error of his ways and has become devoted to Orlando, and Celia is devoted to Rosalind, but they don't quite reach the level that Orlando and Rosalind do.

The third couple, Phebe and Silvius, are described as "you to his love must accord or have a woman to your lord." This is, of course, addressed directly towards Phebe. Phebe is a vain woman who berates Silvius all the time and spurns his love, and yet he still is madly in love with her foulness. Silvius is always pathetically begging Phebe to love him and always calling her "sweet" which she most certainly is not! "Sweet Phebe, pity me."

Celia and Rosalind, who is disguised as a man, run into Phebe and Silvius. They overhear how Phebe chides Silvius, so Rosalind chides Phebe for being so proud. Phebe then falls in love with Rosalind, thinking that she is a man. Here, Phebe speaks of Rosalind, when only Silvius is left to hear her:

Think not I love him, though I ask for him.
'Tis but a peevish boy; yet he talks well,
But what care I for words? yet words do well
When he that speaks them pleases those that hear.
It is a pretty youth—not very pretty;
But, sure he's proud, and yet his pride becomes him.
He'll make a proper man; the best thing in him
Is his complexion; and faster than his tongue
Did make offense his eye did heal it up.
He is not very tall; yet for his years he's tall.
His leg is but so-so; and yet 't is well.
There was a pretty redness in his lip,
A little riper and more lusty red
Than that mix'd in his cheek; 't was just the difference
Betwixt the constant red and mingled damask...[1]

The final couple, Touchstone and Audrey, are described as "you and you are sure together, as the winter to foul weather." Their relationship is on the lowest level, lust, and is very ephemeral:

Touchstone: ...Truly I would the gods had made thee poetical.
Audrey: I do not know what poetical is; is it honest in deed and word? Is it a true thing?
Touchstone: No, truly for the truest poetry is the most feigning; and lovers are given to poetry and what they swear in poetry may be said as lovers they do feign.
Audrey: Do you wish then that the gods had made me poetical?
Touchstone: I do, truly, for thou swear'st to me thou are honest; now, if thou wert a poet, I might have some hope thou didst feign.
Audrey: Would you not have me honest?
Touchstone: No, truly, unless thou wert hard-favoured; for honesty coupled to beauty is to have honey a sauce to sugar...
Audrey: Well, I am not fair; and therefore I pray the gods make me honest!
Touchstone: Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish.
Audrey: I am not a slut, though I thank the gods I am foul.
Touchstone: Well, praised be the gods for thy foulness! slutishness may come hereafter. But be it as it may be, I will marry thee...

Shakespeare has shown us four different types of relationships. On the highest level, between Orlando and Rosalind, we see a heightened, metaphorical language used to convey and uplift the mind to the substance of their love: reason and *agapē*. In the second case, between Oliver and Celia, we do not have much language other than the description that they love each other upon first meeting. In the third case, we see that Phebe is only in love with Rosalind based on her external appearance, which is ironic, considering that Rosalind is a woman. Phebe is really in love with how she herself looks; she is vain. In the fourth case, we see that Touchstone and Audrey are just plain lustful and foolish. The language that Shakespeare uses in these cases is representative of the substance of each. Where there is beauty, Shakespeare uses beautiful language; where there is baseness, he uses language to describe just how base it is.

Looking back to Romeo and Juliet, why did Shake-

1 mingled damask: a mixture of red and white



The final scene of Romeo and Juliet. The two lovers, it is hoped: "with their death bury their parents strife." Painting by Frederic Leighton, 1854.

speare choose to write using language that is comparable to the metaphorical language used by Orlando? Why did Shakespeare choose not to write with the language of a Phebe or a Touchstone? If it were purely lust between Romeo and Juliet, why isn't there any evidence of that, which is plainly obvious in the discussions between Touchstone and Audrey? If it were only an obsession with how the other one looked, as is the case with Phebe, why isn't there any evidence of that either? If the relationship between Romeo and Juliet was mere infatuation, then it was definitely an elevated, celestial one! No—Shakespeare used language in a commensurate way. If something was base, the language was reflected in the way people spoke. Shakespeare would not waste words of heightened metaphorical language unless they communicated the full force and substance behind them. The play would also lack its full force of woe if there were absolutely no love between them. Without the loss of that love, what is there to be sad about? Where is the heartbreak? Finally, that Juliet is indeed so young and innocent, gives an even more powerful effect to the composition.

We must be careful not to map the current age onto that of Shakespeare's, which was over 400 years ago. The play takes place in a different country than ours with a very different culture. For example, it's not uncommon in history to marry a person of one ruling family to a person in another ruling family in order to try to create peace between them. Often those marriages were forced, as the couple did not have to be in love. The happy case with Romeo and Juliet is that they chose each other, they overcame the hatred of the other family and loved one another.

Unfortunately, their love wasn't enough to overcome the tragic culture in which they lived. But what if Romeo had acted differently? Let's suppose that Romeo, rather than pursuing Tybalt and killing him, instead, rose to a higher, sublime level, and, for the sake of peace, refused to avenge Mercutio's death. Romeo would not have been banished. However, it's hard to say how the play would have ended because the culture around them was so bad. It's also not guaranteed that the love between Romeo and Juliet would have been enough to bring the feuding families together. It's as if their culture doomed their love from the beginning, and perhaps this is what Shakespeare means by "star-cross'd lovers." Regardless, what Shakespeare seems to be getting at, is that the love between Romeo and Juliet is a metaphor for the potential for a beautiful future: the kind of agapic love that could have united the Montagues and the Capulets, and could have led them to examine the tragic axioms present within their own thinking, as in their culture. Instead of this beautiful love flourishing, the families are confronted with the death of their own children, the death of their own legacy. However, it is the love between Romeo and Juliet, but sadly only through their death, which brings, or seems to bring the fighting between their families to an end. We hope that we can believe the chorus when it says in the opening passage of the play:

> Two households, both alike in dignity,
> In fair Verona, where we lay our scene,
> From ancient grudge break to new mutiny,
> Where civil blood makes civil hands unclean.
> From forth the fatal loins of these two foes
> A pair of star-cross'd lovers take their life;
> Whose misadventured piteous overthrows
> Do with their death bury their parents' strife.
> The fearful passage of their death-mark'd love,
> And the continuance of their parent's rage,
> Which, but their children's end, nought could remove,
> is now the two hours traffic of our stage...

Thank you to Rick Sanders for our discussions which contributed ideas included in this article.

Petition:

LaRouche in the Universities

An Example of True *Agapē:* What Really Is Power?

The LaRouche International Youth Movement issued the following statement on the occasion of the second anniversary of the Feb. 12, 2019 death of Lyndon H. LaRouche.

We, youth from around the world and members of the international Schiller Institute, have posed the question as to whether we're really doing the right thing in terms of the academic and moral education of so many of the planet's youth. In replying, we discover the paradox that if we were doing the right thing, the grave international systemic crisis we face wouldn't exist.

What we instill in the minds and hearts of our youth through their education, will give them the tools to decide what they will do with their lives, taking up the mission of a "commitment to society" to improve our universe. With the method Lyndon LaRouche's ideas represent, the word "commitment" won't frighten them. They will see in it the realization of their ideals, as they better themselves and consequently seek the improvement and benefit of their fellow man.

With this in mind, we have launched an initiative called "LaRouche in the universities. What really is power?" This initiative consists of training young students, professors and other interested parties in the method and contributions of the American physical economist Lyndon LaRouche. We must introduce in all curricula the history of those ideas which, in the course of the evolution of human civilization, have allowed us to emerge from existential crises with renewed vigor to create a renaissance at a higher level. And that's what the ideas on statecraft and the agapic principle that LaRouche contributed during his lifetime represent. So today, when these ideas are more necessary than ever, we launch this project on the second anniversary of his passing, February 12.

This is our petition:

That we begin education and training in the method developed by Lyndon LaRouche, through courses, workshops, seminars, graduate courses, conferences, contests, experiments, science and art fairs—to take place in academies, universities, forums, courses and classes. We ask that you open your minds, have a meeting and discuss how to collaborate to activate the creative capacity and the "specific faculty of cognitive insight" in the individual; to create with this a dynamic of Socratic dialogue in response to the search for solutions to the paradoxes posed by the current crisis.

We aren't demanding. We are offering the opportunity to give young people what belongs to them by natural law. That is, to create an inflection point in history—an option that differs from the pessimism they breathe.

It's true. What young people decide to do with their education isn't in our hands; but at least we will feel at peace knowing that we've done the right thing—having guided these youth in the direction of the Good and not toward their self-destruction.

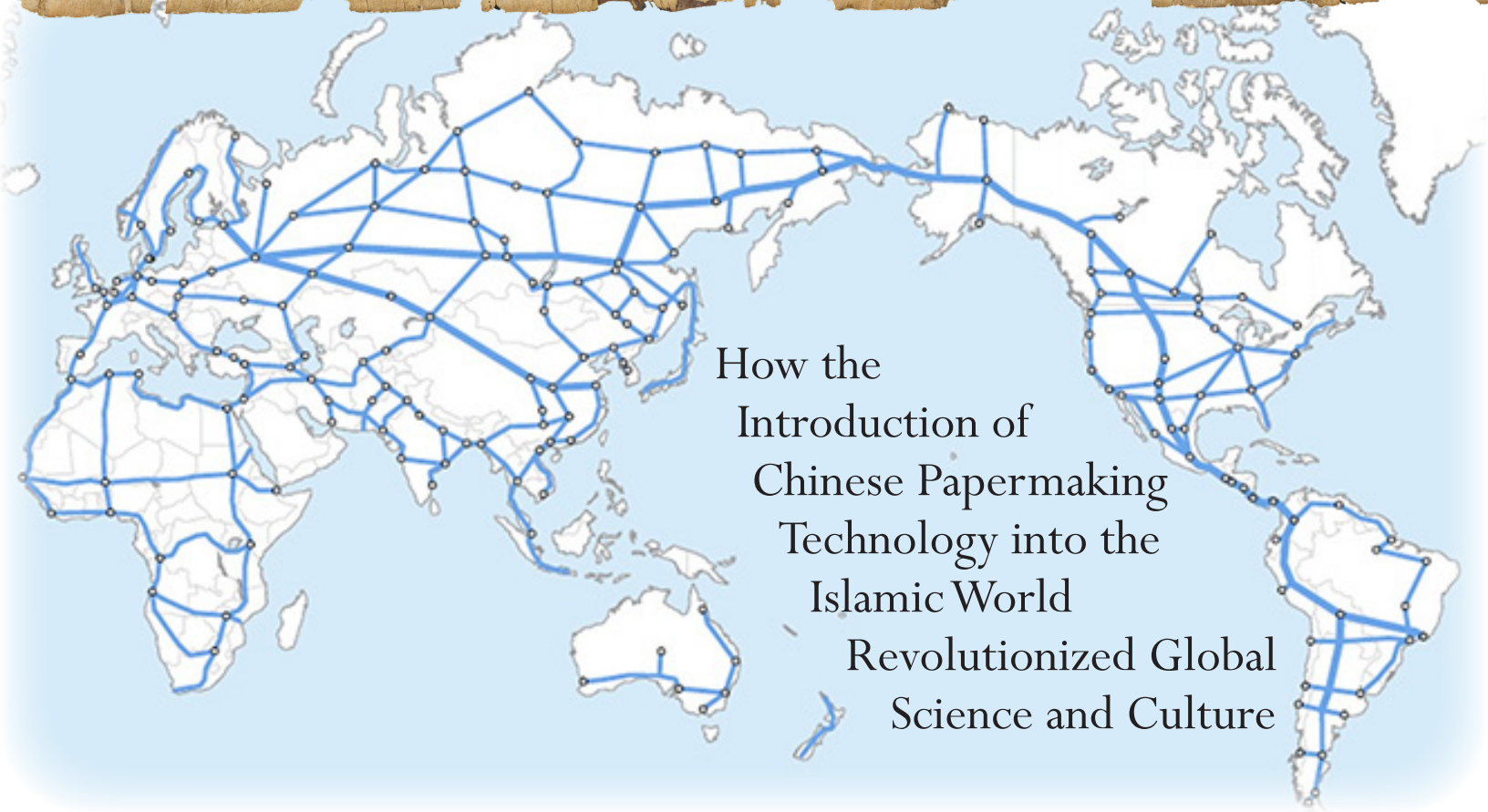
This is true love for one's fellow man—it is true agapē. Our petition isn't born of being fed up with society, of anger, hate or victimization. Rather, it is born of the hope of building, through our own efforts, a dignified present for the human race and for all inhabitants of our planet. These are the ideas which Lyndon LaRouche defended in life, and we young people have assumed the responsibility of bringing them to fruition with even greater force today.

The consequences of changing the present will be a future of prosperity, but one filled with paradoxes to be resolved for our future generations—an opportunity to seek one's happiness through being useful to others, rather than just thinking of oneself.

Former Mexican President José López Portillo said in 1998: "It is now necessary for the world to listen to the wise words of Lyndon LaRouche;" and we would add, "it is now necessary that he be studied at every center of learning in the world."

Join Our Initiative!

The Silk Road as a Vehicle of Civilizations



How the Introduction of Chinese Papermaking Technology into the Islamic World Revolutionized Global Science and Culture

By Hussein Askary

As Helga Zepp-LaRouche, the Chairwoman of the Schiller Institute and the Silk Road Lady as she is now known in China, has repeatedly emphasized, and as my colleagues at *Executive Intelligence Review* and I have illustrated the concept of the "Development Corridor," the New Silk Road is not about the transfer of merchandise from point A in the East to point B in the West or vise versa.[1]

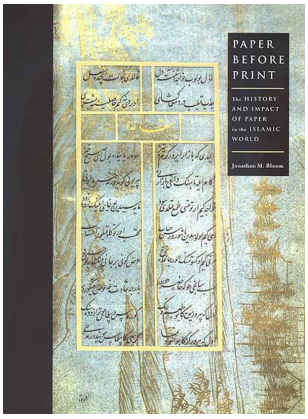
The same goes for the ancient and New Silk Road. The Silk Road was, in the past, and is now a vehicle for scientific, technological, and cultural exchange, and a means to bring new tools to people along the route between points A and B to, improve their productivity, their standard of living, and their creativity. That, in turn, enables them to use their specific local or national culture and creativity to invent and create new tools to give back to the other societies along the same route. This is Chinese President Xi Jinping's concept of "win-win" in its most scientific and moral aspect.

This is exactly what happened during the Islamic Renaissance. What Muslim society did from the 7th to 14th centuries, with certain ups and downs, with Chinese technology to produce paper from wood pulp and other

1 See my video presentation "The Silk Road: An Ancient Image of the Future," here:

cellulose fibers, is one of the brightest examples of this cultural transformation process.

In *real* economics, i.e. Physical Economics as Lyndon LaRouche has taught, one of the key metrics of economy is to figure out how the introduction of a new technology or scientific principle into one part of the economic process increases the productivity of the system as a whole. Papermaking is one such technology, whose dissemination (through Islamic societies) across three continents has created such massive effects on human society that it is almost impossible to measure its impact in specific terms.



Jonathan Bloom's Paper Before Print: The History and Impact of Paper in the Islamic World

However, we can start looking at this process from a historical perspective first. The book *Paper before Print, The History and Impact of Paper in the Islamic World* by Jonathan M. Bloom, provides an elegant and amusing investigation into this history. In the introduction to the book, Bloom states:

> The history of paper in the Islamic civilization is not, however, just about the transfer of papermaking technology from China to the West... The introduction of paper in the eighth century had a transformative effect on medieval Islamic civilization, spurring an extraordinary burst of literary creativity in virtually all subjects from theology to natural sciences and literature. Religious scholars collected and codified the traditions of Muhammad, which had been preserved orally following his death in 632, and committed them to ink and paper. New types of literature such as cookbooks and the amusing tales we now know as *The Thousand and One Nights*, were copied on paper for sale to interested readers. Scholars and copyists translated Greek rolls and manuscripts written on parchment and papyrus into Arabic and transcribed them onto sheets of paper, which were then bound into books."[2]

Bloom's enthusiastic excitement about the subject, as an Islamic art historian, reaches such a level of admiration of paper itself that he can mislead the reader into almost believing that paper itself was the "cause" of the Islamic Renaissance, rather than the medium of the creativity and development that Islamic society made possible.

Pursuit of Knowledge!

From the very outset of the message of Islam, Prophet Muhammed and the "Revelation" of the Quran emphasized the importance of reading or recitation. "Iqra'a," (read, recite or proclaim) was the first command Muhammad received through the "Revelation's" Archangel Jibril (Gabriel). In a truly Promethean spirit, Prophet Mohammed is instructed with these words:

> 1. Read in the name of thy Lord, who created.
> 2. Created man out of a leech-like 'clot'.
> 3. Read/Proclaim! And thy Lord is Most Bountiful.
> 4. He Who taught the use of the Pen. 5. Taught man that which he knew not.[3]

There is a saying attributed to Prophet Muhammad, although its authenticity is disputed, but is widely spread even in early traditional Islamic books, which says: "Seek/pursue knowledge even if it were in China! Pursuit of knowledge is a duty upon each Muslim." This is a significant sign of the early Islamic society's emphasis on the pursuit of knowledge and wisdom which is the root cause of the massive cultural, scientific, and economic evolution that took place in the Islamic "empire" during those centuries.

It is a well-known fact that Prophet Mohammad, before the Revelation at the age of 40, was a merchant for 25 years of his early life. In the winter he would travel to Yemen from Mecca to meet merchants from Asia and East Africa, and in the summer to Syria to meet with merchants from the Levant, Persia, Byzantium, and even from India and China who would come through the Silk Road. His knowledge of the traditions and cultures of these peoples is reflected in the Quran and Hadith (tradition). The emphasis on a knowledge-based society was the key "cause" of the Islamic Renaissance. Another was the recognition of the universality of knowledge, which enabled the Muslims to assimilate enormous bodies of knowledge from every possible culture with which they came into contact, without any prejudice. Therefore, they could bring together the sciences, philosophy, technology, etc. from China, India, Persia, Greece, and Africa into one melting pot and institution.[4]

Arabic was also the lingua franca from the 8th to the 15th centuries from Central Asia all the way through

2 Jonathan M. Bloom *Paper before Print, The History and Impact of Paper in the Islamic World*, Yale University Press, 2001, p. 12

3 Surah Al-'Alaq or verse No. 96, the *Holy Quran*

4 See also Hussein Askary's "Baghdad 767, a Melting Pot of Universal Civilization," *Executive Intelligence Review*, October 18, 2013: https://larouchepub.com/other/2013/4041baghdad_melting_pot.html



Surah Al-'Alaq , or "Congealed Blood," is the 96th chapter of the Holy Quran. The Arabic text, verses 1-5, reads: "1. Read in the name of your Lord who created 2. Created human kind of a clinging substance [Clot] 3. Read, and your Lord is the most generous 4. Who taught by the pen 5. Taught human kind that which they knew not." Here, an inscription of this passage from Egypt.

Southwest Asia and North Africa to Spain. The introduction of paper from China to this vast transcontinental culture made the further assimilation and spreading of knowledge easier, cheaper and faster by orders of magnitude.

The history of the invention and dissemination of paper is a wonderful story of how Chinese, Indian, Persian, Arab, and European cultures collaborated directly or indirectly to elevate the human base of knowledge, culture, and economy.

Origins of Paper

Bloom's book can be described as a "forensic" investigation, because he focuses on the technical analysis and material evidence in order to discover the difference between myths and reality when it comes to the origin of paper and its diffusion, including into the Islamic world. It is a generally accepted fact that the invention of paper production from cellulose fibers took place in China sometime in the second century B.C.

Before paper, societies used various things, such as clay tablets in Mesopotamia, papyrus sheets in Egypt, or even skin, animal bones, cloth, bamboo strips, bark etc. In China, bamboo, wood, and silk were used before paper for many centuries. Silk and woven cloth were a more refined medium for painting or writing, but it was expensive. Wood was heavy. So, according to Bloom, the Chinese came to use a light but less expensive material for writing called *zhi* (paper). The invention is commemorated in a legend named after Marquis Cai Lun, a eunuch who lived in the imperial court of emperor Hedi in the late first century (Han Dynasty). According to the story, Cai Lun made *zhi* from the bark of trees, remnants of hemp, rags of cloth, and old fishing nets, and used it for writing, thus gaining the praise of the emperor. However, Bloom argues that literary and technical evidence show that the story was composed centuries later "to add color to an old and obscure process."

The ingenious invention of papermaking in this way, whether it was made by Cai Lun or not, is truly creative in the sense that the inventor thought outside the box! Instead of using the natural material as it is, to stretch it or pile it in blocks, the inventor rebuilds the material by first breaking it down to its elementary building blocks, cellulose fibers, and then "re-creating" it in a new form, giving it better physical characteristics than the original raw form and a much higher economic value. In a similar way, refining petroleum oil to produce plastics and other industrial chemicals, rather than burning it for fuel, transforms the characteristics of the raw material and raises its added value by orders of magnitude.

In brief, the papermaking technique is based on breaking down the cellulose fibers in any of these materials (bark of paper mulberry and bamboo, flax, cotton, hemp, rags, etc.) to the smallest possible unit by drying the plants, beating and crushing them, fermenting them in water, and then dipping a sieve-like square mold or frame in a vat where this pulp is suspended in water. When the mold is lifted to drain the water, the fibers are captured on the surface of the mold as a thin film that can be immediately removed and dried. The film when dried becomes a sheet of paper.

The advantages of paper are that it is flexible, absorbs ink more efficiently, light in weight and costs less. Government bureaucrats in the Islamic empire realized early on that texts and seals written or impressed on paper was very difficult to remove or forge. Merchants on the Silk Road preferred paper letters of credit and checks more than gold and silver coins, which were a security risk. Another important characteristic is that it can be produced any where in the world no matter the climate or



Tang Dynasty circa AD 700

geography. What is needed is cellulose, which is the most abundant of all naturally occurring organic compounds, and fresh water, both for the production process and for running the mills through water wheels. In Central Asia, Iraq, eastern Syria, and Egypt, all these elements were available, and therefore helped establish the largest paper mills in the world between the 8th and 14th centuries.

Islam and Tang Dynasty: A Collision Produces a New Alliance

The Tang Dynasty in China reached its pinnacle of prosperity, but also political and military expansion, in the late 7th century AD up to the middle of the 8th century, which was considered the golden age of the empire. Papermaking too reached the highest levels of refinement and specialization during the Tang Dynasty. Its Capital Chang'an (currently Xi'an) was the most populous city in the world with around 800,000 to 1 million inhabitants in the 750s. The total population of China was estimated to be 50 million. This factor enabled the dynasty to build a massive army, which managed to expand the influence of the empire westward into the Turkic steppe in Central Asia, dominating and benefitting from the trade on the Silk Road. Many minor kingdoms and cities were paying tribute to the Tang Emperor, and providing extra wealth from the fertile Ferghana Valley by the Syr Darya River valley, which is today shared by Kyrgyzstan, Uzbekistan and Tajikistan.

Simultaneously, the Islamic Umayyad Caliphate (AD 660–750) had likewise expanded both westward throughout North Africa into the Iberian Peninsula, and eastward all the way to Transoxania (beyond the Oxus River) and the Indus River. By the time of the emergence of the Abbasid Dynasty, which overthrew the Umayyads in 750, the Islamic and Chinese empires had come face to face in that region. In July of 751, the Battle of Talas in the valley of the Talas River (today's northeastern Kyrgyzstan) the Chinese army, reportedly, lost a major battle. Although not confirmed, thousands of Chinese prisoners were taken into custody by the Muslims, including many craftsmen, but most significantly "papermaking artisans." We will come back to this story or "legend" as Bloom claims shortly below.

Left out of Bloom's book is the fact that the Battle of Talas not only put an end to the westward expansion of the Tang Dynasty, but, interestingly, both empires were interested to continue the commercial process along the



Umayyad / Abbasid Dynasty AD 750



The oldest known printed book in the world—a Chinese translation of the Diamond Sutra from AD 868

Silk Road, and also security cooperation, as both sides viewed the local Turkic tribes as a threat along the border region between the two empires. According to the Chinese-Muslim historian Bai Shouyi, diplomatic missions and gift exchanges continued, reaching 13 missions between the two sides from 752–798.

An Lushan Rebellion: A Turning Point

However, the most dramatic political-military development that solidified the relations between the two sides, was the assistance delivered by the Muslim Caliph Abu Jaafar Al-Mansour to the Tang Emperor to face the devastating An Lushan Rebellion. An Lushan was a Chinese General of Sogdian (Central Asian) origin. The rebellion that began in 755 ended in favor of the Tang Dynasty in 763. A decisive moment came when An Lushan's rebels captured the capital Chang'an in 756, forcing many of its inhabitants and Emperor Suzong to flee eastward. At that moment, the Emperor Suzong approached Al-Mansour for help, and the latter sent 5,000 Arab troops (Muslim sources say 25,000), to aid the Chinese Emperor, a matter which helped recapture the capital and push back the rebels. Many of these Muslim soldiers stayed in China and are said to be the origin of the current Hui Muslims of China. Muslim merchants also continued to travel to China and the spreading of Islamic teachings was tolerated during that time by the Confucius-influenced Tang Emperors.

What Bloom calls "the legend of Chinese papermaking prisoners" comes from Arab sources, such as in Al-Thaalibi's (961–1038) *Book of Curious and Entertaining Information*, and Ibn Al-Nadim's (died in Baghdad 1047) *Al-Fihrist*. Ibn Al-Nadim's father, and he himself, were called *Al-Warraq*, which means book and stationary seller. These two sources mention that at least two of the Chinese prisoners captured at the Battle of Talas were brought to Iraq to teach the secret of paper making. Bloom argues that both those historians wrote this story almost three centuries after the event occurred, and it could have been altered and reproduced as an amusing story and a metaphor for the process, as he says about the Cail Lun legend. On a more realistic basis, Bloom refutes this story on the basis that paper production existed in Transoxania when the Muslims arrived to Samarkand in 721 for example, which was a center for paper production long before the Battle of Talas.

The legend of the prisoners notwithstanding, what

the Muslims should be credited for is that they took this revolutionary technology from its land of origin, China, and made it available to a large section of society, from government officials and bureaucrats to theologians, scholars, students, scientists, merchants, artisans, and even laymen.

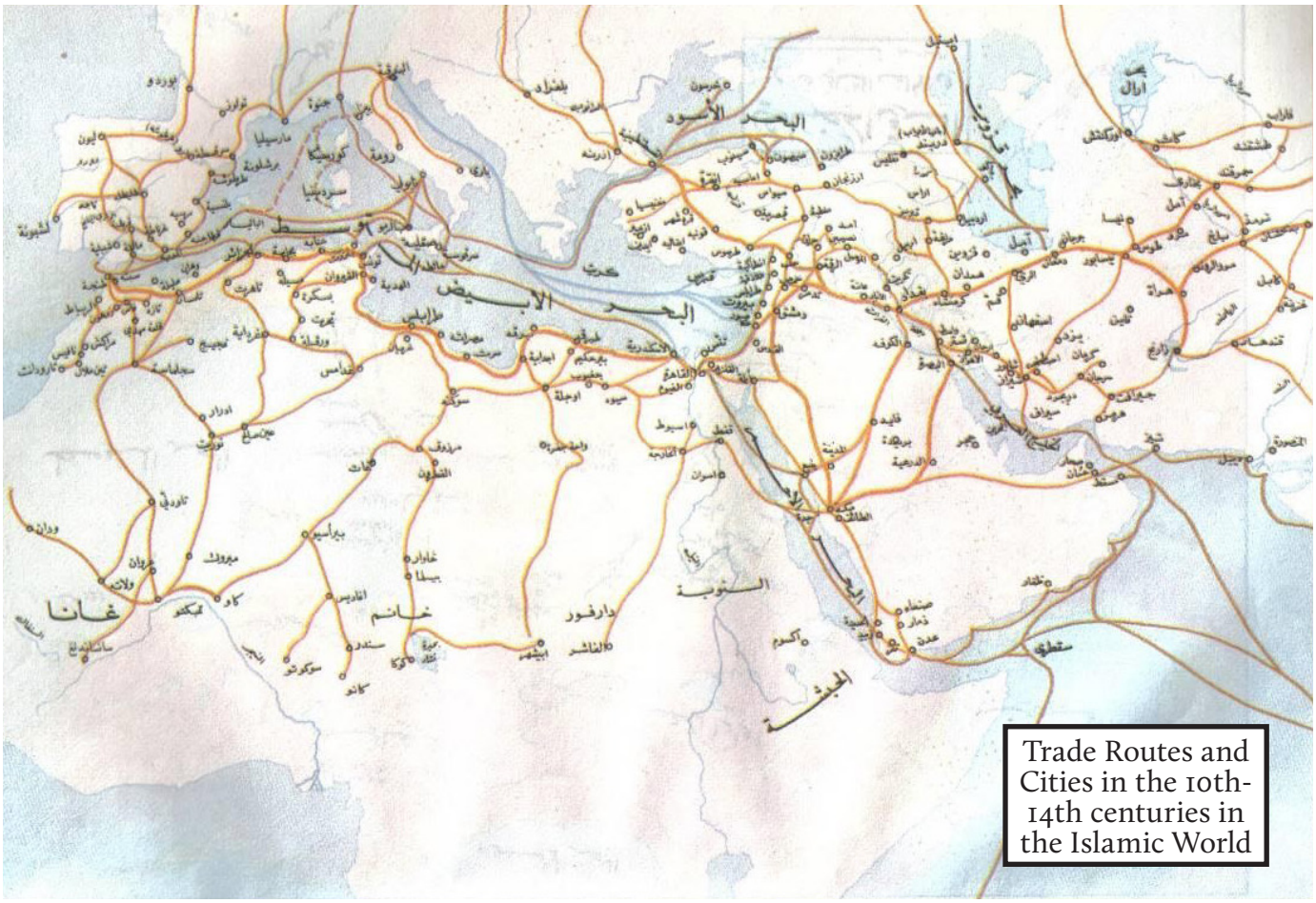
Diffusion of Paper

The Silk Road and a special "dialogue of religions" was key to the diffusion of papermaking from China throughout East Asia and the Middle East. Ironically, it was an Indian religion, Buddhism, that spread Chinese papermaking throughout Asia. According to Bloom, as early as the first century AD, all the monks travelling between India and China and their students would have learned the Chinese crafts of making brushes, ink, and paper to spread Buddhist teachings more efficiently.[5] From China, this was then spread to Korea and Japan, and throughout most of Southeast Asia. Bloom states that "the oldest printed paper book in the world is a printed paper copy of a Chinese translation of the Diamond Sutra dated 868 and found at Dunhuang, a major Buddhist site on the Silk Road."

A large number of paper documents were discovered in a cave in Dunhuang by archaeologists in the early 20th century. The reason that earlier manuscripts were not discovered could be due to the fact that the humid climate in most parts of China and Southeast Asia destroys paper. Dunhuang, however, is located in the dry climate of northwestern China. "The greater part of the manuscripts were written in Chinese, but some were written in Sanskrit, Soghdian, Middle Persian, Uighur and Tibetan, *showing the strong interregional connections in this now-remote corner of the globe*," says Bloom. [Emphasis added]

Paper Reaches the Islamic World

Bloom gives a dramatic picture of the rapidity with which paper spread all over the Islamic World: "For paper making to travel from its place of origin—China—to Samarkand in Central Asia, had taken about five centuries, but a mere two centuries after Muslims encountered paper in Central Asia they were using it in Spain, on the Atlantic fringe of Eurasia... [T]he introduction of paper and papermaking across the Islamic lands in the ninth



Trade Routes and Cities in the 10th-14th centuries in the Islamic World

5 Bloom, *Paper Before Print*, p. 36–38

and tenth centuries was a remarkable historical and technological achievement that transformed society in its wake."[6] If we consider the fact that the Islamic state that stretched from Central Asia and the Indus River all the way to Africa and Spain, was one political and economic unit, then this would be easier to understand. Furthermore, Arabic was the lingua franca of the time, and more importantly, the language of the *Holy Quran* and all theology. The flourishing of the Silk Road, and the introduction of government-run and organized postal services (Diwan al-Barid), massively contributed to the diffusion of paper and the volume of paper produced.



Abu Ali Ibn Sina (Avicenna) and his The Canon of Medicine

Already in the Umayyad era, government officials realized the importance of the copying of government documents, treasury regulations, army expenditures, and communications between the vast regions of the Empire. Egyptian papyrus was adopted as the material of choice that was abundantly available from Egypt. However, in the Abbasid era, during which the capital of the state was moved from Syria to Iraq (Baghdad was built in 767 by Al-Mansour), paper gradually replaced papyrus. The first paper mill was built in Baghdad in 794 during the reign of Caliph Haroun Al-Rashid, son of Al-Mansour and later an ally of Charlemagne. Paper production was also started in Basrah, in south Iraq and in Al-Riqqa (on the Euphrates River) and Hama (on the Orontes River) in Syria. Baghdad and Basrah boasted the largest book and stationary markets in the world in the 9th and 10th centuries. Many of the great Arab philosophers and scientists were book sellers, copyists or translators themselves.

Transformation of Mental Tools

During the reign of Al-Rashid's son, Caliph Al-Maamun (r. 813–833), Baghdad was transformed into a global scientific and philosophical "research center." Any important scientific or philosophical manuscript from any part of the world, and in any language, would have found its way to the House of Wisdom established in Baghdad by Al-Maamun. There, it would be translated, studied, copied, replicated (if it was a discovery or experiment) and disseminated without restrictions. This process is a major subject by itself, which I dealt with in my report "Baghdad 767–1258 A.D.: Melting Pot for a Universal Renaissance," as mentioned above.

Bloom focuses on an interesting aspect of the impact of paper on the methods of thinking and investigation. In the early Arab society, and to a limited degree even today, the transmission of poetry and religious texts such the *Quran* and Prophet's Tradition (Hadith) from generation to generation, and to students, is done orally. The introduction of written text transformed, not the content of the text per se, but how it is approached intellectually. "The graphic representation of speech is a tool that encourages reflection on information and the organization of information... [I]nformation is often far easier to access from writing than from memory, particularly when the sequence or accuracy of items, rather than their general content, is essential."[7] This applies more to the massive amount of "information made available in the House of Wisdom, for example, of works in astronomy, geometry, medicine, mathematics, etc., where comparing and juxtaposing different texts or graphic images, such as maps, calendars, and calculations, become necessary.

The trans-cultural dialogue and enrichment achieved in the sciences, music, and philosophy, in addition to economic activities such as architecture, hydraulics, and navigation through new modes of cartography, reached completely breathtaking levels in this era, facilitated by the introduction of papermaking from China and the expansion of the Silk Road. Greek geometry and mathematics were fused with the Indian numerological system (so-called Arab numbers) in the House of Wisdom by Muhammad ibn Musa Al-Khawarizmi (Latinized as Algoritmi), the father of Algebra, whose name is immortalized today in the term *Algorithms*. Greek and Persian books of medicine were translated and developed into a

6 *Ibid.* p. 47

7 *Ibid.* p. 123



Scholars at an Abbasis library
Painting from Maqamat al-Hariri, illustrated by Yahya Al-Wasiti, 1237

whole new system of medical education by such scientists as Abu Ali Ibn Sina (Avicenna) whose book *Al-Qanun fil Tib* (The Canon of Medicine, completed in 1025) was the main medical textbook throughout the Islamic world and even in Medieval Europe for centuries. The art of composing terrestrial and celestial spherical cartography, incorporating Greek, and Chinese methods, was refined and spread from Baghdad into many parts of the world.

The most important aspect of this massive development is that it was done as a joint project of many cultures, religions, and nations without any prejudice. Ibn Sina was Persian, Al-Khawarizmi was Turkish, and Qusta ibn Luqa, the most important translator of Greek and Latin manuscripts in the House of Wisdom, was a Melkite Christian of Greek extraction. But they all worked in Baghdad and spoke Arabic.

Libraries

The largest Abbasid library was built in Baghdad in 991 by the Persian minister under Caliph Baha-ul-Dawla, Sabur ibn Ardashir. It contained over 10,000 volumes on a range of scientific subjects. However, it was in Cordoba, Spain, that the greatest library was built, during the reign of Caliph Al-Hakam II (r. 961–76), an Umayyad descendant. According to Bloom, Al-Hakam's main interest was books. He started collecting books in his teens and was tutored by the best scholars of the time. Al-Hakam's library contained 400,000 books. The catalogue of titles alone is said to have filled 44 volumes. Bloom says that even if these numbers are exaggerated, "still, at even one-tenth the size, would have been larger, by a factor of fifty or more, than any library in Christendom." Furthermore, this library in Cordoba was available for outsiders, too. Muslim, Jewish, and Christian scholars, astronomers, physicians, and theologians, would meet in special reading and meeting rooms in the library to discuss and debate. In Fatimid, Egypt (10th–11th centuries), a similar library, modelled on the one in Baghdad, and almost as large as the one in Cordoba, was also built.

Economic Impact

The introduction of paper had a great impact on the economic conditions throughout the Islamic world. Many of the scientific discoveries made were also incorporated into the economic development of society. Providing water to the cities and agricultural lands required massive infrastructure projects, such as canals, water wheels, hydraulic systems for lifting and transporting water to the cities, etc. Scientists, like the Banu Musa brothers, who lived and worked in the House of Wisdom in Baghdad, designed many machines that dealt with water pumping and transportation. Their works were transcribed and published in books. Furthermore, as mentioned by Bloom, "the availability of paper in the Islamic lands also spurred changes in the other arts—metalwork, ceramics, and particularly textiles—for artists could create designs on paper that artisans could apply to their work." This was most efficiently used in architecture, as the repetition of patterns, which is characteristic of Islamic architecture, could be transmitted through pattern books.

Commerce, which had developed massively due to the agricultural and industrial development during the early centuries of Islam, benefitted greatly from paper. The Islamic world, from the Indus in Central Asia to the Pyrenees in Europe, was one "common market." Merchants travelling long distances with their commodities preferred not to carry gold or silver coins as they travelled.

Paper credit, such as letters of credit (*Suftaja*) and checks (originating from the Persian *Sakka* or Arabic *Sakk*), were widely used along the trade centers of the Silk Road as well as in Africa and the Mediterranean.

Bloom reports that one of the most popular types of books, besides fictional tales, in Abbasid Baghdad, were cook books! This clearly reflects the abundance of food in Iraq at the time. Iraq's population around the 11th century was estimated to be close to what it was in the early 20th century, i.e. about 3 million inhabitants.

Transmission of Papermaking to Europe

"The transfer of paper and papermaking technology from the Islamic lands to Christian Europe in the 11th and 12th centuries prepared the way for the European print revolution of the 15th century. Yet, Gutenberg's invention might never have taken off if he and his followers had been limited to printing books on parchment," writes Bloom.[8]

In addition to bringing back Greek philosophy and science to Europe, translated back from Arabic books, it was mostly from Islamic Spain that Europeans learned about paper making. Another source was the contact made with the Muslims who conquered Sicily from 827–902, and Malta from 870–1090. Italian merchants from Genoa and Venice realized early on, and during the Crusader wars, the importance of paper, starting their own paper industries. Byzantium, which was degenerating during the Islamic expansion era, and also because of its leaders' lack of interest in spreading knowledge to their populations, was not affected at all by the papermaking revolution.

Unlike Byzantine Christians, Spanish and French Christians had a different view of paper—and Islam and Arabic altogether. Spanish Christian rulers in northern Spain, who finally re-conquered Spain from the Muslims in 1492, adapted quickly, as early as the year 1000, to the importance of paper. More importantly, a translation effort was started by Christian theologians of Arabic books. Bloom mentions Peter the Venerable, abbot of the Benedictine monastery at Cluny, France, who travelled to Spain for several years and returned in 1141. Peter commissioned the translation of at least 5 major books, including the *Quran*, from Arabic to Latin.

Another very important character in the Islamic-Christian dialogue, not mentioned in Bloom's book, was Ramon Llull (Latin: Raymundus Lullus). He was born in 1231 in Palma, Majorca, which was under the control of the Christian Kingdom of Aragon. He travelled through Muslim Spain and North Africa, and learned Arabic in order to study and translate the works of Arab theologians and philosophers. Although Peter's mission was intended to refute Islam's "heresies," and Llull's was to convert Muslims to Christianity, they both shifted European critique of Islam from looking at it from the outside to studying it from the inside through translating and reading the original books. Inspired by Francis of Assisi, Llull came to the conclusion that Muslims, Jews, and Christians believe in the same "tributes" of God the Creator, and that Muslims should be approached with reasoning and dialogue, and not by the force of weapons. Cardinal Nicholas of Cusa later made the same arguments in his 1453 groundbreaking book *De pace Fidei* (On the Peace of Faith), shortly after the Ottomans invaded Constantinople. Llull made a great achievement in this process when he argued for the importance of linguistic education at major universities in Europe in 1311. In response, the Council of Vienna ordered the creation of chairs of Hebrew, Arabic and Chaldean (Aramaic) at the universities of Bologna, Oxford, Paris, and Salamanca, as well as at the Papal Court.

In Italy, especially in Genoa, Milan, Venice, and Padua, paper production spread during the middle 13th century. By the end of that century, Italians improved and standardized the production so much that they actually started exporting it to North Africa and the Eastern Mediterranean. Italians around Fabriano invented watermarks to identify their paper and signify its quality, Bloom stresses.

Conclusion

It is no exaggeration to state that without paper, the Islamic Renaissance would not have become what it was, and without the Islamic Renaissance and the introduction of paper before and after print was invented by Gutenberg, the European Renaissance would not have been possible.

Although published in 2001, this book by Bloom and its theme is now more significant than any time before for two reasons:

1. Thwarting the threat of global religious wars in Eurasia. Since at least the launching of the British-American-Saudi operation in support of the "Mujahideen" of Afghanistan, who were directed to fight the Soviet Army in the 1980s, the phenomenon of armed Islamic militants, or "jihadists" has spread across three continents. The tool of geopolitics has now turned into a plague that is threatening all of civilization with its nihilistic and

8 *Ibid*. p. 203

satanic view of man as a blood-thirsty beast. Unfortunately, the "pragmatic" use of these bestial tools continues today in such places as Syria, and Libya earlier, to overthrow what the West considers as dictatorial foes. The same goes for the destabilization of Russia through Chechen rebels, and China through the Uighur militants, both of whom are now actively involved in the war in Syria against the government in Damascus and in support of the Islamic State in Syria and Iraq (ISIS) and Al-Nusra Front (Al-Qaeda). These and other terrorist groups have hijacked the name of Islam and turned it into something completely opposite to what it originally was during the Islamic Renaissance.

The ideology of the "Clash of Civilizations," of such Anglo-American ideologues as Samuel Huntington and Bernard Lewis, assume the same bestial view of man. Their claim that China, the Islamic world, and the West will inevitably clash and cannot co-exist as equals and work together for economic, scientific, and cultural development, is debunked by the Renaissance efforts mentioned above. The reality of Muslim society between the 7th and 14th centuries was not always rosy and fine. Civil wars, bloody power struggles, and intrigues were a normal state of affairs. However, most of those in power, as well as scholars, advisers, scientists, and citizens, realized and agreed that knowledge was power. Today, the Islamic world is pulled down in a bloody political and religious struggle, where knowledge and the love of wisdom have taken a back seat. Many Muslim nations today are experiencing a state of cultural and economic stagnation, if not outright degeneration. The Islamic world is importing most of its needs from the East or West. In return, it has to export its natural wealth to both. This is a recipe for enslavement and death. To inspire new generations of Muslims, we need to study and understand the true message of Islam, pursuit of wisdom, and "pursuit of happiness" as the great Philosopher Al-Farabi coded in his book with the same title.

2. Fortunately, the emergence of the New Silk Road strategy, which is spearheaded by China and its allies in the BRICS constellation, Russia and India, is giving hope of reversing this spiral of violence and destruction. Once again, the Islamic nations can assume a key position in this road of development and knowledge, as they are suitably situated on the main New Silk Road routes. The richness of their history, traditions, and the Promethean image of man as a creator under the merciful shadow and guidance of the Supreme Creator, can once again inspire new generations into taking action to join this renaissance. Rather than a "Clash of Civilizations," we can pursue a "Dialogue of Civilizations" as former Iranian President Mohammad Khatami coined it—a harmony of interests among nations. And similarly what President Xi Jinping has called a "Win-Win" strategy.

The history of the migration of the paper industry, and its impact on Islamic civilization and Europe later, is one of the most fascinating and exciting stories this author has dealt with recently. The book *Paper Before Print* is a good and entertaining instrument in light of the political, economic, and cultural challenges we face today across the whole world.

Calendar Of Events

Mondays
- 8:30pm EST Lyndon LaRouche's Works Reading Group (on Zoom)
- 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 Plato and LaRouche Reading Group (on Zoom)

Wednesdays
- 8:00 pm EST Midwest Conference Call (every other week on Zoom)

Thursdays
- 6:45pm ESTSchiller 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 Manhatten Town Meeting LaRoucheOrganization.com

Sundays
11:00am EST "The LaRouche Show" LaRoucheOrganization.com

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

Upcoming Events:
- September 11, 2021: Concert of Remembrance Schiller Institute Choruses Details
- TBA

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

The Chorus:



Key to Social Harmony

By Jen Pearl

On Sunday, April 25, 2021, the Schiller NYC Chorus presented a live-streamed concert entitled *Believe in the Future: Beethoven's Credo*, which featured both virtual and live performances. This concert served as an optimistic insertion of peace, beauty, and realized unity into a social climate which is fraught with confusion and division.

Throughout the pandemic, the chorus has continued to work on and perform (virtually) one of classical music's greatest choral works, Beethoven's *Missa Solemnis*—a mission taken up before the March 2020 lockdown. In a recently released documentary on the Schiller chorus,[1] Diane Sare, founder and former chair of the SINYC Chorus, encapsulated this idea when she said: "People want to do something beautiful for mankind. I think one of the things that compels people to join our chorus is they have a sense that they need sanctuary, something beautiful in this crazy world of ours, but also, what a great gift to be part of something beautiful, to be part of something where the whole is far greater than the sum of the parts."

The Founding and Mission of the Schiller Chorus

On January 19, 2014, the Schiller Institute Chorus, augmented by additional singers and an orchestra largely comprised of volunteers from the New England Conservatory of Music, presented Mozart's *Requiem* in its entirety to an audience of 1,200 at Boston's Cathedral of the Holy Cross. This was performed exactly 50 years to the day, of the 1964 Solemn High Requiem Mass, specially requested by the Kennedy family to honor the assassinated John F. Kennedy. This concert in 2014, was addressed by Helga Zepp-LaRouche, President of the international Schiller Institute, and by Ray Flynn, former Mayor of Boston and former US ambassador to the Vatican. In addition, it received written messages from the President of the Republic of Ireland Michael D. Higgins, Boston City Councilman Steven Murphy, and tenor Nicholas Di Virgilio, the only surviving soloist from the 1964 concert.

Just one year earlier, in 2013, Lyndon LaRouche had launched the "Manhattan Project," with the conception that a political and cultural breakthrough in the United States and the world could not come from the stultified and controlled dynamic of the Washington DC beltway bureaucracy, but instead had to be spear-headed from the culturally rich, wildly diverse city of New York. A big part of that intervention was the founding of a community chorus, which LaRouche challenged to involve 1500 singers!

On December 20th, 2014 at a sing-along performance of excerpts from Handel's *Messiah*, the Schiller Institute NYC Chorus was born. The concert had been organized in response to the outrage over the Staten Island Grand Jury decision on the death-by-suffocation of Eric Garner. That tragedy had come in the wake of the Ferguson, MO riots, after the killing of an unarmed African-American teenager. Righteous anger would inevitably turn to rage, unless an appropriately deep social expression, such as Handel's *Messiah*, could address the deeply-felt emotions. Otherwise, dangerous divisions and violence in the City of New York threatened to tear the social fabric apart. The concert was dedicated to "The Sanctity of Every Human Life."

1



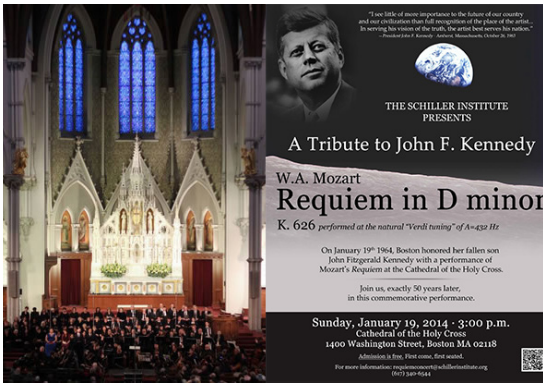
The LaRouche Youth Movement performing J.S. Bach's Jesu Meine Freude circa 2003

> **People want to do something beautiful for mankind. I think one of the things that compels people to join our chorus is they have a sense that they need sanctuary, something beautiful in this crazy world of ours, but also, what a great gift to be part of something beautiful, to be part of something where the whole is far greater than the sum of the parts.**

The Choral Principle

While the establishment of the Manhattan Project was relatively new, the chorus had been a long-standing principle in the development of the LaRouche movement, particularly in Boston, MA. In 2003, LaRouche tasked the LaRouche Youth Movement to study and master J.S. Bach's Motet, *Jesu Meine Freude*, as a curriculum pathway to better understand creativity, and thus become better leaders in society. This quickly became an engine for all the activity in Boston. Members of the chorus, who were also LaRouche organizers, would regularly set up an impromptu chorus in the streets, often in Harvard Square in Cambridge, Massachusetts, drawing crowds of people. Some would excitedly take pictures, some would solemnly listen, and some even jumped into the chorus to sing along! Most of the young people who were inspired by LaRouche's leadership, and would therefore become organizers, had no background in music at all! Yet, this self-taught "conservatory on wheels" of 18-30 year-olds spent hours each day training these young people to sing. This process developed competent musicians and singers who reflected LaRouche's approach to classical method, and thus laid the groundwork for the establishment of future community choruses of New York, Boston, Virginia and elsewhere.

This approach by Lyndon LaRouche, to create a culture among young people based upon creativity is reflected in the following quote from LaRouche's paper, *Man's Original Creations* which he wrote in 2005. He wrote: "The relations among the individuals participating in musical performance of a Classical work in the Classical tradition of Bach through Brahms, for example, are not mechanical relations in the sense of the methods of the empiricists and other reductionists; they are dynamic in Leibniz's sense of that latter term of his reproach against the incompetence of the reductionist René Descartes. They are dynamic in the sense of V.I. Vernadsky's argument respecting 'organism', and my own argument, respecting principle, as I have presented and argued this point of both Vernadsky's and my own method in my already referenced 'Vernadsky and Dirichlet's Principle.'"



Schiller Institute Chorus performing Mozart's Requiem at Boston's Cathedral of the Holy Cross January 19, 2014

A Growing Community Chorus

In March 2016, the Schiller Institute NYC Chorus, joined by friends from New Jersey, Boston, and Virginia, was able to perform the entire Easter section of the *Messiah* with a chorus of over 80 members, with soloists, and accompanied by a professional orchestra. Since then, the choruses in Boston, Virginia, and New York grew, giving concerts, hosting lectures on the principles of music, and participating in important musical interventions around the country. Suddenly, in March of 2020, due to the pandemic, both the NYC and Boston choruses had to quickly shift all weekly sectionals and rehearsals online. In so doing, they produced virtual choruses of Spirituals, excerpts from Beethoven's *Missa Solemnis*, and many other great choral works.[2] Despite these difficult and isolating conditions, our chorus persevered, and the passion and commitment of the chorus members resulted in continuous

2 You can see some of these performances here: https://www.sinycchorus.com/past_events

performances and events all throughout the pandemic.

From the recent documentary, choral director and vice chair John Sigerson: "The chorus is totally unique in the completely wide variety of people that are in it. It's a very good reflection of the actual composition of the New York City area, which includes every type of person, every age, young people, working people. Professionals, some very skilled professionals, other people who come in and have absolutely no experience with singing whatsoever but are excited about the idea because, unlike many of the choruses in New York City, we do not have auditions for people. If someone wants to participate in this beautiful music, we work with them." Boston chorus member Cher Jordan said: "There are people who are professional, semi-professional, and then there were people like us who just needed to sing as a way of expression. And so we started attending, and then all these new things that come to you, a lot of structure, given historical information about the music which is denied to people now if they are not on the track of becoming a professional musician."

The Rehearsal Process

The challenge and beauty of singing in a chorus, or the "choral principle" as often discussed by Lyndon LaRouche, is that every voice becomes part of something bigger than each individual's self. Within each choral section, each singer, however experienced they are, can both depend upon and tune their ear to the other singers and sections. The first roadblock that arose in having to shift to online rehearsals in March was that each singer is in their own home, singing completely by themselves! Furthermore, when it came time to put together a "performance," each singer had to record their own voice singing the entire movement along with a digitally-produced, pre-recorded orchestral backtrack! This presented many challenges to our diverse group of singers, but people rose to the occasion and have demonstrated an intense commitment and understanding of the mission of our chorus.

In the aforementioned recently-released documentary, alto section member Yvonne May summed it up beautifully when she said: "The thing I like about the Schiller Institute Chorus is that here we do not only sing the great masterpieces of Mozart, Beethoven, Bach, etc., but we also sing African-American Spirituals and also special projects. We recently finished the event 'The Yellow River.'[3] All these cultural activities reflect the Schiller Institute's principle of promoting world peace and harmonization of the human society as one race. So through the singing activity, it gives me a higher sense of purpose and brings me to a higher level of choral singing."



Schiller Institute NYC's April 25th performance of the Credo from Beethoven's Missa Solemnis

The *Missa Solemnis* and the Future

The Schiller choruses are fully committed to continuing to work on *Missa Solemnis* with the tentative goal of performing excerpts of it in 2021 for the 20th anniversary of the September 11th attacks. No other choral work could be more appropriate, in that, according to Schiller Chorus conductor John Sigerson, "Beethoven wrote this piece in the wake of the most brutal upheavals in European history which was the period of the Napoleanic wars. It was a political intervention but not from the standpoint of political parties, but from the standpoint of policy: What is the policy on which nations and human beings should base their relations? That was his concern. And that's why the *Missa Solemnis* and the *9th Symphony*, but I think the *Missa Solemnis* is a special work, because although it brings back the past from the Catholic Mass which goes back centuries, millennia, it also looks towards the future."

To join the chorus:

www.sinycchorus.com/join_the_chorus

See here to purchase a ticket for the full live-streamed concert.

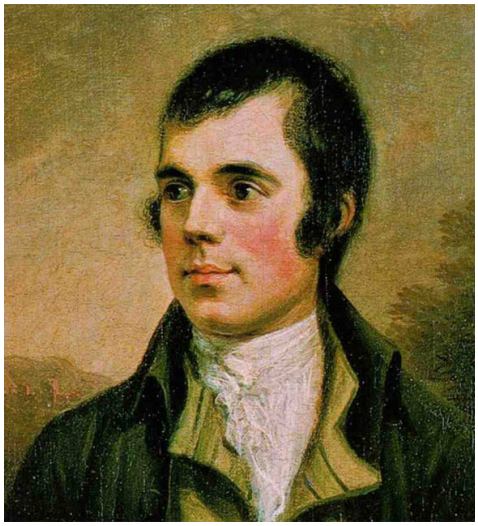
See here for excerpts of it.

3

For A' That, The Poet Lives

By Emily Reuter

Thousands of celebrations are held all over the world, from the Philippines to Tennessee, on January 25th to honor Scotland's national poet, the irrepressible Robert Burns on his birthday! But, despite that fact, there is yet much to learn from the bard, for those who may raise a glass in his name each year. Many of the Burns Suppers occurring around the world fall short in recognizing the true character of such a man... especially if they toast to the Queen during the festivities! Burns was far from the simple, so-called "romantic poet" he is often referred to as. He was intensely political, wielding his powerful weapon of poetry against the dehumanizing policies and outlook of Scotland's oppressors: the British Empire and their aristocratic toadies.



"Rabbie" Burns (1759–1796) is widely regarded as Scotland's national poet due to his callous disregard for the ruling aristocracy and his poetry which touched the hearts of millions

The NYC Schiller Institute Chorus hosted an event celebrating the Scottish bard, with the intent to present the role of the poet in displaying a quality of mind and character much needed in today's culture if we wish to resist the modern-day British Empire and their imposition, yet again, of degrading conditions of life upon the people of the entire world, including a depraved cultural life masked as so-called "freedom" and "liberation."

Though many would like to think of it as their own, this culture of "anything goes," typified by so-called singers dressed in meat, or college professors regularly using heroin, is not the organic making of a creative population. Much of what people think they "like" has been chosen for them. Even worse, any tastes or thoughts different from those determined by the "powers that be," are swiftly ridiculed, or simply canceled from existence, like the rampant censorship ongoing in the US—especially if those thoughts suggest any sort of universal dignity of mankind. Perhaps we would be better served as a society if young people were taught that creating something beautiful, like in a chorus, were actually a good thing! Or, again, encouraged to rigorously study classical poetry to convey something which simultaneously challenges and inspires the mind to discover something truthful. To engage in activity which teaches you to understand and to love the unique quality of the human mind and therefore the species as well. Once done, you will tend to fight for the interests of every human being.

Burns remains an important defender of that dignity of mankind. In his poem *To a Mouse, on Turning her up in her Nest, with a Plough*,[1] Burns holds up a damning mirror to the society which allowed the brutal clearances of the Highlands. The Highland Clearances set out to rid the landscape of yucky human beings, evicting them from their homes, burning down villages, and replacing them with deer and sheep—the more natural and profitable companion for such a beautiful landscape. Contrary to most analysis today, Burns' position is not in condemning the realm of human activity. If it were, he would not be such a great poet! Any good poet is fighting to communicate something beyond the words, and the insights provided by Schiller Institute member Rick Sanders during this Burns Celebration brought that clearly to the fore.

In reading this poem about the field mouse, one may be struck by the anthropomorphic qualities assigned to this little critter, which is one indication that he may be making a parallel to Man. Then, at the end, he makes it explicit:

> But Mousie, thou art no thy lane,
> In proving foresight may be vain:
> The best-laid schemes o' Mice an' Men
> Gang aft agley,
> An' lea'e us nought but grief an' pain,
> For promis'd joy!

1 Burns would likely be brought before a judge today for crimes against the climate in mistakenly turning up a poor little mouse with his wretched plough. In fact, he may be served the same fate if he turned her up even with a shovel!



The Highland Clearances, stretching from the mid-18th through the mid-19th centuries, were a period of enormous bloodshed and misery for the "Highland" people of Scotland. At its height, 2,000 plots of land per day were burned down by the British.

Perhaps a translation would be useful:

> But Mousie, thou art not alone
> In proving foresight may be vain:
> The best-laid schemes o' Mice an' Men
> Go oft amiss,
> An' leave us nought but grief an' pain,
> For promis'd joy!

Man himself is also betrayed! Not by Man per se, but by unsympathetic policies of the nobility to deny men their rightful domain and access to life and dignity. It was the practice of the British and their lackeys to turn people out of their homes in the Highlands during the frigid winter, when rebuilding would prove most difficult if not impossible. They burned villages so no one had anywhere else to go, and drove farmers to the coasts by setting up living quarters in the cities to forcibly turn them into fishermen instead. In replacing displaced civilians with deer and sheep, it would now be considered a crime, punishable by death, if one of those deer or sheep were taken or killed for the sake of avoiding starvation. These were, after all, the king's property and were to be considered equal, if not above, his lowly subjects. So, may one feel sympathy for the poor little mouse, yet none for his fellow man experiencing the same betrayal? A betrayal which is made worse by the fact that man has a mind and cannot fully escape the torture of his mistreatment, nor the implications of that policy on human beings past and future, as indicated by Burns' last stanza:

> Still thou are blest, compared wi' me!
> The present only toucheth thee:
> But Och! I backward cast my e'e,
> On prospects drear!
> An' forward, tho' I cannot see,
> I guess an' fear!

This ability to hold past and future in one's mind is a critical aspect of man's unique identity in the created universe. It ties man to the interests of ALL men, present, past and future, making one's life a potentially immortal part of the continual progress of our species. Robert Burns' contributions during his lifetime have earned him an important place in that shared immortality. He, like Schiller and Beethoven, understood that universal quality of man and yearned for the day when all men may become brothers. From Burns' *A Man's a Man for A' That*:

> Then let us pray that come it may,
> As come it will for a' that,
> That Sense and Worth, o'er a' the earth
> Shall bear the gree an' a' that.
> For a' that, an' a' that,
> It's comin yet for a' that,
> That Man to Man the warld o'er
> Shall brithers be for a' that.

To gain a sense of Burns' concept of his fellow man, read the entire poem. He laughs at the superficial pomp of the nobility as well as those lickspittles who would bow down to it. In utilizing his wonderful sense of humor, though subject to sorrow, he asserts his freedom and raises himself and his reader above the oppressions by smaller, wealthier men, and communicates precisely that dignity of man we must all embody and defend. In fact, the ability to maintain one's humanity is one of the most potent weapons against the system which intends to crush man's creative destiny. That's why poets such as Robbie Burns, and other artists in the classical tradition, must make their way back into our leisure today, to strengthen our resolve never to submit to barbarity, atomization, or romanticism; central kernels of today's shockingly depraved and dehumanized culture.

There is much more to be said about this great poet, but for the sake of brevity, I will only briefly mention two other aspects from the Burns Celebration. The poet thought his greatest achievement to be the preservation of the Scottish folk song, which he helped to solidify through his work with the Scottish National Museum,

publishing over 200 such songs. His poems and songs were later set by the musical giant Ludwig van Beethoven as part of his project to uplift the folk songs of many different cultures. Secondly, he proved an invaluable inspiration to great American leaders such as Abraham Lincoln and Frederick Douglass, and, I can only imagine, many other leaders around the world, as his works have been translated into over 40 languages.

In closing, I'd like to end with the opening of our Burns Celebration: a dedication to Robert Burns, by another Scottish poet, Joanna Baillie, who was also involved in the international project to uplift the folk songs. Though a poet of lesser stature, she nevertheless captures the import of Burns and of art itself:

> Sweet power of Song! That canst impart,
> To lowland swain or mountaineers,
> A gladness thrilling trough the heart,
> A joy so tender and so dear:
> Sweet Power! That on a foreign strand
> Canst the rough soldier's bosom move,
> With feelings of his native land,
> As gentle as infant's love.
>
> Sweet Power! That makes youthful heads
> With thistle, leek, or shamrock crown'd,
> Nod proudly as the carol sheds
> Its spirit through the social round.
> Sweet Power! That cheer's the daily toil
> Of cottage maid, or beldame poor,
> The ploughman on the furrow'd soil,
> Or herdboy on the lonely moor.
>
> Or he, by bards the shepherd hight,
> Who mourns his maiden's broken tye,



Schiller Institute NYC Chorus Burns Celebration, January 24, 2021

> 'Till the sweet plaint, in woe's despite,
> Hath made a bliss of agony.
> Sweet power of Song! Thanks flow to thee
> From every kind and gentle breast!
> Let Erin's Cambria's minstrels be
> With Burn's tuneful spirit blest!

Let this be a toast to Robbie Burns and an inspiration for you to pick up a book of his poems, a dram of scotch, a couple of friends, and start having some real fun!

You can watch the entire celebration here:

Robert Burns:
To A Mouse, On Turning her up in her Nest, with the Plough

November 1785:

Wee, sleeket, cowran, tim'rous beastie,
O, what a panic's in thy breastie!
Thou need na start awa sae hasty,
  Wi' bickerin brattle!
I wad be laith to rin an' chase thee
  Wi' murd'ring pattle!

I'm truly sorry Man's dominion
Has broken Nature's social union,
An' justifies that ill opinion,
  Which makes thee startle,
At me, thy poor, earth-born companion,
  An' fellow-mortal!

I doubt na, whyles, but thou may thieve;
What then? poor beastie, thou maun live!
A daimen-icker in a thrave
  'S a sma' request:
I'll get a blessin wi' the lave,
  An' never miss 't!

Thy wee-bit housie, too, in ruin!
It's silly wa's the win's are strewin!
An' naething, now, to big a new ane,
  O' foggage green!
An' bleak December's winds ensuin,
  Baith snell an' keen!

Thou saw the fields laid bare an' waste,
An' weary Winter comin fast,
An' cozie here, beneath the blast,
  Thou thought to dwell,
Till crash! the cruel coulter past
  Out thro' thy cell.

That wee-bit heap o' leaves an' stibble
Has cost thee monie a weary nibble!
Now thou's turn'd out, for a' thy trouble,
  But house or hald,
To thole the Winter's sleety dribble,
  An' cranreuch cauld!

But Mousie, thou art no thy-lane,
In proving foresight may be vain:
The best laid schemes o' Mice an' Men
  Gang aft agley,
An' lea'e us nought but grief an' pain,
  For promis'd joy!

Still, thou art blest, compar'd wi' me!
The present only toucheth thee:
But Och! I backward cast my e'e,
  On prospects drear!
An' forward tho' I canna see,
  I guess an' fear!

Ode on a Grecian Urn

BY JOHN KEATS

Thou still unravish'd bride of quietness,
  Thou foster-child of Silence and slow Time,
Sylvan historian, who canst thus express
  A flowery tale more sweetly than our rhyme:
What leaf-fring'd legend haunts about thy shape
  Of deities or mortals, or of both,
    In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
  What mad pursuit? What struggle to escape?
    What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard
  Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
  Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
  Thy song, nor ever can those trees be bare;
    Bold lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
  She cannot fade, though thou hast not thy bliss,
    For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
  Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
  For ever piping songs for ever new;
More happy love! more happy, happy love!
  For ever warm and still to be enjoy'd,
    For ever panting, and for ever young;
All breathing human passion far above,
  That leaves a heart high-sorrowful and cloy'd,
    A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?
  To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
  And all her silken flanks with garlands drest?
What little town by river or sea shore,
  Or mountain-built with peaceful citadel,
    Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
  Will silent be; and not a soul to tell
    Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede
  Of marble men and maidens overwrought,
With forest branches and the trodden weed;
  Thou, silent form, dost tease us out of thought
As doth eternity: Cold pastoral!
  When old age shall this generation waste,
    Thou shalt remain, in midst of other woe
Than ours, a friend to man, to whom thou say'st,
  "Beauty is truth, truth beauty"—that is all
    Ye know on earth, and all ye need to know.

Send us your thoughts, questions and responses to
leonore@schillerinstitute.org

What is the Schiller Institute?

Our Birth Has Bequeathed Us a Higher Destiny

Were it possible for Friedrich Schiller to be a witness to the world today, what might his view on things be? We see the "Elites" on the one hand, power-hungry and corrupt; the masses on the other, base in their preferences and feeling incapable in their frustration. If Schiller already concluded in his Aesthetical Letters, that the development of the ability to feel empathy [Empfindungsvermögen] was the most pressing necessity of his time, what would he then have to say upon seeing whole generations of children and young people become practically a mere extension of their computer game console or their social network avatar, and who move about in a totally virtual world, though their emotions are "cool," or rather, chilled?

Schiller writes in his 4th letter: It can be said, that every individual human being carries in their disposition and nature a pure ideal human being within themselves, and it is the great task of each person's existence, through all their changes, to harmonize with this unchangeable unity. His formulation is just as valid for our time as it was for his, although it would seem to be much harder for our contemporaries to even recognize this challenge, not even to speak of fulfilling it. Our Zeitgeist—the habits and fashions of our time—prescribes the exact opposite behavior, i.e. to give in to all our sensual impulses without hesitation, and to cheer on the most perverse tastes, even distinguishing them with Oscars, Echos and Nobel Prizes.

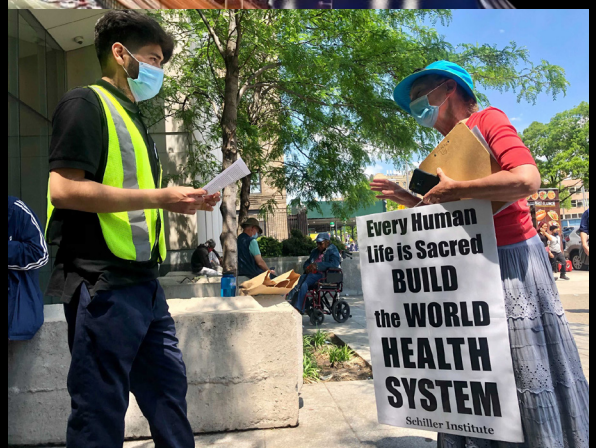
Even though the problems of his time were admittedly mild in comparison, Schiller's analysis and recommendations are nonetheless fundamental: only Art and Science are founded on universal principles, unburdened with tradition, convention or opinion, and therefore only through both of these can a necessary improvement of the thought of man be attained.

The Schiller Institute in Action

Conference: May 8th

The Moral Collapse of the Trans-Atlantic World Cries Out for a New Paradigm





Statement:

Global Health Security Requires Medical Infrastructure in Every Country

Major Industrial Nations Must Collaborate Now!

Concert: May 15th

Schiller Institute NYC Chorus Dedicates Concert to the "Spirit of the Elbe"

