

Leonore

Art, Science, and Statecraft

Spring 2026





On the Cover:

Portrait of Juan de Pareja by Diego Velázquez, circa 1650.

Spaniard Diego de Silva y Velázquez (1599-1660) painted his assistant, Juan de Pareja, an inherited slave who worked with him in his workshop. This painting was done while on an assignment in Rome to paint Pope Innocent X during the Jubilee in 1650. As clearly reflected in the painting, Pareja embodied an ennobled, beautiful soul—a controversial idea. This painting became renowned at the Jubilee celebrations for this very reason.

Despite the very illegal act of educating a slave, Pareja learned the art of painting under Velázquez and became an accomplished painter himself. He was officially freed in 1654, allowing him to pursue his own avenue of work.

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.

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The Schiller Institute is committed to sparking a new, international Renaissance of classical humanist thinking. This in no way entails dry and academic issues, but vibrant, fresh, and controversial ideas which we believe are requisite in order to catalyze the types of creative discussion that will allow the human species to survive. *Leonore* is an expression of that, and you will find here contributions of art, science, and statecraft which we hope will either agitate or inspire you enough to join us.

So don't just read these pages passively — participate! We have group readings, meetings, and conferences, and are actively intervening into a world that has never needed these kinds of ideas more. Also, send us your responses to what you read at Leonore@SchillerInstitute.org — we just may publish them in the next issue.

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Leonore

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Restoring the Purpose of Great Art Today

You have before you, in this issue of *Leonore*, tools to advance your comprehension of both the present, manifest breakdown of society in the so-called West, and the means by which you, as an individual, may contribute to its opposite—a new renaissance. How it may emerge, what forms it will take, and what your role might be, may be difficult to see now. Tools are inanimate. The brush in the hand of the painter, the chisel held by the sculptor, the instrument played by the musician, hold only the potential for good lent to them through the mind of the individual who wields them. The true citizen of a republic, therefore, must also be knowledgeable about the true nature of man.

The greatest danger of our time lies in the degeneration of culture that has led to the imposing array of social ills that the cynic attributes to human nature. In accord with cyclical “theories” of history, this attribution conveniently ignores the profound underpinnings of long-term human progress in favor of simplistic, fixed assertions about man and the universe. Thus do self-doomed oligarchies, like the mis-educated populations they insist on manipulating, repeat their same, fixed mistakes, generation upon generation.

But no one “steps in the same river twice”; times change. When the pendulum swings back, its environment has changed. Formerly irreconcilable issues may now be inflection points to a new pathway forward. History is neither fixed nor repetitive; the cynics are wrong.

We offer here just a glimpse into the most natural of all human characteristics, that which oligarchs and their subordinates most fear—willful creativity and its power to shape a republican citizenry that can participate actively, through reason, in shaping policies for a better future. Unlike the supposedly incomprehensible creativity mystically given to a few elevated souls, leaving the rest of mankind to trudge through life balancing logic and emotions, it is the genuine creative activity of the mind, applied to education, to scientific discovery, to beneficial invention, to respectful statecraft, that great art both reflects and seeks to engender in its audience.

Thus, the republic prospers through Classical education in the arts and sciences alike, and degenerates when they are pushed aside, giving rise to a view of man as no more than a clever beast. The conspirators and engineers of the American Revolution, and the United States they brought into being 250 years ago, despite all the difficulties they had to confront, enjoyed a population with the highest literacy rate in the world. Today, literacy must be rebuilt along with the forgotten, universal foundations of the best of American culture, with their roots in the 15th-Century European Renaissance and before, just as other nations look to the best of their histories.

Leonore strives to contribute to, and engage you in, that urgent cause.

The Power of Classical Art To Defeat the 'Beast-Man'



*Dialogue with
Lyndon LaRouche*

The following discussion took place following Democratic Presidential pre-candidate Lyndon LaRouche's speech to a town meeting in Burbank, California, on Sept. 11, 2003. It was originally published in the Sep. 30 issue of The New Federalist.

Question: My question has to do with the problem in communicating ideas, which is obviously important for organizers. This is something that came into my head the other day when I was talking to this kid out on a campus. He had some of our liter-

ature before, and he was sort of going off, as a lot of people do, saying, well, a lot of this talk about fascism is just hyperbole and blah, blah, blah.

So, I started thinking that, perhaps the problem is that people don't really have a real idea behind the words in the language. That they have some sort of emotional attachment to words like "fascism" or "commie," or any of these things; but no idea has ever been developed for them that these words are representative of. And they also have no sense of history behind these words.



LaRouche insists that application of principle is to apply “something unseen... something which is not symbolizable.” Credit: Ecole polytechnique / Jérémy Barande

So, I was wondering if you could address how we can deal with that problem with people; and just also, if you could discuss in general the communication of ideas.

LaRouche: The problem is largely that people have been trained not to understand what they’re saying when they use words. What they *actually* are saying, not what they think they’re saying. People are manipulating words, like symbols. We call them “symbol-minded” people. The point is, ideas have passion, especially human ideas, because passion is like the Greek concept of power.

There are people who connect the dots—you know, connect this dot to that dot, and say that’s how you get from dot A to dot B. But you don’t get from dot A to dot B by a *line*. You get from dot A to dot B by an *action*. And human action is a willful action. It’s a choice of principle, or application of principle, to acting. What moves the planets is, in a sense, gravitation. That’s Kepler’s conception. And that is not a line. The line doesn’t move. There’s something about that line which is not a line. It’s a pathway of change, of constant change, which reveals the hidden principle which is controlling that motion.

The function of the great Classical literature, the great Classical drama, is to enable us to understand history, to understand mankind, by being able to communicate ideas across centuries.

Beyond the Shadows

The other day I was talking about passion, in a different context. Shakespeare. And about Hecuba. The Second Act soliloquy of Hamlet. Passion! Hecuba! Passion. Passion! And the problem is, people circulate ideas which you’re supposed to respond to on a key-and-code basis, but there’s no

passion, there’s no meaning behind them. And they think of themselves as animals, as objects of sense-perception. Merely the shadow of the reality. What we call ideas—like the idea of gravita-

tion—is a principle which lies behind the shadows, beyond the shadows of sense-perception.

When we change the universe by discovering and applying a principle, we’re applying something unseen, something which is not symbolizable, can not be reduced to a symbol. A universal principle. We apply that to the universe, and man thereby increases his power over the universe. By applying a principle. When you see people speaking, when they don’t have passion, *real* passion: not emotion in the sense of “I’m going to put my fist in your face,”

When we understand a universal physical principle, and we apply it, we are actually invoking a principle with our mind, and using whatever facilities we have to express that principle, to move something. Now, movement is the definition of emotion. When you see people talking with just their mouth moving—tick, tack, talk—you know what you’re dealing with. You’re dealing with a zombie, something left over from a discarded robot factory. And the problem is, when people speak, when they articulate, they don’t communicate ideas—they communicate words, phrases, formulas. There’s no passion! No passion.

or something like that, but passion in the sense of involvement with ideas.

For example. When people recite poetry, and there's no passion in it, they don't understand the poetry, if it's Classical poetry. And you find that when people speak these days, the way they're educated to speak—and they listen to these crazy television sets, with the rat-a-tat-tat going on there—there's no idea. You know, when you hear a person speaking a language that you're not familiar with, or only partly familiar with, and they're a Classical speaker, it's very easy to understand their intention, because the way they speak expresses emotion. And therefore you get it. When someone is a rat-a-tat-tat speaker, it's very difficult to follow their language. There are no clues, there's no passion.

So, to the extent to which you have an empathy in communication, and the empathy is focused on the equivalence of ideas, whether it's Classical ideas of culture, or Classical physical principles, you have to communicate that. And people don't communicate it. They're uncritical. They say, "well, this proves this." They say, "I've got a statistical-mathematical proof for this or that." That's no proof. They don't know that statistics doesn't prove anything, but they believe in statistics: "Well, statistics teaches us." That's why you're an idiot! You went to the wrong teacher.

So, the point is the importance of a Classical culture, a Classical-artistic culture as well as a scientific culture. Without a Classical culture, you can not develop in a people the ability to communicate what Shelley famously described as: In times of great enlightenment, there's an increase in the capacity of imparting and receiving profound conceptions respecting man and nature. And poetry. Poetry typifies that. Poetical drama, in the case of Shakespeare and Schiller, typifies that.

The function of the great Classical literature, the great Classical drama, is to enable us to understand



New York City's 843-acre Central Park. What kind of cities should we be building today to foster coming generations? Credit: kajikawa

history, to understand mankind, by being able to communicate ideas across centuries. To understand Plato, to understand the figure of Socrates in Plato's drama. To understand Ancient works. How do you understand the ancient Greek Classics? How do we understand Shakespeare? How do we understand Schiller today? Without that Classical basis, as a Classical culture in the schools, in social practice, it's impossible to have a sane society, because you can not communicate ideas.

Now, the case you've given an example of, that type of case: How would you approach the problem successfully? You have to engage the person, and say, come on, let's cut out the crap. What are you really talking about, you're just mouthing words. It doesn't mean anything. This is standard sophistry. Sophistry Minus-101. So, let's discuss what the meaning of these terms is. What do they mean in practice? If you can engage a person, and get them to engage in a Socratic dialogue about these things, then you've conquered it. Then you realize, from conquering the problem in that way, in particular instances, that you wish you had a practice culture which is Classical, in which all people would tend to be critical about ideas in the way that Classical culture requires.



Wilhelm Furtwängler conducting Berlin Philharmonic. Credit: Erich Salomon, Public domain, via Wikimedia Commons

That's a big subject, but that's as short as I can make it right now.

The Synarchist International

Question: From an official in the Democratic Party, who phoned in, and wanted to know what you can say about the assassination of the Swedish Foreign Minister [Anna Lindh], and the implications of that, given your forecast of chaos.

LaRouche: You have to look very carefully at this. Now, in late 2002—I've reported on this on other occasions—there was an international rally in Spain of international fascist organizations of a very specific type, called the Synarchist International. The organization was assembled around a figure who had been an official of the Franco regime, and who is sort of the leading fascist figure of Spain today, Blas Piñar. The groups that were brought together included groups like the New Right This, the New Order This, and so forth.

Now, these groups are not just your basic—you know, we discussed yesterday this question of the "Freddie" principle from "Friday the 13th," and you have a lot of people who look at the Hitler image and all the horrible stories around the Hitler image, and they react like fans of Freddie or of Jason in "Friday the 13th." They're so impressed and so awed by this figure that they want to emulate it. So, these are just fools. They're dangerous fools, they're use-

ful commodities. But that's not the real problem. You've got some *real* ones, and they come from ancient times.

For example, let's take one case, the case of Aldo Moro, the former Prime Minister of Italy, who was subjected to kidnapping and assassination, at least on the political orders, personally, of Henry Kissinger, who delivered the threat—personally—to Aldo Moro, in a meeting of CSIS in Washington, D.C. And the execution was carried out by a Synarchist network in Italy of this type. The Italian group came out of World War II, these were part of the Fascist secret police organization. They were brought into the Gladio organization—this special Gladio operation in the postwar period—by the British and

American authorities, and they are assets of NATO. Now, these people are the key to most of the serious assassination waves in Europe, say, in the 1970s. The Bologna train station bombing.

Now, people of this type, groups that are associated with that kind of activity, are being regrouped around the world today. They're being regrouped in South America, where there's a very strong right-wing and left-wing Synarchist alliance. I know the history of this thing pretty much like the back of my hand.

Now, the danger here: We're in a period, where this woman, with all of her pluses and minuses, this Anna Lindh, the Foreign Minister of Sweden, was targeted by Synarchist circles. She was killed—I don't know who killed her, I don't know who the assassin is—but what I do know is, that looking at this from the standpoint of government—as a person who is seeking to assume responsibilities for our government: How do we react to something like this? Do we react by saying, we're going to get the perpetrator, and that's everything? We do, and we don't. In a case like that, you try to find the perpetrator; you try to solve the mystery. You must. But your policy does not depend on finding the perpetrator. Your policy says, what is the situation in society which lets something like this loose? And you have to intervene, and I say intervene now, to recognize that the greatest danger in every part of the



Globe Theatre stage production. Credit: Tony Hisgett from Birmingham, UK, CC BY 2.0

planet, to the social order, including things like this, is Synarchism.

The Synarchist International is alive and unwell, in the world today. It's reactivated. It's reactivated for the same reason that what happened on Sept. 11, 2001 happened. The time has come, when certain financial interests of the same type that were behind the Jacobin Terror, behind Napoleon Bonaparte, behind Napoleon III, behind all kinds of things—that this thing is still there, these interests are still there. These are the people who were behind Hitler back in the 1930s; they're still around, or their interests are. Maybe their children or something, but they're still there, they're still a force, and they're very active today. And what controls Cheney, and the neo-cons around him, are precisely that group. These groups are killers. These are people who use terrorism as a method.

It's a big subject, because you have to understand what the root of this thing is. Most people talk about terrorism, but they don't know what they're talking about. If you're terrified, fine, that's all right. But what is the terrorism of this form? I un-

derstand it. Unfortunately, there are a limited number of people in the world who do, because they haven't studied the question. I know it very closely, like the back of my hand.

And my reaction is, all right, this happened, this woman should not have been running around without security, in this department store where she was assaulted. It should not have happened to the foreign minister of a country at this time. No! Every public official of any significance is subject to assassination, and you don't know which it will be. Therefore, my response as a public official would be, we must protect all the people who are in the category of these targets. Take reasonable precautions. There are no such things as perfect precautions, but there are reasonable precautions, and there's unreasonable risk. Every significant public figure, whose death might be a threat to the stability of nations, or part of the process, must be protected, must have adequate security. And that means personal security. They're watched, they don't go around alone, they're not exposed. The woman's problem was that she was walking around free, without protection, which means she was a free target. Some man comes up behind her with a knife and an axe, he's a capable killer: She's finished! She hasn't got a chance! If there's security around, then she has a chance.

So, the first thing is to recognize that, that security must be upgraded, not the way Ashcroft says, but this way. Simple: government taking responsibility for trying to increase the protection, with aid of normal law enforcement means, no Patriot Act, no funny business, just normal law enforcement business.

Find out who the drug dealers are in the neighborhood. That's part of your security problem. Most crime will be committed by criminals. Find out what the criminal community is. If law enforcement is in a routine competent job of paying attention to crime, especially violent-prone crime, then you've taken care of a lot of the problem.

So, that's my answer. First of all, more security. But also, recognize that the likely suspect in any given number of such cases, is the Synarchist International. Our job now is to expose that thing: what it is, why it is, and get rid of it. It gave us Hitler before. Why don't we get rid of it?

Humor and Cognition

Question: I've been meditating on this idea of communication, and was provoked by one of your articles in the 1979 Campaigner, called "The Principles of Composition." I discovered that there is an integral ingredient that I can definitely add to my hotpot of ways of communicating, and that is, humor, and this idea of the element of surprise that you mention. I have a sense of musical humor through playing Beethoven and Mozart, but I also know how powerful humor can be through a deliberate cognitive process. We get that every day from Phil [Rubinstein] and Harley [Schlanger]. So, I was wondering how we actually develop this ability, this deliberate ability of elements of surprise, and how we can actually go about uplifting the morale of our society through cognitive humor. And I have a request. I was wondering if you could recite the Third Act soliloquy from Hamlet.

LaRouche: I do that only impromptu—not when prompted; when it comes out of me automatically. But don't worry about that, it does at times. Otherwise, it doesn't work. I'm not a professional actor, but it just comes out of me right sometimes.

The thing is, take a simple song, as an example. Take Mozart. We had a discussion about this recently, so it's fresh in mind from seeing some people who had problems with this. Take "An Chloe," by Mozart. Now, it's a very silly little song, essentially, but the whole point of it hangs on one thing. You have this amorous fellow, who is adoring this object of his *amor*. And he gets to a point and says, I will love you until death. Death! Death? Oh, change the subject, and back to "ich liebe dich" ("I love you"). That's an example of it. It comes in irony.

Look, language can not be understood from a dictionary. The social use of language involves all the deeper meanings, which are ironical meanings buried in the use of the language. Every idea is an irony. No ideas are literal. If they're literal, they're not ideas. It's an irony. Like this thing about death in "An Chloe." Death. The guy is a silly guy making a silly song. Why would Mozart set this thing? Because Mozart has a very peculiar sense of humor. A very good one. An excellent, very active one. He's extremely humorous. This idea that someone says, "I will love you until death," and then is appalled by the fact that they've used the word "death" in

connection with love. And then, he makes this musical setting of this.

These kinds of things are rich in language, where language has a double connotation. I will love you till death, as long as I live, but I will love you until *death!* It's a different meaning. So it's on the basis of irony that words have double meanings, or phrases have double meanings, or triple meanings.

Let me give you just one example. I'm afraid of going too long with these things, but at the same time, I'm also afraid of not giving an adequate answer, of giving a fast one where an adequate one were required.

Take this simple thing, which is the basis of most of our educational work in the Youth Movement, which is why I introduced this question of the Gauss 1799 fundamental theorem of algebra, which is the first time he addresses that, in which he attacks specifically, the empiricists Euler and Lagrange, most notably. The problem in science, physical science, and the problem in mathematics, is that idiots today think you can explain everything statistically. The way every principle we know, every universal physical principle, is proven, is something we can not detect with our senses. It's something which exists, which is official, like gravity. You can not find gravity with your senses. You can feel the effects of gravity, but gravity itself—the gentleman does not choose to expose himself. He acts upon you, but he does not expose his identity to you. You have to discover him.

And so, all important ideas, human ideas, and only human beings can do this, are like these principles of physical science we discover, by hypothesis, by experiment. None of these things refer to a nameable object of the senses. In language, the idiot will say—and that's why the grammarian's funeral is such a sad case. When a grammarian dies, no ideas die with him, because all ideas, like gravitation, they lie outside the explicit realm of sense-perception.

The same thing is true of all Classical art: a sense of irony, a presence, an *eeriness*, something there. I can't quite grasp it. I can sense something there. All important communication is of that nature. And it all involves passion, all the qualities of passion, of surprise, of the sense of something eerie, something there; as if I were taking a whole work, and finding in a whole work, a whole long exposition, that if

you take the entire exposition from beginning to end, and pause and start to think about it at the beginning, and then pause at the end to reflect upon it, you may find that there's one idea which is not found explicitly in any part of the whole exposition, but which is the meaning of the whole exposition.

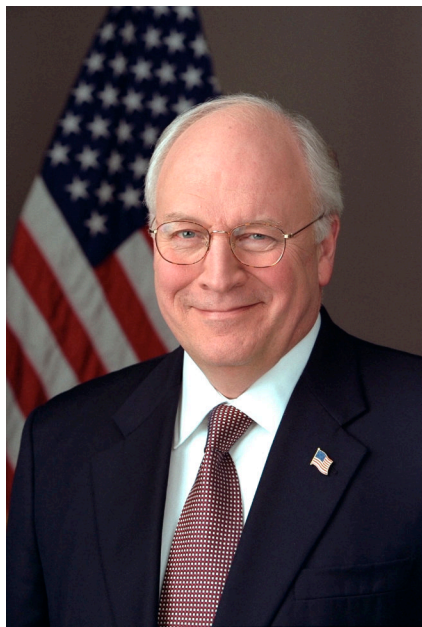
For example, I've often cited the example of the Beethoven Opus 131 or 132, as a case. Opus 131 does state something, approximately an idea, in the center, but the 131 is a continuous process of development. You pause at the beginning, you pause at the end, but there's one idea there. You can not locate it, as a meaning, symbolically, in any part of the composition, but it's one of the greatest compositions ever written, with one idea. And therefore, it's developing a sense of this, of looking at the fact that reality for human beings lies outside the senses. We use the senses with our minds, to discover, by tricks, to discover what that hiding object is out there. We smoke it out, we find it, we lay our hands on it, we make it dance for us. Now we know it. We still don't see it, we don't touch it with our senses, but we touch it with the mind. And that quality of sensibility, which many people deny. Many people do not know what an idea is. They may have ideas, but they don't know what an idea is.

I could go on like this. Do you want a lecture for about five hours on this subject?

The Act of Discovery

Question: I've been thinking about this question for a while, about how music orders the mind. I'll try to be as direct as possible. Did Beethoven's later compositions influence your development of the shock-front principle, and how does this principle apply to the human mind in creative discovery, as well as free will?

LaRouche: It's another aspect of the same question I've just presented. There's this fellow Herbart, who's a famous educator and philosopher, who was a protégé of Wilhelm von Humboldt in the educa-



Beast-man and former Vice President Dick Cheney. "If he were less unintelligent, he'd be absolutely satanic."

tional system, who was tucked away for a good part of his career in the remote area of Königsburg, which had been polluted for some time by the famous, or infamous, Immanuel Kant. And he was famous for his attacks on Kant, and Kantian philosophy and its degradation and all the other pollution that goes with it. And he gave a series of lectures in the 1840s in Göttingen, at the termination of his career, which were attended by a young student of mathematics at the university, Bernhard Riemann, and Riemann made some notations on this, at a later point, which I encountered as part of the Riemann collected works, which were included in the famous Riemann Col-

lected Works edition later on, in connection with my work.

And so, this aspect, Riemann's appreciation of this importance of Herbart's groping with the idea of the definite idea, the *Geistesmasse* (thought masses), lying outside the domain of the visual, or the sensible, this idea was very important to me. In a sense, this coincided with things I was doing at the same time. And the idea that ideas which exist outside the sensible are not statistical phantoms. If they're real, they're definite ideas, as definite as any other idea.

The act of discovery, for example. The act of discovery of a universal physical principle, gives us the identity of a principle. It's a universal physical principle. It has an identity. It's a mental object, with a specific identity. Your discovery of that, if you actually discovered it, rather than just repeating it from a textbook or some experimental demonstration, your discovery of gravitation the way Kepler discovered it, is now a definite object in your mind. As definite in your mind as any object of the senses, but it's of a different nature. And this is what is treated by use of the term *Geistesmasse* by Herbart in these lectures, which Riemann commented upon.

And this, to me, was extremely important. It crystallized a lot of things about music, and a lot of other things of the same time, and gave me an insight as to why Beethoven—and this coincided with

my reflections on the work of conducting and Wilhelm Furtwängler, which is absolutely remarkable. Furtwängler would say, in describing his method of conducting, that he was conducting as playing between the notes, conducting between the notes. In other words, the person who plays the score as written, is an idiot. The person who plays the notes, is an idiot. You don't play different notes, but playing the notes is being an idiot, because you have to play what is between the notes. The reality of any Classical composition, like a Greek sculpture, a Classical Greek sculpture, lies in something in between. It's definite, it communicates, it's as definite as the idea of a discovery of a physical universal principle, but it does not lie within the expression. The great conductor recognizes this.

For example, how does the conductor function? Any great Classical performer, musical performer, will do the same thing. The first thing he does is what? Nothing! He does absolutely nothing. He pauses, until the audience accepts the pause. Then he introduces a change of state, and he establishes his performance in the imagination. Furtwängler, for example, used to do this kind of thing. He'd rehearse, where there was an attack required, by a passage. He'd rehearse this thoroughly with the orchestra, and they would thoroughly rehearse. At that time, this was the best orchestra in the world, the most capable. And then when he'd come out to conduct, he'd sit there with his baton, pausing—they're waiting and waiting for the signal. Then he'd surprise them, and he gets the effect he wants.

So, the trick in all art is to transfer the concentration of the mind from the bare stage of sense-perception, to the stage of imagination, like the Classical Greek stage, where the characters of Classical Greek tragedy come alive in the mind of the audience. I mean, a typical Greek audience, sitting in this hemispherical kind of seating arrangement, out there watching two guys playing with masks, and suddenly, under these conditions, the characters de-



A UK plaque honoring Bertrand Russell, the peace lover who proposed preventive nuclear warfare. Credit: Basher Eyre, CC.

icted by the masks come alive in the mind of the spectators. They're enraptured in the drama. So, they're now living in the imagination. The thing ends, and they pause. They do nothing. Because, now you're in the transition from the sensible to the ideal, back to the sensible. The object is to encircle that one conception, that one process of development, as a definite idea in the mind of the audience.

This can be demonstrated very easily, for example, with Schiller's dramas. How this works, how this is accomplished. In Shakespeare, you can adduce the same thing, in a different way. The concept of the sublime in Schiller, is unique in drama, in

this respect. It's always the same thing. It's always this principle of trying to communicate to people the ideas—like ideas of scientific physical principles.

Or the idea of humanity.

For example, what's the difference between man and an ape? Are you going to give me a description, or do you know man as distinct from an ape? What's your concept of man as different from an ape? Identify the idea, so that you're never confused about the difference between a beast and a man. That's lacking, and the function of great art is to enable us to communicate those kinds of ideas, by giving us the rehearsal exercises which are often related to something to do with the history of a culture, but at the same time, to teach us, to educate our capabilities to communicate with one another, in the same way we have been taught by these great composers of art of the past.

The Nietzschean 'Beast-Man'

Question: My question is about something that always makes me wonder: What does Mr. Dick Cheney stand to gain from this impulse of inflicting a war against Islam? Much of that is under way right now. More than 1 billion Muslims in this world—

wherever they live, they're already living in misery. What will he gain from inflicting more gloom on these people?

LaRouche: Cheney is not a man who despises gain, obviously, but his character is not located in gain. It's not greed. Don't try to find greed. The point is, there is the existence of evil in the world, and that's different than greed. Corruption—it's beyond corruption. Take the case of Adolf Hitler. Or take the case of Freddy or Jason, from "Friday the 13th." There is a type of personality, which is well known to art, it's a type of personality which is associated with the image of the Dionysus of the Phrygian cult, which is referred to by Nietzsche. You read the writings of the Synarchists, the group of Cagliostro and Mesmer and Joseph de Maistre, who is the most voluble on this. The conception which permeates Synarchism, from its emergence as Martinism, as a cult, is the idea of being a beast-man.

The perfect man is a beast-man, who commits such crimes as no one else would dream of doing, or think possible. It would astonish mankind by his criminality, his cruelty, his beastliness, his Satanic quality. That people admire him. "Oh, Satan, we admire you, we love you. What do you want of us? We will try to be your disciples, and follow you." That is the principle of this kind of thing, which we call sometimes fascism. The idea of evil for the pleasure of doing what you regard as evil. And that's what the problem is. It is not the desire for gain.

Cheney is an intrinsically evil person. If he were less unintelligent, he would be absolutely Satanic. But he's only a thug for Satan. This is the character. To understand some events, like what happened to the Jews in Poland and Germany: How is such a monstrous thing possible?

Just think for a moment about gain. The liberation of the Jew in Europe was essentially accomplished through the influence of Moses Mendelssohn. Here's this poor Jew from Dessau, who goes to Berlin. He's a hunchback; he's a genius.

He learns languages. He studies music under one of the sons of Bach, and so forth and so on. He is a genius. He designed the school at which Scharnhorst was trained as a military officer, the military school. The man's a genius. Through the influence of a group of people around him, the struggle for political identity of the Jew in Europe occurred. It occurred in Austria under Joseph II, when he was freed of his terrible mother. Under great impulse, he did that. And it spread throughout Europe.

Now think of the effect of this, and look at Germany from the time of Moses Mendelssohn. Look backward from Hitler's time, to then, and say, now what's going on here? What was the role of the Jew in Germany? Once liberated, suddenly a class of people who had been itinerant beggars, virtually without the right to live, going from place to place, with marginal existence, suddenly produce generations of artists, scientists, doctors, and whatnot; writers. They proliferated under the influence of the education which spread through the influence of Moses Mendelssohn, both in the Jewish community and also in the Classical humanist community which developed around this guy Kästner, Lessing, Mendelssohn, and so forth, in the latter part of the 18th Century in Germany, and spread all over the world.

Language can not be understood from a dictionary. The social use of language involves all the deeper meanings, which are ironical meanings buried in the use of the language. Every idea is an irony. No ideas are literal. If they're literal, they're not ideas.

This is what gave us the United States. It was the influence of this circle upon Benjamin Franklin. These people were dedicated to creating a nation in North America, to

be a tool for creating republics around the world.

Now look at Germany as the result of that. What happened to Germany, as a result of the political liberation of the Jew? Think of the contributions! Now, why would any German with good sense, want to do a thing about the German Jews like that? Why? There's no gain in it. There's no motive for it. Except an evil one! What Hitler was aiming to do, and he and others are explicit on this—if you read Heidegger, read others, read between the lines, you'll know what these guys are. Read Wagner on the subject of The Jew, and you'll understand this

thing perfectly. Their plan was to obliterate entire sections of the human population, in the name of what was called eugenics. Their aim was to astonish mankind with acts of such monstrous evil, that human beings would fall on their knees and embrace the feet of the monster, and try to imitate it.

This is what you have in the U.S. today. You have this kind of impulse. This is what Cheney represents. Look, preventive nuclear warfare! Bertrand Russell. Preventive nuclear warfare. Remember, Bertrand Russell was the author of preventive nuclear warfare. He, together with H.G. Wells, concocted this phantom, that through terrible weapons which would so affright the people, that they would submit to tyranny and love it! And imitate the tyrant in their seeking to do crimes which please him, for the sake of world government under an "ideal" society. And for this, Bertrand Russell caused the development of nuclear weapons, personally. Not Einstein. Roosevelt never received the Einstein letter. It's in his library, but he never received it. We checked.

Bertrand Russell said, and laid down the doctrine: the use of nuclear weapons, as a weapon so terrible that mankind will submit to the kind of utopia that Wells and Russell demanded, rather than face these terrible weapons. What Cheney has done is simply revive this. This is called a revolution in military affairs, which was adopted during the 1940s, not during the last decade. And this is the policy, to use nuclear weapons to terrify people, to kill, to exterminate entire sections of the population by various means. To terrify the human race into submission. You're not dealing with un-nice people, you're not dealing with a neighborhood thug, though he may have some of this in him. You're dealing with a truly Satanic quality. When I said "The Children of Satan," I meant *Satan*. I meant Satan in precisely this sense. I was not using some symbolism, some euphemism. This is what it is.

And if the human race can not defend itself against Satanism, it will pay the price of not dealing with Hitler when he could have been dealt with, only something worse today, with nuclear weapons.

Therefore, we have to have a clear conception. It is not gain. Yes, he's a thief, among his other qualities. But he shouldn't be in government! He should be out, now! And we have the evidence sufficient for an impeachment charge against Cheney which

would get him out immediately. He would be out already, if the leadership of the Democratic National Committee was not corrupt.

Promoting the General Welfare

Question: Good evening. I am from China, an international student here. I hope Mr. LaRouche can understand the question I'm asking. First of all, I want to say that the [California] Recall destroyed the good image of the democratic system of America, in my mind.

Second, I want to say, as far as I know, the Bush Administration wants to recover the economy by depending on tax reduction copied from the Reagan Administration. So, my question is, do you think it will work today, and tax reduction will bring an economic recovery?

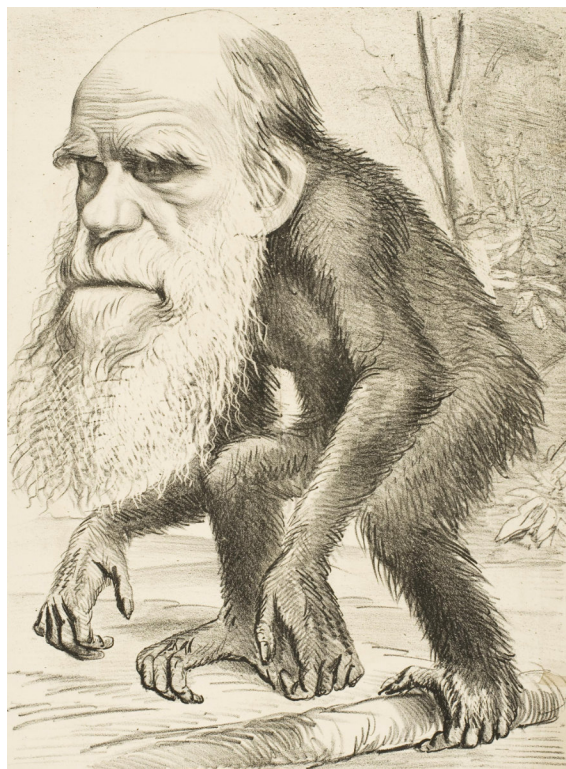
LaRouche: You've got inequity in taxation. For example, Kemp-Roth. Compare the Kemp-Roth Bill on so-called tax reform, and compare that with the Kennedy tax-investment credit program. Under the Kennedy philosophy, which is a good one—he had some good advisors, among other things there—is that, if a private entrepreneur, who earns a profit or has capital, rather than disbursing that capital for consumption or investing it in the stock market or some other foolish thing like that, invests it in buying machinery and so forth for his firm, in order to make the firm better, to produce a better product and so forth, then what this fellow, this entrepreneur has done, is create a benefit for the entire nation, by contributing his money, as credit, into his enterprise, in ways which make it unnecessary for the government to come in and do the same thing. So therefore, since this fellow is doing something for society, which is useful economically, why shouldn't he have a lower tax? We'd like more of his type around.

Besides, he's making a contribution which justifies it, whereas, if the fellow is a spendthrift who just wants to go out and get a lot of money quick, and spend it on foolish things like trying to find a third sex, or something like that, to alleviate his boredom, then this fellow should probably be taxed at a very high rate. Because his money is only dangerous to him in his own hands. He'll probably spend it on drugs, or some other foolish kind of thing.

On the other side, the inequities: Think of the inequities. First of all, the tax exemption on the lower end of the income scale. This is where the cruelty occurs. So we should shift the tax burden. Those entrepreneurs who are doing a useful job for society, should have the benefit of the investment tax-credit protection, because they're doing something for society, and that should be acknowledged. And the more of them and the better they do their job, the better for all of us. It's our function to try to promote investment in the private sector, in that way to that purpose. If someone is simply spending money all over the place, in some undesirable or unpleasant way, like Kemp-Roth proposes, then no.

What's happened now is that, as a result of Kemp-Roth and similar kinds of changes and deregulation, we've created a vast financial bubble, with the amount of debt, especially in the area of financial derivatives, which could never be paid. The debts of the world today will never be paid. They can never be paid, because the rate at which we are generating income which might be taxable, or are seizable otherwise, is far less than the rate at which these financial derivatives and other things are increasing. So, the payment of debt could never catch up with the growth of debt. This is largely, to some degree, the benefit of Alan Greenspan, who has poured more money in, with the aid of electronic printing presses—monetary emission—than has ever been known in the past of the human race. You don't print money any more, you emit it, electronically. And that's what the monetary aggregate it, which is going into the vast real estate bubbles, and so forth.

So, what we're done is, by encouraging a lower tax rate as Kemp-Roth specified, on things which are parasitical, we have encouraged the development of a parasite. Our financial economy is a big



"A Venerable Orang-outang", an 1871 caricature of Charles Darwin as an ape published in The Hornet, a satirical magazine.

parasite, sucking the blood out of the physical economy. The desirable thing is that the economy be so managed, and money so managed, that those things which are useful to society should be encouraged, especially in economy. We should recognize those things which are useful, and we should also recognize our obligation to the general welfare, and to posterity. This is our law.

We can do it. This is not impossible. We can do it. If we educate people properly, if we invest in infrastructure properly, if we give people the opportunities, we can increase the rate of physical growth to meet economic needs and progress far above any tax burden problem. We

have to rearrange the furniture, and burn some of it. We're going to have to do it. When the time comes—and the crash will come soon—someone, if this nation is to survive, someone in the government must say, we're going to apply the Constitution. We're going to meet the obligations of the general welfare, for the continued function of society and its growth.

And if people come in with large financial claims, they go to the end of the line, and if they're questionable, we'll simply have to cancel them, because we can not pay all these debts. The world can not pay all these debts, ever. So, if we're going to have a financial system, we're going to have to cancel a lot of them, and meet essential needs in the short term, and restructure the thing, so that our tax structure, our way of running things, is equitable in terms of the general welfare principle. And also wise. Not only equitable, but wise. It must be prudent. We must encourage those things which are beneficial to society. We must hope that individuals will solve problems, so that government will not have to solve these problems. Like the firm that invests in improving a product, is taking the problem away from government, by solving a problem in society for general use. So prudence means, foster

those things which are useful, and there will be things that are not fostered.

On the second part of the question, look, what happens with a recall. On Recall, what have they said their intention is. And if you know what Brother Bustamante's connections are, to Joe Lieberman among other things, under those conditions, what these guys are going to do, is exactly what has been threatened. You think you have deregulation now in California? How would you like another round, under Warren Buffett, George Shultz, Cheney and Company? Would you like another round of that? You want everything deregulated, more radical, more extreme deregulation—like the idiot, George Bush, told the Governor of California: The problem here is not deregulation; you haven't done enough of it! We've given you all the poison, and you haven't died yet!

Central Banking vs. the American System

Question: I appreciate your humanistic feelings and your endeavor in this line. I know you know all about economics. I also know a little bit about economics. I have a question about the world economic order. And that is, from my observation and also from my studies during the last 50 years, this country and other rich countries, their per capita income went from something like about \$2,000 to something like \$35,000, which is at least more than 17 times' increase. If you take 13 or 14 parts of it as inflation, the per-capita income in this country and the richer countries have, at least, during the last 50 years, tripled. This is my guess, my thought. Now, during the next 150 years, which is not very far away, the per-capita income of the rich countries must reach \$100-300,000, at the present buying power of the dollar.

Is this the kind of income humanity needs for food, shelter and clothing? Is this consumption economics, which is widening the gap between the rich and poor, in this society of the world, in which over 800 million don't have even enough food, and 80 million people are dying from hunger? What is your thought about this? What can we do to make it a little more safer, so that we don't have to worry about it? Thank you.

LaRouche: There are two things to look at. Number one: Since 1977, in physical terms, the income of

the lower 80% of family-income brackets in the United States has been collapsing at an accelerated rate. So the United States is not a rich country, it's a very poor country, it's a very depleted country. That poses the problem. There's the paradox. What you have, on the one side, is the emphasis on money as money.

Now what do you have in the world? We used to have the American System, as specified by Hamilton, which is in accord with the intent of our Constitution. We allow no independent central banking system in the United States. We have, by courtesy of Edward VII, once King of England, through his agent Jacob Schiff in New York City, we have the Federal Reserve System, which is a Federally-chartered, quasi-independent central banking system. Europe is dominated by a defective form of government, at best—the Anglo-Dutch liberal parliamentary model—in which the third element of government is the independent central banking system, which is the most powerful of them all.

So now, what you have is a world which is controlled by money per se, and a special banking control, financier interest which controls money, is controlling money, manipulating it to increase money without increasing production. Why are people starving? The principal reason is we're not producing the food. The policy has been, since 1974, under Kissinger's draft policy NSSM-200, to kill the population of the world, to reduce it. The policy of genocide in Africa is a deliberate policy of the U.S. government, to lower the population of Africa so they will not, as Kissinger argues, use up the raw materials of the South African shield. If they increase their population, or even maintain their population, they will consume these natural resources which we in the United States need, for our future.

Therefore, we must kill these people! Get rid of them! We must not allow them to develop because they will use more natural resources. Therefore, kill them, or induce them to kill one another, to kill themselves.

We could produce enough food. We have the technology to produce enough food to meet the world's needs. We're not allowed to do it! The United States could increase its food production greatly. But we've destroyed the American farmer. Not a good idea.

Money Is an Idiot!

So, the problem here is we have to look at it from two standpoints.

First, money is an idiot! Understand this: It has no intrinsic value. It has a fictitious value which can be assigned to it by law, by process. That is, we set up systems to regulate the relationship between physical values and monetary values, to regulate the way money is issued and flows, so that the value of the market basket of physical consumption, does not increase in absolute price. So, therefore, if you have that balance, you don't have a problem.

You maintain that balance by regulation. You maintain it by tax policy, by taxing some things which are useful, and taxing other things which are not useful at a higher rate. By a credit policy, by regulating credit, by regulating financial markets, by regulating stock markets, by state regulation, by Federal regulation. Under these conditions, if the public policy is made by a sovereign people to its representative institutions of government, to the purpose of meeting human need, we have presently the means to do so.

The problem is, we have a powerful financier interest which is a relic of ancient times, which sits on our back like a parasite, and says, you must submit to us. We have the right to control money. We have the right to freely use that money to increase money. We have the right to loot your firm, to loot your country, to do whatever we want to do, for the sake of money. We can regulate prices of currencies, we can regulate flows of value.

So, what we have to do is restore responsibility to government to protect the people. The classic example is the farmer. The typical farmer has a limited amount of acreage, which is generally a few hundred acres for a family farm, under modern technology. He produces a very high-quality product, which depends on a lot of steel, a lot of other things that go into that, to be able to produce high quality product. These fellows were very reliable, but we've put them almost out of existence in the United States, since about 1977. We had the technology. Other parts of the world have food technologies, but it takes investment in that.

So our policy should be essentially physical policies, related to the needs of the world and its people. Then we use the money system, and regulate the

money system, so that its behavior corresponds. And therefore, that means to me, going back to the Roosevelt idea of the post-war system. We should have a fixed exchange rate, which is going to be difficult to pull together, but we can do it. It should probably be gold-reserve based. We're talking probably about \$1,200 a troy ounce for gold. We have to do something like that. We have to accept protectionist agreements among nations, to regulate flows, because the purpose has to be not how the money score comes out. The purpose has to be the physical effect.

As in Africa, the U.S. policy towards Africa has to be the physical effect, experienced by the Africans, for example. Our policy for the United States has to be the physical effect upon our people, and their future development. And we should not worship money. Money is simply something which should be issued by government; its value should be regulated by government so that you can count on it.

Take regulated utilities. We used to have, under Roosevelt's Presidency, we had in various states, state and Federal utilities. On the state level, you could invest savings in public utilities. Because of the regulations, these were generally the most reliable places for people who did not have the means to risk a lot of investment, to put it in safely for their security of their future, and so forth. We had these. We destroyed them. This is an example of the regulation of money and the regulation of the flow of money, in ways where public policy and private policy come to a common agreement, for an end result which is in essence a physical end result. Then the problem is manageable.

It's what happened in the 14th Century. You had "Biche" and "Mouche," these two representatives of the House of Bardi, who were leading among the so-called Lombard bankers, in imposing a pyramid of debt not too dissimilar from that is happening in the world today. And this pyramid of debt, on the basis of the repudiation of the debt of England by the monarch at that time [Edward III], set forth a chain reaction, where the entire system of Europe collapsed. And the size of the population was reduced by one-third, and half the parishes of Europe vanished in the greatest plague in a Dark Age of that period. We are now in such a situation.

We should have learned the lesson from that system—the Venetian system of that period—never to allow that to happen. But it’s happened. And it now runs in the nice name of Anglo-Dutch liberal parliamentary system. And, poor as our country is, I’m glad we have our Constitution, because if we go back to it, we won’t make those kinds of mistakes.

Drama as Statecraft

Question: What is the importance of Schiller’s *Aesthetical Letters* to what we’re doing?

LaRouche: The *Aesthetical Letters* came out of a problem which Schiller recognized, and corresponded to a friend of his, on the problem posed by Kant. The young generation that he was dealing with, were infected with the idea of Kant’s writings as a great teacher of morality, and Schiller objected in reaction, and wrote these series of *Aesthetical Letters* on that and related promptings, to people like Wilhelm von Humboldt and so forth, this whole group which he educated on this issue: what is rotten and evil about Immanuel Kant. So this raised all these questions.

The essence of Schiller involves two things to understand: number one, Schiller was trained as a physical [scientist] under unfavorable military conditions, and had difficult conditions as a playwright. But he devoted himself, as he explains, to the use of drama as the method of educating people in history. He was a very meticulous and thorough historian. His Jena lectures on the subject are a sort of combination of his work in that direction.

Schiller’s dramas are used to convey the principles of history as statecraft to people. To produce dramas, which take people who are not truly citizens, but only subjects, into a theater, and have the people sit there, transported in the domain of the imagination by a real Classical tragedy, so that they, from their seats, are suddenly looking down upon leading figures of the society depicted in the tragedy, and they are passing judgment on kings and whatnot, looking from their seats in the theater! And because they understand this, aided by great drama, they go out of the theater no longer little people, saying “I’m only little me!” They also think of themselves as partaking of the quality of being able to judge what policies of society at the highest level are required, and to be avoided in life.

The other aspect of Schiller is the idea of the sublime. Schiller was the one who made the concept of the sublime explicit. Take the case, for example, of Jeanne d’Arc. Jeanne d’Arc was determined to save France, and she did. But she did it at a point where her being burned alive was at stake. She could have escaped being burned alive, if she had agreed to compromise her mission. She refused to compromise her mission. She was burned alive by the Inquisition. The shock of this incident inspired France to free itself from this Anjou monstrosity, and to establish at a later point, under the influence of Jeanne’s work, to establish France as the first modern nation-state, as a nation-state in which the monarch was subject to serving the general interest, the common general welfare, of the whole population. The first so-called modern commonwealth.

The second, based on the same model, was Henry VII’s England. But what Schiller understood was, that the individual, faced with an impossible situation, as Jeanne was, sometimes to horrible effect, could rise to the sublime; because she realizes that her immortal self and its mission, is more important to her than her mortality. She does not seek to die. No person seeks suicide, for a moral purpose. But she put her life on the line for humanity, because by doing so, she consummated the meaning of her life. And this concept of the sublime applies to that kind of situation, and to other situations.

We are faced with a situation, whereby all the rules of so-called self-interest and so forth—as you understand them, you’re going to do the wrong thing. You’re faced with an existential crisis. You have to put your life, personally, on the line at that moment. You have to make that decision. You have to see the way in which you have to act, to solve the problem, not by solving your little problem, but to solve the larger problem you find confronting you. It’s like the case of true heroism—not folly or foolishness, but true heroism in battle—where someone acts, as if by instinct, to save the situation. The person who acts in a dangerous situation as if by instinct, to lead people out of a mess. This insight into oneself, and all that that implies and all the areas of life which this affects, is the significance of Schiller’s *Aesthetical Letters*. It’s not the end of it. Some of the later dramas, particularly on this concept of the sublime, are further expressions of it, but it’s really an amazing experience, this aspect of Schiller.



Statecraft for A New Economic Order

By Helga Zepp-LaRouche

Artemis II launch, April 1, 2026: Credit:NASA

The following is the edited transcript of a presentation made by Helga Zepp-LaRouche, the founder of the Schiller Institute, to an online international gathering of youth on Jan. 24, 2026. Subheads have been added.

Well, first of all, let me greet all of you, wherever you may be, and I'm very happy to enter a discussion with you. But I want to present first some of the ideas which are actually motivating us, for what we are doing, what the Schiller Institute is all about, and so it will take me, maybe 45 minutes, so be patient. And if a lot of the things I'm saying maybe focus a little bit too much on Western history, I think I will make clear why this is relevant for people who are from other parts of the world, Latin America, Asia, and Africa.

When I think about the strategic situation, I always think it's not fair to the young people of the

world, because the present generations are leaving you a mess. And we are now literally on the verge of World War III. Any one of the regional crises could escalate into a global world war. And, given the fact that there are nuclear weapons, this may be the last world war; and even beyond that, the world is in complete disarray.

There are many wars; there is the misery of billions of people starving; there is the migrant crisis; there is the ongoing genocide in Gaza; there is the invasion in Venezuela; there is the looming war in Iran, and so forth and so on. So even if one may see a ray of hope with very recent developments—if one is optimistic that the present talks between [Russian President] Putin and the American delegation in Moscow, two days ago, and yesterday and today, a trilateral meeting in Abu Dhabi, may hopefully lead to a settlement of the Ukraine crisis—this is not yet

secure at all. But more fundamentally, we are seeing right now gigantic, epochal change, whereby the countries of the Global South are trying to create a new world economic order, a new economic system, based on the UN Charter, on the five principles of peaceful coexistence; and the so-called West, which obviously is no longer the collective West, given the recent rift between the United States and Europe, are not even considering what gigantic change is going on, that this is the end of 500 years of colonialism, and



Lyndon and Helga Zepp-LaRouche created the worldwide LaRouche movement and the Schiller Institute based on their shared commitment to fostering human creativity for the development of a mature One Humanity. Credit: EIRNS/Julien Lemaître

this is being done by many countries—the BRICS, the Shanghai Cooperation Organization, the African Union, the ASEAN, CELAC, the Eurasian Economic Union. And the organizations which are involved in this effort have stated explicitly many times that they are not anti-Western, they are not trying to create a bloc against NATO, but if the West were to decide to join, this new world economic order would be open for everybody.

And obviously, if you look at this very, very tense strategic situation, the solution would be so easy, because all that would be necessary is that the Europeans and even the United States could decide to replace confrontation with cooperation, and cooperate with the Global Majority. That would be easy, because I know from a lot of discussions in Asia, Africa, and elsewhere that if the West made such a signal that they want to cooperate, they would be received with open arms.

This is why we need a youth movement, because I'm convinced that if there would be a strong international youth movement, where thousands and thousands of young people in the Global South countries demand that there must be a new paradigm, there must be a just new world economic order which allows the development of all countries, I think that that is the one voice which could not be

overlooked, and which would make the difference in the outcome of the present phase of world history.

Now, the collective West, which, as I said, is deeply divided, is in an existential, deep cultural crisis. The reason is that, when the Cold War ended, rather than creating a new international peace order for the 21st Century, which we in the LaRouche movement had actively proposed, the West and especially the Anglo-Americans decided to create a unipolar world. The American historian Francis Fukuyama already declared "the end of history," and what he meant by that was that the entire world would take the model of neoliberalism, of Western liberal economics, and that would be the end of history. Now, that was obviously the most blatant miscalculation ever, because the methods by which they wanted to accomplish their goal were not so nice. They were "regime change"; unilateral sanctions with the idea to make the life for the people so miserable that they would topple their government; "color revolution"; interventionist wars—Afghanistan, Iraq, Syria, Libya—and increasingly, the idea that "might makes right."

Now that principle, "might make right," was there all along. It is only new that with the arrival of President Trump, this is now expressed blatantly. In

an interview with the *New York Times* on the 7th of January, President Trump said, "I do not need international law. The only thing that counts is my opinion and my morality." Now, that is a phase-change going on, insofar as there is now an open effort to replace the United Nations with a World Peace Council, which basically would be a club of billionaires who would rule the world. And these billionaires are actually trying to become trillionaires, like Elon Musk and Peter Thiel. Peter Thiel famously said that one should not hide one's wealth; there's no reason to pretend to not have that, it's okay, totally legitimate to be as rich as you possibly can.

And this is basically the new model, whereby they essentially want to continue the dominance over the world and basically keep the system so that the rich people, a very tiny number of rich people own everything, and the majority of people, billions of people, don't count. And if they die, that's not such a big problem.

Now, that is obviously not going to work, because these policies are resulting in a gigantic blowback. The countries of the Global South have for the first time the chance to really overcome the effects of colonialism, by lining up, essentially, with China. And China made the most spectacular economic miracle in history ever—from a poor country 40 years ago to now the strongest economy in the world. It is the most modern, most powerful economic engine of the world economy, and they have reached out to the countries of the Global South, offering for them to use the lessons of the Chinese economic miracle to also overcome their underdevelopment, and with that, 500 years of colonialism, to stop being raw material producers, and to develop the entire value-chain in their own country, with the aim of becoming middle-income countries in the short term.



The universal scientist and philosopher Gottfried Wilhelm Leibniz (1646-1716) promoted "Life, Liberty and the pursuit of Happiness", three key principles upon which the new nation was founded.

Now, the Western establishment is reacting to that by basically ignoring that desire, by insisting that the old order has to be maintained. But there is a big crack, which has occurred with the arrival of Trump, because Trump has made very clear that for him, it's America First—he wants to own the Panama Canal, make Canada the 51st state of the United States, and own Greenland. And he has also made clear that if there were to be a conflict, Trump will for sure not sacrifice Chicago for Paris or Berlin, and that has thrown the countries of Europe into a

complete fit of hysteria. At the recent Davos conference, the Prime Minister of Canada, Mark Carney, admitted, in a remarkably honest speech, that "the rules-based order" narrative was a fraud from the beginning; it was never meant to be serious, because everybody knew that the rules could be bent at any given moment according to the interests of the most powerful. But the narrative was being repeated.

Now, I should warn people, because there are some blue-eyed [German idiom for naïve—ed.] economists and others, who say, "Oh, Mark Carney, he gave such a fantastic speech. He's finally saying the truth." I can only warn you that Mark Carney

is not suddenly a humanist; he is the arch-banker. He has a long history as being a central banker of several countries, and he was after all the one who proposed the recent last phase of the capitalist system, in a speech in Jackson Hole, Wyoming, in 2019, where he proposed the so-called "Great Reset," the "Green Deal," which was the idea that one should do away completely with the sovereignty of governments, and that the policy should be made openly only by the central banks. So it is a delphic narrative he is now spinning, so do not fall for that.

In any case, I think it's very difficult for people, not only in the West, but also in the Global South, to really understand what the underlying develop-



Nehru of India (center), and Indonesia's Sukarno (front left) at the 1955 Bandung Non-Aligned Movement Summit.

ments of the present historical period are. The NATO policy is openly admitting it plans to control the narrative, to use AI in a gigantic effort to create manipulation of information and fake news, naturally all under the pretext of countering dictatorships. But that is not working out, as we will see.

A Different Method of Thinking

Now that is why you have to think about getting a method of thinking, how we can differentiate between what is true and what is the narrative. And for that, we have to go to the basics. Now, Lyndon LaRouche, my late husband, who is the founder of this fantastic movement, he is a genius, and I'm not saying that because I was married to him for 41 years, but because it's objectively true—he was the most genius mind of his time, because he has developed an economic-scientific method which is distinct from that of all other economists, by having identified very early on, the inherent flaws of the present liberal system. As a matter of fact, already in the early 1950s, he discovered and wrote about the inherent fraud of the monetary system, which was based on John von Neumann's and Norbert Wiener's Information Theory and Game Theory. He identified that these linear statistical methods were never able to describe economic processes because they have nonlinear phenomena which the linear methods cannot account for.

So LaRouche developed his own scientific method, which was based on something completely

different, namely the method of physical economy as it had been developed for the first time by the German universal scientist of the 17th and early 18th Century, Gottfried Wilhelm Leibniz, who based his economic theory entirely on the creativity of human beings.

Lyndon LaRouche made a very concrete proposal to replace the neoliberal system in 1975 with the International Development Bank, which was the idea to replace the IMF with a new credit system which would issue around 400 billion dollars on credit lines for development projects, every year

from '75 on. That idea had a big impact on the Non-Aligned Movement, which adopted that proposal practically entirely in their final resolution of the Colombo [Sri Lanka] conference in 1976.

Now, in 1983, I made a proposal to the Reagan Administration to create a new institute to improve international relations, and to create an institute for statecraft. The reason was that, at that time, you had the medium-range missile crisis, where the Soviet SS-20 and the U.S. Pershing II medium-range missiles were all the time on "launch on warning" between Europe and the Warsaw Pact, and the warning time for nuclear war was less than five or six minutes. So, we were also on the verge of World War III, and there was a total anti-American sentiment in Europe because of that. The Americans, on the other side, were extremely anti-German because of large demonstrations of hundreds of thousands of people in the streets protesting against this crisis.

So I made a proposal, which became the Schiller Institute, to the Reagan Administration, which was the idea to create an institute for statecraft whereby foreign policy would no longer be based on intervention, "regime change," "color revolution," and all of that, but would focus on the best tradition of the other nation, and in that way would develop true friendship as the basis of foreign policy. Now, the idea was to have a new world economic order, and that would only function if it were combined with a renaissance of the best traditions of all classical cultures of all nations and civilizations and they would enter a dialogue of civilizations.

Now, in 1984 we [created the Schiller Institute](#) in July in Arlington, Virginia with 50 nations participating, 1,200 participants. Again in September, we did the same in Wiesbaden, Germany, also with 1,200 participants. And basically, when I thought about what should be the basis, the charter for the Schiller Institute, I looked around and I compared the documents of all institutions, and I came to the conclusion that the best document which would fit our efforts was the Declaration of Independence. And I think you all know that text, but let me just read to you the most important beginning of this Declaration.

It says:

We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable rights, that among these are Life, Liberty and the pursuit of Happiness.— That to secure these rights Governments are instituted among men, deriving their just powers from the consent of the governed,—That whenever any form of government becomes destructive of these ends, it is the Right of the People to alter or abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem to be most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same Object evinces a design to reduce them under absolute Despotism, it is their right, it is their duty, to throw off such



The Schiller Institute Declaration of Inalienable Rights conceived and presented at its founding conference by founder Helga Zepp-LaRouche, July 3-4, 1984.

Government, and to provide new Guards for their future security.—Such has been the patient sufferance of these Colonies; and such is now the necessity which constrains them to alter their former Systems of Government. The history of the present King of Great Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid world.

Regarding the Declaration of Independence, for the Schiller Institute's charter, I used it as a basis, titled it "Principles," and adapted the principles of the Declaration of Independence. I changed only a few words to make it applicable to every nation. For example, where it says the "Declaration of Independence," I wrote, "the people of the developing countries." Where it says "the Thirteen American colonies," I wrote, "all developing nations." Where it says, "dissolve the political bands with Great Britain," I wrote, "dissolve the political bands with supranational institutions." Where it says, "replace a specific political oppressor," I wrote, "replace abstract international financial bodies." Where it says, "grievances against George III," I wrote, "grievances against international financial institutions." Where it accuses the King of "establishing an absolute

tyranny over these states," I accuse international institutions of "establishing an absolute tyranny over developing States." Where it says the goal is "to become free and independent states from the British Crown," I say "to achieve a change in the present monetary and economic order for global justice." Thus, our charter shifts the objective from "national political Independence" to "a transformation of the global economic system." Where it says, "signers of the representatives of the United States of America," I wrote, "signers are the representatives of the people of the world." Our charter claims a mandate not from one nation, but from all oppressed people globally, an appeal to the legitimacy based on the laws of nature of all people.

We will make the text of these changes available to you, and when you compare the Declaration of Independence and the charter of the Schiller Institute, it is only these maybe eight or so formulations, very tiny changes, which makes the Declaration of Independence applicable for every nation on the planet. And I did that for two purposes. One was to make clear to the Americans that what they regard as their legitimate right is also the right of every other nation in the world; and to make clear to the people of the other nations of the world that they can refer to America in terms of what they once believed. Because, as you know, we have now the 250th birthday of the American Revolution. And people in the United States have almost no knowledge anymore what the principles of the new republic founded in independence against the British Empire were, because they now have some kind of an idea of 'make America great,' but they know very little about the real history.

Now, it was noted by [Indian] President Nehru, [Indonesian] President Sukarno, and [Chinese Premier] Zhou Enlai at the first conference of the Afro-Asian countries in 1955, in Bandung Indonesia, that, given the fact that if there is a war caused by the North, it will affect the countries of the Global South—maybe a few weeks later but it will be our destiny as well—and therefore, we have the right to intervene. And they said: We have to convince the Americans to go back to their best tradition, and we should remind them that the American War of Independence was the first anti-colonial war in history. Now, this is very important, given the fact that you have the 250th anniversary of the American Revolu-

tion this year. And we, from the Schiller Institute and the LaRouche Movement, are planning to celebrate that anniversary to really re-educate the Americans of what their own origin is. And I would actually suggest that we do likewise in many countries where we have youth movements, to generate a discussion: What is the America the world needs as compared to America as it now is. We should discuss this in the Q and A, but I think we can absolutely use this as a lever, by changing the way how ordinary American citizens are thinking about themselves and the rest of the world.

Oligarchy and Republics

Now, let me say a few words about how to understand what the specific nature of every government is in the world, because the key conflict in Western Civilizations—and that, obviously, unfortunately also refers not only to Europe and the United States, but to the countries that were colonized by the West, by the colonial powers—is the difference between the oligarchical model and the republican model.

Friedrich Schiller wrote an absolutely groundbreaking work on this topic, which is called "The Legislation of Lycurgus and Solon." The two models of ancient Greece are the Athens of Solon, the city-state of Athens, where, according to the wise Solon, the purpose of the state is the progression of all people, the development of all people according to the common good. And Schiller contrasted that with the model of Sparta as the oligarchical model. Now, I will read you some fragments which Solon wrote, because he had the idea of a debt moratorium; he was the first recorded example that illegitimate debt can be canceled, and he wrote some of his ideas in poems. One is a [fragment](#) on the self-destruction of Athens:

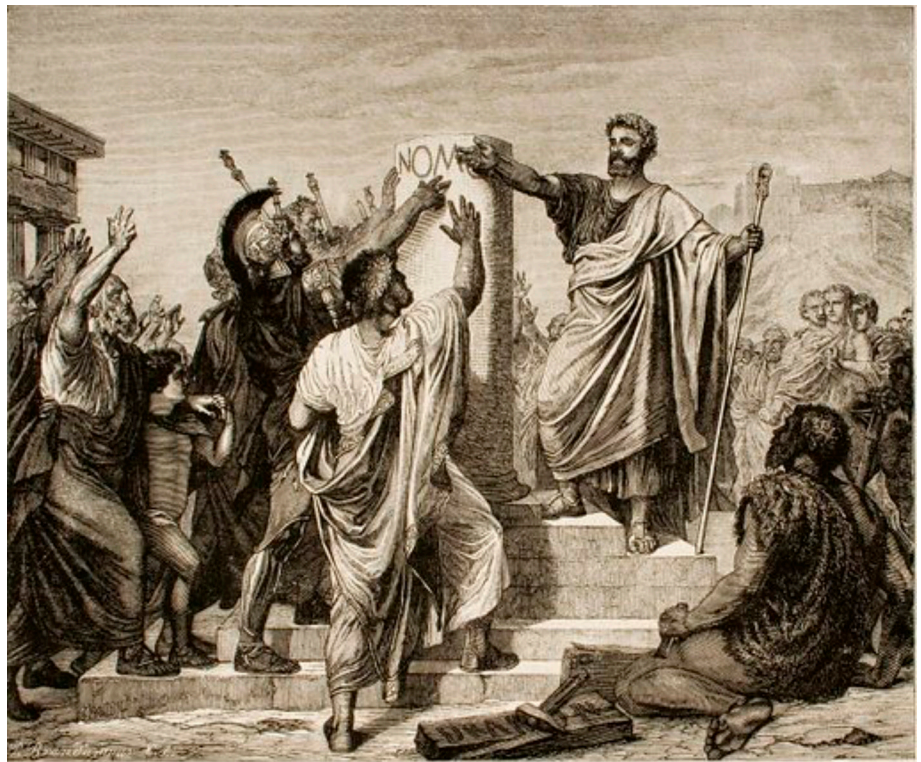
Our city will never perish by the will of Zeus.
Nor by the decree of the Blessed Immortals...,
But through the greed of its noble citizens
and their reckless folly,
For they know not how to restrain their
wealth
Nor how to temper joy in times of abundance...

There is another fragment on insatiable greed:

No man who amasses wealth
ever says enough;
Who has so much that he
does not crave still more?
...
Yet I set a boundary stone,
fixed it firmly:
The law must be the same for
all.

Schiller contrasts this beautiful idea of a city-state, which is devoted to the development of its people, with Sparta, where he says, on first view everything looks beautiful, everything seems to function well, but when you look more closely, you realize that everything is sacrificed for the oligarchical elite, and they have the unlimited right to kill their slaves, which were called *helots* at the time. And Schiller said this oligarchical model should be rejected. And we should keep in mind that Benjamin Netanyahu, after the attack on the 7th of October 2023, basically said, "We are the new Spartans. We are the super Spartans."

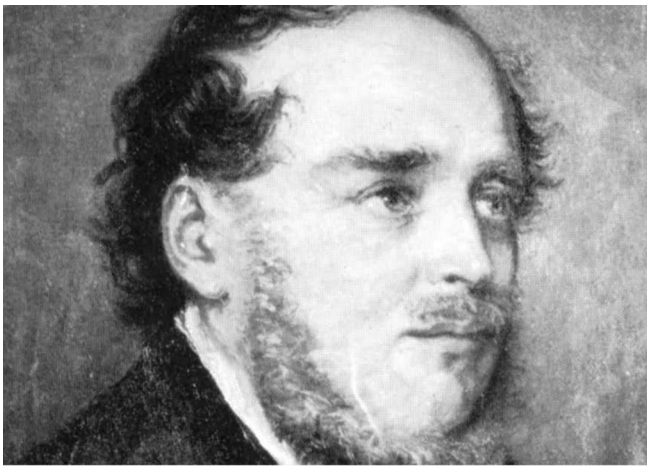
Now until the 15th Century, all forms of government in Europe were oligarchical. That meant that the state only served the privilege of the ruling elite, and only with the arrival of the Italian Renaissance and Louis XI in France, there was for the first time the idea that the common good would be a factor in statehood. The percentage of people participating in urban life was increasing through the role of science and technology. And the first document I have found praising the role of scientific and technological progress as the precondition for the well-being of the people, was a sermon given by the great thinker of the 15th Century, Nicholas of Cusa, in his sermon to The Epiphany Feast, where he stressed the role of science and technology for the well-being of the people. Now, that was an important step in the advancement of knowledge that people realized that the application of science and technology is how you improve the life of people.



Friedrich Schiller discussed two opposing models of ancient Greek society: the laws conceptualized by Solon of Athens and the military soldier-state of Lycurgus's Sparta. Here, an illustration of Solon, whose republican design of government sought to uplift and ennoble his citizens.

But jumping ahead a few centuries, the major foundation of physical economy was provided by Gottfried Wilhelm Leibniz, a universal thinker of the 17th into the 18th Century, who lived from 1648 to 1716. And I want you to read after this discussion today one of the documents, which can be rightly called one of the founding documents of physical economy, which is called "On the Establishment of a Society in Germany for the Promotion of the Arts and Science." In the original Latin, "De Societatis Germanicae pro promovendis artibus et Scientiis instituende ratio," written in 1671.

Leibniz envisioned a centralized society of scholars, like the existing Academy of Science in Paris and the London Academy of Science, to systematically promote science, technology, the arts, practical discoveries, and organized exchange between scholars and institutions. He focused on practical usefulness, rather than academic debates, to promote science as the motor for economic progress, technological innovation, and social improvement, to honor patents, to honor the people who made discoveries, and to create technical schools. He wanted to unite Germany, which at that time was still a



German economist Friedrich List (1789-1846) promoted the principles of the American System of physical economy.

loose assembly of hundreds of different territories, through a supra-regional cooperation, independent of the individual courts, by creating an intellectual unity of scholars.

Leibniz worked for 30 years until this idea was realized in the creation of the Royal Prussian Academy of Sciences, which was founded in 1700 in Berlin under his authorship, and with the help of Frederick I, later King of Prussia. What was absolutely new and breathtaking was that he proposed the unity of all sciences, of all branches of science—natural science, mathematics, technology, language, history, philosophy, art—and that he proposed basically an interdisciplinary cooperation, which was a completely new idea, but obviously is still extremely relevant for the cooperation among the sciences today.

Leibniz can be correctly called the founder of modern physical economy, and he was the main influence triggering the economic breakthroughs by Lyndon LaRouche. He saw scientific innovation as a means for the improvement of the living standard, and insisted that the sciences should not satisfy only curiosity, but be useful for human life, alleviate misery and increase the power of men over nature. He demanded a practice-oriented, problem solving approach in medicine, agriculture, and mining, considering knowledge as a collective good. He said no individual can know everything, but when many people cooperate, the human species can reach almost everything. He criticized useless academic debates and taught that through science, man gains power over nature, promised to him by God—not through violence, but through understanding of its lawfulness.

The American System and LaRouche's Science of Economics

The LaRouche economic method, based on Leibniz and also the American System of economy, in contrast to the English system—this was a major difference also written about a lot by the German economist Friedrich List—is crucial to understand.

The American System of economy is based entirely on the creativity of the individual, that it is only the human ability to again and again make scientific discoveries of new principles of the physical universe, translate that into technologies, and apply these technologies in the productive process. This process increases labor and industrial productivity, raising living standards, longevity, and the population that can be sustained. This contrasts with the English system of free trade, and the idea of buy cheap, sell dear, all while the merchant becomes rich.

That model of the American System is actually what accounts for the incredible Chinese economic miracle, because the Chinese economy is based on innovation, and that needs to be studied, because if China could develop and the young American Republic could develop, everybody can develop. This is why all of you have to become top-notch scientists in economics.

Through his pupils and followers, and the network they created, Leibniz had a major influence on the American System of economy, and also the Declaration of Independence.

Remember that the Declaration's assertion that among our inalienable rights are "Life, Liberty, and the pursuit of Happiness." This concept comes directly from Leibniz, in contrast to the British ideologue John Locke, who had said that, what counts is, life, liberty, and property.

Leibniz stated—and this is the meaning of the Declaration of Independence, as adopted by the American Revolution—that happiness is the right of all people, and it is the happiness of the people which must be the goal of the state. He did not mean merely "feeling good" or "having a happy hour," but the perfect satisfaction of the mind: the total accomplishment of knowledge of the harmonious lawfulness of the world. In Leibniz's idea of "the best of all possible worlds," happiness is attainable through reason and a moral order.

THE Pennsylvania GAZETTE.

Containing the freshest Advice Foreign and Domestick.

FROM MARCH 14. TO MARCH 21. 1737, 8.

[Continuation of the Morals of Confucius.]



HERE is nothing that gives a greater Idea of the Virtue of the Ancient Chinese, than what they have Wit and Practis'd in respect of their Law-Suits. They Teach, that Actions ought not to be commenc'd against any one; That Frauds, Severities, and Enmities, which are the general Attendants and Consequences of Law-Suits, were unbecoming Men; That the whole World ought to live in Unity and Concord, and that to this end it behoved every one to use their utmost Endeavours, either to prevent Law-Suits from arising, or to settle them in their Birth, by reconciling the Parties, or inspiring them with the Love of Peace; that it is to be desir'd that they should be so engaged as to renew and improve their Reason: These are

cepts, and which himself also very strongly inculcated. 'Twas this; Always behave thy self with the same Penetration and Discretion as you would do, if you were observ'd by Ten Eyes, and pointed at by so many Hands. 'Tis renders Virtue yet more commendable, and more easily to inspire the Sentiments thereof, the same Disciple demonstrates, That, whatever is honest and advantageous, is attainable; and we are oblig'd to love Virtue, because it includes both these Qualities. That moreover Virtue is an Ornament which establishes, as I may say, the whole Person of him that possesses it, his interior and exterior; that so the Mind it communicates inexhaustible Beauties and Perfections; that as to the Body, it there produces very pleasurable Delights; that it affords a certain Physionomy, certain Transports, certain Ways which infinitely please; and as it is the Property of Virtue to be calm the Heart, and keep Peace there, so this Tranquillity and serenity, they do produce a certain Serenity in the Countenance, a certain Joy, and Air of Goodness, Kindness and Reason, which attracts the Heart and Esteem of the whole

In his "From the Morals of Confucius," American Founding Father Benjamin Franklin demonstrates the similarities between his 13 moral virtues, which include Justice, Industry, and Moderation, and Confucius' teachings. Franklin told his readers that Confucius' moral philosophy was "the gate through which it is necessary to pass to arrive at the sublimest wisdom and most perfect."

Benjamin Franklin, considered one of the fathers, if not the father, of the American Revolution, was a follower of Leibniz and could read German. In his autobiography, he stated that his goal in life was moral perfection and to live a happy and useful life. Franklin was also on the Committee of Five, which drafted the Declaration of Independence, along with Jefferson, John Adams, Sherman, and Livingston. While Jefferson wrote the initial draft, Franklin and Adams made editorial suggestions.

Now, Franklin also promoted and knew Confucius very well. He regarded the Morals of Confucius as absolutely equal to Christianity, and he published in the *Pennsylvania Gazette* in February 1737 a writing called "From the Morals of Confucius," in which he said that the foundation of the empire of reason is laid in the knowledge of the true God and in the practice of universal benevolence. He quoted Confucius, writing:

A wise man seeks not to shine, but to be useful, and esteems no glory equal to that of doing good.

If he wants to govern others, he must first learn to govern himself.

He [who] would direct the world, he wants to do that first at home.

The Great Learning is what to be, ought to be, and the greatest knowledge is to know what one ought to do.

The business of a man is to study Wisdom and to practice Virtue, for by because of these, he becomes like unto Heaven, which produces all things and yet boasts not of its power.

Franklin wanted to show that morality is not only in Christianity but that reason and virtue are universal values for which Confucius was one of the major philosophers. Now, this is important, because

if we want to overcome the present war danger between the United States and China, it is very useful to point out that the founding father of America was a Confucian scholar, and that if there is a dialogue between President Trump and President Xi Jinping—perhaps in April, during Trump's state visit—this should be a matter of discussion. And if many young people around the world are starting to discuss that, you create an incentive for these two presidents to feel obliged to do so as well.

The Importance of an Aesthetic Education

Now, what is the method of ennobling people, of making a republic work? I want to jump now to what is, in my view, the most advanced conception of how to improve the people of a society. That is the method of aesthetic education. Obviously, all religions of the world encourage their believers to improve themselves, to become better people, to get



Friedrich Schiller (1759-1805), the dramatist, philosopher, and poet of Freedom, is the namesake and inspiration for the international Schiller Institute. Portrait by Anton Graff.

rid of all sins. But if you look at what Schiller described in terms of the aesthetic method of education, I think it is the most advanced idea of how to ennoble people.

Schiller was an early follower, like many Europeans, of the French Revolution, hoping that it would replicate the principles of the American Revolution in Europe. After the Jacobins took over and introduced the Reign of Terror, he thought "a great moment has found a little people," and he wrote the *Aesthetic Letters* to make the point that he was convinced that from then on, any improvement in politics could only occur through the ennoblement of the individual. Only if each person became a better human being could there be an improvement in political life, and that is one of my firmest beliefs. Because if we do not try to become better people, we can all make democratic changes and whatnot, but the result will still be bad. So in the *Aesthetic Letters*, Schiller starts with a description of the present, of the situation of his time, which absolutely still fits the conditions we find today. In the Fifth Letter, he says,

Man paints himself in his actions, and what is the form depicted in the drama of the present time? On the one hand, he is seen running wild, on the other in a state of lethargy; the two extremest stages of human degeneracy, and both seen in one and the same period. In the lower larger masses, coarse, lawless impulses come to view, breaking loose when the bonds of civil order are burst asunder, and hastening with unbridled fury to satisfy their savage instinct. Objective humanity may have had cause to complain of the state; yet subjective man must honor its institutions. Ought he to be blamed because he lost sight of the dignity of human nature, so long as he was concerned in preserving his existence? Can we blame him that he proceeded to separate by the force of gravity, to fasten by the force of cohesion, at a time when there could be no thought of building or raising up? The extinction of the state contains its justification. Society set free, instead of hastening upward into organic life, collapses into its elements. On the other hand, the civilized classes give us the still more repulsive sight of lethargy, and of a depravity of character which is the more revolting because it roots in culture.

—Friedrich Schiller, *Letters Upon The Aesthetic Education of Man*, Letter V

Many philosophers have remarked that when an advanced society collapses, it is more convulsive than if a society is climbing up, even though it may look to be in the same state.

So, Schiller developed an idea that had an absolutely important influence on me in my early school years, because I decided very early that I would devote my life to trying to make people understand that the highest goal for themselves is to become a beautiful soul. Obviously, people spend a lot of time looking at influencers advertising cosmetic products to become more beautiful, to have surgical operations, facelifts, and heart transplants, like certain presidents I don't want to name, but they pay very little attention to the beauty of their soul.

However, I think that is the most important thing you can accomplish.

So then, we should look at the definition Schiller gives to the idea of a beautiful soul. He says we can call it a beautiful soul when moral sentiment has assured itself of all emotions of a person to the degree that it may abandon the guidance of the will to emotions, and never run the danger of being in contra-

diction with its own decision. Hence, a beautiful soul is an individual where the deeds are not properly moral, rather, the entire character is.

It may be urged that every individual man carries, within himself, at least in his adaptation and destination, a purely ideal man. The great problem of his existence is to bring all the incessant changes of his outer life into conformity with the unchanging unity of his ideal. This pure ideal man, which makes itself known more or less clearly in every subject, is represented by the state, which is the objective, so to speak, canonical form in which the manifold differences of the subjects strive to unite. Now these two ways present themselves to the thought, in which the man of time can agree with the man of idea, and there are also two ways in which the state can maintain itself in individuals. One of these ways is when the pure ideal man subdues the empirical man, and the state suppresses the individual, or again when the individual becomes the state, and the man of time is ennobled to the man of idea.

—Friedrich Schiller, *Letters Upon The Aesthetic Education of Man*, Letter IV

Now, this is admittedly difficult language, but essentially what Schiller is saying is that if every human being becomes a beautiful soul, that is, that you educate your emotions to the level of reason, so that whatever reason demands is never contradicted by your emotions, and you blindly can follow what duty commands, because there is a unity between what you want and what is necessary, because freedom and necessity, passion and duty, are the same.

I think that is a very important conception, because it means that everybody can improve their character by will, by aesthetic education. Schiller says further on in the *Aesthetic Letters* and other of his aesthetic writings that one good way of doing it is by involving yourself in the studying of great art, great classical art, in poetry, painting, music, because when you follow these great works of great artists, then for the moment you do that, you become a more noble person.

The idea is that political improvement can only occur through the ennoblement of the people, and the more people do that, the more the state becomes a free state. I think that is a very important idea of the New Paradigm, because we will not be able to

create a new paradigm in the world if people remain heteronomic, hedonistic, if they have bad passions, if they go for all kinds of bad behaviors, drug addiction, pornography, violence, all the things which are rampant in society. We have to get rid of all of this. We have to clean out our computer, so to speak, and become noble souls. And the way to do that is through aesthetic education and, naturally, doing the right thing politically.

Now, Schiller also said that the most important question of his time was the lack of what he called *Empfindungsvermögen*. That's a German word, and it basically means a lack of "empathy." The word in German means a lot more than empathy. It means to have an open heart and open mind, to take in the whole world, to be passionate about the whole world and its fate. He said for that, you have to cultivate love. In the philosophical letters, these other letters, he says:

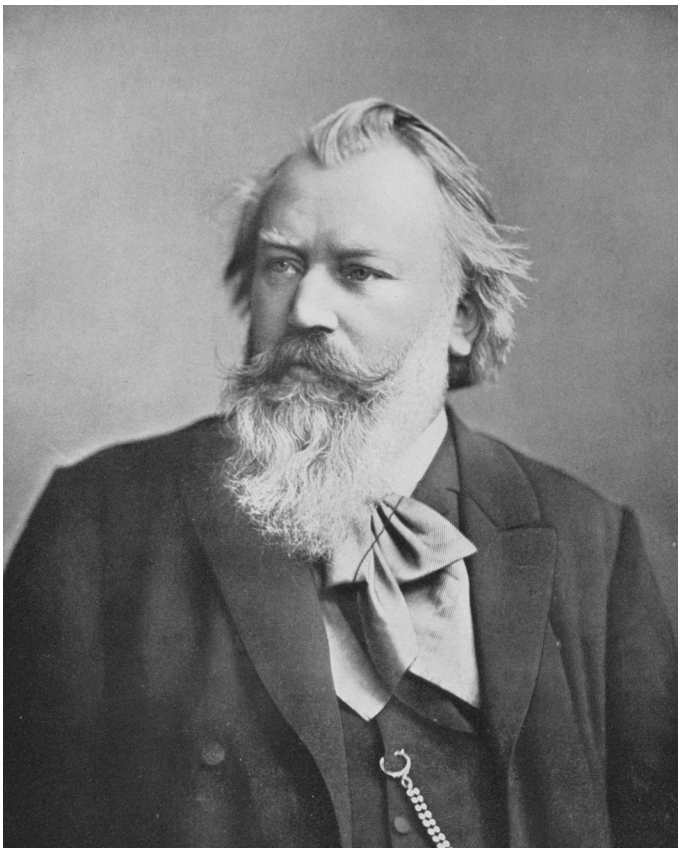
Love is the most noble phenomena in the world of souls. The all-powerful magnet in the spiritual sphere, the source of devotion, and of the sublimest virtue. Yet love is only the reflection of this single original Power, an attraction of the excellent based upon an instantaneous permutation of individuality and interchange of being. When I hate, I take something from myself. When I love, I become richer by what I love.

—Schiller's *Philosophical Letters*, "Theosophy of Julius"

Therefore, if mankind is to solve the present existential crisis, we need a New Paradigm, and that Paradigm must not be some technical changes in terms of governance, in terms of sovereignty, in terms of relations among nations, but we need a humanist Renaissance. People have to learn to develop an almost tender love for mankind. We have to develop a culture which is the exact opposite of the present dominating notion, "might makes right." Only if we have an aesthetically educated, culturally advanced human species, and we nourish our own creative powers, and become beautiful souls and geniuses, can we accomplish this task.

The Classical War Against Multiculturalism: Brahms' Compositional Method

By Dennis Speed



Johannes Brahms, born in Hamburg, came out of what we would call the ghetto in America today. His father was an above-average musician. His mother, who had made her living as a seamstress, was able to quote large sections of Schiller's poetry by heart. Brahms supplemented the family income by playing the piano in bars when he was thirteen. He was significantly self-taught.

This article was originally published in the Winter 1993 issue of FIDELIO Magazine.



Anton Dvorák, a protege of Brahms, was trained to be a butcher, but showed greater promise as a musician. He was a street violinist for a while, but got some training at the organ between the ages of sixteen and eighteen. After that, he studied on his own.

It is the purpose of my presentation, to identify what constitutes *universal* culture, as distinct from any "centrist" conceptions of culture, Eurocentric, Afrocentric, Sinocentric, or egocentric. Centrism is a noise-word for what we previously called

racism. The centrist theory entertains the idea that everyone in the human race should have his or her own theme park, or his or her own designer cage in a human zoo. And, this human zoo should be ruled, according to population control experts, like Gen. William Draper, by a force that will become "the Park Ranger for the human race." [!]

Many people are completely confused about the idea of universal culture and universal history. For example, a college student asked me: "Who would write this universal history, since everyone comes from a particular background?" My response was, "That depends on whose universe you think it is."

If there be universal laws, then they exist in each section of the universe in the same way. Their manifestations may be different, but the law is the same. If these laws can be known to be true, and demonstrated to be true, they are science. It is the communication, transmission, and improvement of these laws which is universal history.

For example, there are many languages, but the whole human race uses something called language, for the purpose of discovering universal law. Wilhelm von Humboldt states that

[t]he bringing forth of language is an inner need of man, not merely an external necessity for maintaining communal intercourse, but a thing lying in its own nature, indispensable for the development of his mental powers and the attainment of a world view, to which man can attain only by bringing his thinking to clarity and precision through communal thinking with others.... The mental power that intrudes from its inner depth ... into the course of world events, is the truly creative principle in the hidden and ... secret evolution of mankind ... in contrast to the overt sequence obviously linked by cause and effect.

Lyndon LaRouche has pointed to the exponential growth in population which followed the Council of Florence and the Renaissance. It is important to identify the fact, that the people of the Italian Renaissance spoke a language that did not exist two hundred years earlier, but was invented by the poet Dante Alighieri. Dante, who lived from A.D. 1250 to the early 1300's, struggled to invent a language that could resurrect the most profound ideas of human thought even if his own era should ultimately commit suicide. This suicide, in fact, did occur through the banking collapse caused by the Bardi and Pe-

rucci families.

Without Dante's gift of the Italian language, which was shaped by him from over a thousand local dialects, there could not have occurred the Renaissance. Dante's *Divine Comedy* refined the *canto* form of sung poetry. His follower, Francesco Petrarca, sought to advance the language further with the invention of the *soneto*, or sonnet. But, Petrarca's friend Boccaccio was assigned by Petrarca to a different project, called the *Decameron*. The *Decameron* was written in order to prevent the whole of Italian society from sinking into cultural pessimism and dying out during the Black Death of the 1340's and later. It consists of satirical stories, many quite bawdy and risqué, which recount the tragedy of Europe's suicide in a way designed to make people laugh at themselves and repeat the stories, and hopefully not the behavior which had destroyed them. Thus, they would learn Dante's Italian.

Geoffrey Chaucer attended a lecture by Boccaccio on Dante in 1375, and got the idea to do the same thing as Boccaccio had done, in English. Thus was born *The Canterbury Tales*, which recount the often-bawdy and hilarious tales told on a religious pilgrimage to the church of Canterbury. The English, being every bit as licentious as the Italians, also repeated the stories and thus learned how to speak English. Later, Shakespeare imported the sonnet of Petrarca into English. Your literate English is in large measure Italian, a sort of grandson of Dante's Italian.

Later, the Christian humanist figure Erasmus of Rotterdam inspired his student, François Rabelais, to do for France what was done by Boccaccio for Italy and Chaucer for England. Thus was born the astounding character Gargantua, and with it, the French language. Gargantua explains to the French population, for example, thirty or forty ways in which the posterior may be wiped, finally settling on the warm neck of a goose, as the best means. You can bet that this story got repeated all over Paris. And in Spanish, we have the great example of Don Quixote, the Knight of the Sad Countenance, and his sidekick, Sancho Panza, a peasant and proud of it, who later on gives up being Governor of an island in order to get a good meal.

In this way, languages, created by poets, lifted up the populations that had been dominated by ignorance and thereby ruled-over. In fact, the nations were created by the languages, not the other way around.

The same project was carried out in the field of music.

Musicians hear, not a particular language, but the music of language itself, its prosody. Brahms and Dvořák, among others, were able to hear in this way. The idea that such a universal experience of hearing language is possible, was attacked in a recent piece that appeared in the *The New York Times* written by Richard Taruskin. According to Taruskin,

As quoted by the critic Henry Krehbil, Dvořák urged that his pupils submit the indigenous musics of America, namely Indian melodies and Negro spirituals, 'to beautiful treatment in the higher forms of art.' ... But as usual, what is most significant about this prescription is what it allowed to go unsaid. The 'higher forms of art' that would justify and canonize the national were themselves considered not national but universal—or, to put it as a modern linguist would, 'unmarked.' Yet they were national all along. They were German. Mrs. Thurber's Conservatory, like all nineteenth century conservatories outside the German-speaking lands, was an agency of musical colonialism. Dvořák was brought in to direct it not as a Bohemian or a nationalist, but as a master of the unmarked mother tongue.

For those who might not know, this is completely opposite to the way that Dvořák is usually described—which is, in fact, as a "multiculturalist." What causes this writer's concern is, that there is a body buried which he hopes we don't discover. It is the still-living—faintly breathing, but living—presence of the transmission of Classical culture to the shores of America.

Actually, there is nothing controversial in Dvořák's advice. Bach used folk themes and popular songs in his music all the time. "Jesu, Meine Freude"

[Jesus, My Joy], for example, is taken from a bar song, "Leise, Meine Freude" [Quiet, My Joy]. Haydn and Mozart both wrote several such compositions. Beethoven wrote over two hundred songs set to Irish, Scottish, and Welsh texts, as well as piano and flute variations set to Russian, Tyrolean, Scottish, and other themes.

Franz Schubert made great music accessible to every household with a piano by perfecting the art song, or *lied*, which had been invented by Mozart (Bach and Haydn had written precursors to it). Schubert wrote over six hundred such songs, and was followed by Schumann and Brahms.

Brahms extensively utilized folk songs and themes as, for example, in his *Hungarian Dances*. Dvořák did the same with his *Slovenian Dances*. There was never a break, in short, between Classical composition and the transformation of popular music through its laws, because these musicians were engaged in the same language project that the poet Dante had involved himself in. They studied poetry and wrote music to elevate us, to improve us, because that is the nature of the artist: He is us at our best.

It was simply this that Dvořák recognized in his discussion and collaboration in America with the singer Harry Burleigh, who performed scores of spirituals for Dvořák, saturating him in this music. Let us now explore how the Classical compositional method was transmitted to America.

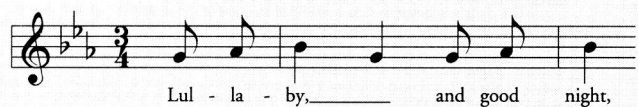
Brahms' Compositional Method

Let us begin with Brahms' "Wiegenlied" ("Lullaby") (see **Figure 1**). This piece was written before Brahms had gone to Vienna. He had met a singer

FIGURE 1. From Johannes Brahms, "Wiegenlied."

The image shows a musical score for Johannes Brahms' "Wiegenlied" (Lullaby). The score is in 3/4 time, marked "Zart bewegt" (softly, with movement). It features a vocal line and a piano accompaniment. The lyrics are: "Gu-ten A - bend, gut Nacht, mit Ro - sen be - dacht,". The piano part is marked with a piano dynamic (*p*).

FIGURE 2. English version of Brahms' "Wiegenlied."



from there by the name of Bertha Porubszky, who performed many of the songs of the countryside for Brahms, and composed the song in honor of her marriage to Arthur Faber. He set this song to employ a particular rhythmic motif that was used in this music. This is heard in the piano accompaniment, in which the gentle off-beat motion in the voices played by the pianist's right hand, is contrasted to the steady motion in the left-hand voice.

This song is so well known today, that many people believe it to be either (1) a folk song, or (2) an adaptation of a folk song. It is neither; but in exactly the same way that Don Quixote became a figure of folklore in Spain, and Gargantua such a folk figure in France, so Brahms achieved the same with this song.

He uses the musical interval of a third, and also the vocal principle of registration. Look, for example, at the bass line in **Figure 1**. The three notes are E-flat, G, and B-flat. Rather than having these notes played in the same vocal register, Brahms places the E-flat in a low "basso profondo" register, after which the G moves to the very top of the bass's regular "chest" register. The singer, too, opens with a third

between "Guten" and the first syllable of "Abend." The first note of the interval is repeated twice, but is rhythmically different from the piano accompaniment.

When the song is sung in English, this difference is often obliterated. In this case, the notes sung are usually G-A-flat-B, as in **Figure 2**, which actually never appear in the piece. Also, in such arrangements the singer usually enters before the first note of the piano is played, thus giving us a clearly different voice entry. Contrast this to Brahms's original setting in **Figure 1**, where we have three distinct voices: the bass line, the treble line, and the singer, all of whom sing the interval of a third.

The text of the song is taken from a collection of poetry known as *Des Knaben Wunderhorn*, The Youth's Magic Horn. This was a popular album of poetry based on folktales of the time.

We see a second example of the use of folk music in the first intermezzo Op. 117 in E-flat. (**Figure 3**), which is in the same key as the *Wiegenlied*. Here, a text appears at the top of the score, marked: "From Herder's Scottish Folk Songs":

Sleep softly, my child, sleep softly and beautifully; It pains me much to see you cry,

so that the melody would be sung as in **Figure 4**. Here we see the way in which a poetic text can be used as a "model" or *motiv*, to stimulate the musician. It also demonstrates the vocal root of so-called instrumental music, and we should hear a "song without words." This idea of "song without words," points to that place where language originates be-

FIGURE 3. From Johannes Brahms, first intermezzo, Op. 117 in Eb.



FIGURE 4. Melody from Brahms' first intermezzo, Op. 117 in Eb, set as a song.



FIGURE 5. From Johannes Brahms, “Nachklang.”

Re-gen - trop - fen aus den Bäu - men
fal - len in das grü - ne Gras,
Trä - nen mei - ner trü - ben Au - gen
ma - chen mir die Wan - ge naß.

fore it is spoken, to the thought-object of language. Edgar Allen Poe referred to this as “unthought-like thoughts which are the souls of thought.”

Our third example is the song “Nachklang” (“Echo”) written by Brahms, and the beginning of a song that immediately precedes it, called “Regenlied” (“Rain Song”). What we wish to here show is the way in which the composer uses intervals to accelerate the rate of development in a composition. Let us look at the text in **Figure 5**. The piece begins with a repeated C-sharp. This C-sharp is a pivot around which the poetic action is initially shaped. Look at how far our line rises and falls. It rises to an F-sharp, a fourth above the C-sharp, on the word “aus” (“out”) and falls to a G-sharp, a fourth below C-sharp, on the second syllable of “fallen” (“fall”). Even where it falls lower, to F-sharp, Brahms repeats the G-sharp twice on “grüne Gras,” the first time a note is repeated other than the C-sharp. He does this to emphasize the interval.

Other intervals are contained within this interval. But there is a higher order to this, which I want to show by looking at the two lines of poetry:

Regentropfen aus den Bäumen
Fallen in das grüne Gras,
Raindrops, out of the trees,
Fall onto the green grass.

The first word of each line is set with a repeated tone: the word “Regentropfen” has a C-sharp, and the word “Tränen” has a D. They are a half-step apart. Now look at the cadence in the piano (**Figure 6**). There we have a C-sharp in the voice played by the left hand, and then the right hand plays D immediately on top of the C-sharp. This pulls the message of the two lines of poetry into a single instant. It cre-

FIGURE 6. From Johannes Brahms, “Nachklang.”

ates a singularity using the half-step, the smallest possible interval, to do so.

This has the effect of a shock wave, into which we are accelerated in measures 12-15 in **Figure 5**. There, on the words “machen mir,” we have the tones D-D-C-sharp, which bring to mind both the words “Regentropfen” and “Tränen.” This is also a half step. Then, we have the fourth, the interval, combined with the half-step interval, in the tones C-sharp-F-sharp-A-G-sharp on the words “die Wange naß.”

Yet, this is only a negative representation of what is occurring. These are, perhaps the footprints—and, I hope, not the muddy footprints—of the musician’s attempt to capture the spirit of the poet.

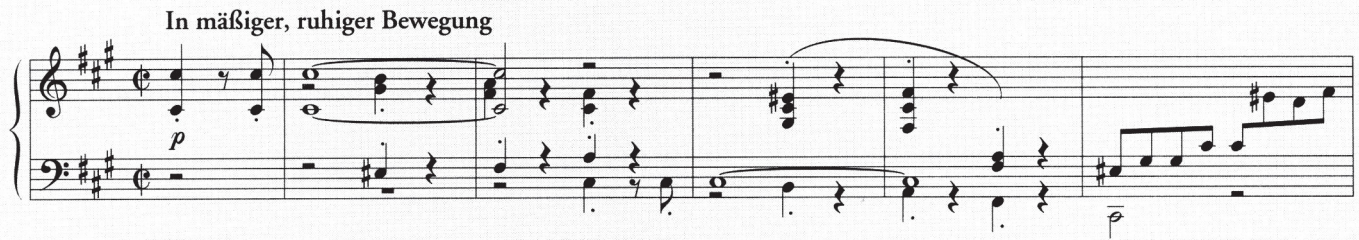
Brahms uses this theme in the third movement of his Sonata in G Major, Op. 78 (**Figure 7**).

Our next example is from the first movement of the same piece (**Figure 8**). This theme appears in the beginning of the “Regenlied,” the song that immediately precedes “Nachklang” (**Figure 9**), where the same interval-sequence—C-sharp, B, A, F-sharp, C-sharp—is repeated, first in the “mezzosoprano”

FIGURE 7. From Johannes Brahms, Sonata in G Major, Op. 78, third movement.

FIGURE 8. From Johannes Brahms, Sonata in G Major, Op. 78, first movement.

FIGURE 9. From Johannes Brahms, "Regenlied."



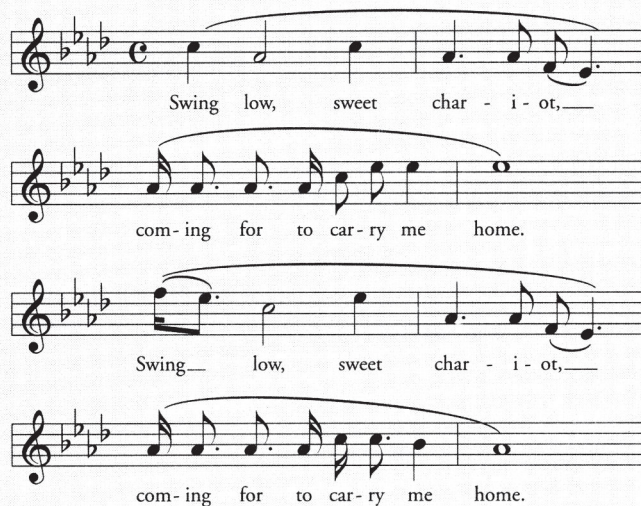
voice in the piano's right hand, and then in the lowest "bass" voice played by the left hand. These examples have been chosen to assure you, that there is a demonstrable concept of *Motivführung*, that runs through this work. Readers should work out the second movement for themselves; it's there, too.

Dvořák's New World

What did Dvořák hear in the spirituals? Let's give an example. Take the example of "Swing Low, Sweet Chariot," especially as performed by artists of the caliber of Roland Hayes (Figure 10). Dvořák heard beauty, and he heard in the spirituals, the idea of the image of the living God. For that is the content of the spirituals. They can be sung properly only if that is in fact what they convey. Compare this with the opening of the Ninth Symphony of Dvořák ("From the New World") (Figure 11).

Dvořák said of the spirituals,

FIGURE 10. From "Swing Low, Sweet Chariot," arrangement by Harry Burleigh.



[They] are distinguished by unusual and subtle harmonies, the like of which I have found in no other songs but those of old Scotland and Ireland. The point has been urged that many of these touching songs, like those of Foster, have not been composed by the Negroes themselves, but are the work of white men, while others did not originate on the plantations, but were imported from Africa. It seems to me that this matters but little.... Whether the original songs which must have inspired the composers came from Africa or originated on the plantations matters as little as whether Shakespeare invented his own plots or borrowed them from others. The thing to rejoice over is that such lovely songs exist and are sung at the present day. I, for one, am delighted by them.

It was the singer and instrumentalist Harry Burleigh, Dvořák's friend, who sang the spirituals for him. According to Burleigh, Dvořák "literally saturated himself with Negro song.... I sang our Negro songs for him very often, and before he wrote his own themes, he filled himself with the spirit of the old Spirituals."

This is clearly established by listening to the theme shown in Figure 11. We may hear in the theme, "Swing Low, Sweet Chariot," or we may hear something a bit different, for example Schubert's Fifth Symphony (Figure 12). We are hearing either,

FIGURE 11. From Anton Dvořák, Symphony No. 9 ("From the New World"), first movement.



or both, or neither—because it is the intervals and the use of them, powered by a singular poetic idea, that is distinctive.

We cannot investigate this thoroughly at this

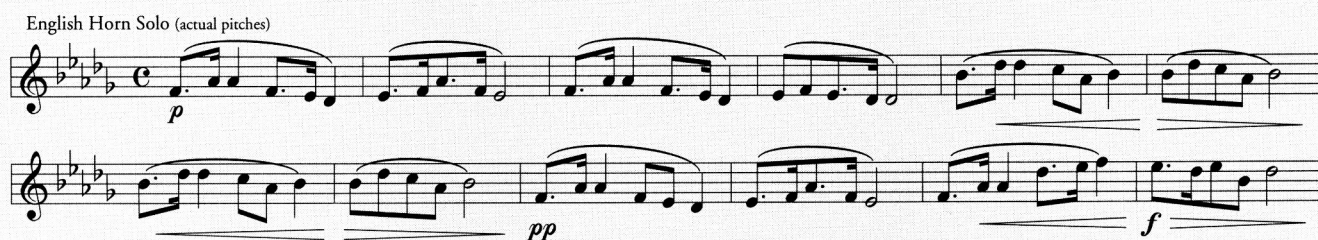
composition and conveyed that, as practiced by Brahms, to his students, and conveyed via Brahms from Bach through Beethoven and Schubert.

One notices, in reading most Classical musical

FIGURE 12. From Franz Schubert, *Symphony No. 5, first movement.*



FIGURE 13. From Anton Dvořák, *Symphony No. 9 ("From the New World."), second movement.*



point, except by way of another example, from the second movement of the “From the New World” symphony (Figure 13). Here, Dvořák achieves what Brahms achieved with the “Wiegenlied” and Rabelais and Cervantes achieved in their works. He writes a theme that, to this day, many think to be taken from the spiritual called “Goin’ Home.” In fact, *the words were written after Dvořák’s music*, not the other way around.

By the way, the translation into Czech of “New World” is *Novy Svet*, which in Dvořák’s time was the popular name of a village-like area at the outskirts of Prague, where people came to listen and dance to folk music. This may explain why Dvořák often joked that, despite the fact that many in America and Europe who were music critics couldn’t seem to understand why he called the symphony “From the New World,” nevertheless any local Czech villager would have had no problem understanding it.

Whatever his limitations as a composer, Dvořák had an understanding of the Classical method of

scores, that the entire language of music is Italian. That is a tribute to the earlier language project successfully carried out by Dante and his followers, which created a society and civilization that sang as none before it had sung.

Dvořák had said,

It is to the poor that I turn for musical greatness. The poor work hard: they study seriously. Rich people are apt to apply themselves lightly to music, and to abandon the painful toil to which every strong musician must submit without complaint and without rest. Poverty is no barrier to one endowed by nature with musical talent. It is a spur. It keeps the mind loyal to the end. It stimulates the student to great effort.

Thus it was natural for him to seek to convey the best of himself and of universal culture to those whom he met who best represented, in their struggle for freedom and the inalienable rights of man, that universal culture.

Charles Willson Peale, America's First Official State Portrait, and the Institution of the Presidency

By Steven Carr

This article was originally written in June 2015.

Long before there was a U.S. President, or even a Constitution, the institution of the Presidency was already serving the country. The 1779 painting, “George Washington at Princeton” (Figure 1) by Charles Willson Peale (1741-1827), is considered to be America's first official state portrait, and offers a glimpse of that early institutional role of the nation's leadership. Later, when the Constitution crafted the office of the President, Washington (1732-1799) would be viewed almost universally as the ideal, battle-tested leader to fill that position, but in this portrait, Washington is still off fighting the war, and not home running the country.

Peale's painting shows a robust Washington with his blue sash of Commander-in-Chief, just after he had defeated the most powerful empire in the world for the second time in one week. After the victory at Princeton (January 3, 1777), distractions began to appear on the political landscape, but Washington and his circle kept the focus on the hard battles that lay ahead. This surpassed personal discipline, or even military tactics, and shows us true statecraft. Most of Peale's life was dedicated to uplifting future



Figure 1. “George Washington at Princeton” (1779) is considered America's first official state portrait, and shows the blue sash of the Commander-in-Chief.

generations of Americans so that they would be qualified to continue this experiment in self-government.

Although this portrait was commissioned to be displayed at Independence Hall in Philadelphia, the civic core of the nation at the time, it also addressed an international audience. Peale made seventeen copies to be used for diplomatic purposes (along with a bit of wartime propaganda), which were sent mainly to France and Spain to build international support for the Patriot cause. The portrait was an immediate success, and Peale was swamped with commissions for these copies even before he had completed the original.

The Image of Washington

Some art critics have complained that Peale was too honest in his rendering of the somewhat awkward figure of George Washington. To paraphrase one, Peale was not the best of American painters, but he was the most American of painters. (Of all the full-length portraits of Washington, only that done by Gilbert Stuart shows a perfectly proportioned Washington, but Stuart hired models to stand in for the busy President).

Peale, himself, participated in the Battle of

Princeton, and every detail of his portrait was based on his personal observation. Peale shows us the man he knew. He rejected aristocratic flattery so common in this period, but especially here he wanted to challenge the European audience with the new American identity. These might be “the times that try men's souls,” but the American character was calm and steady. Washington had just achieved a critical victory and is seen savoring the moment, but he is not lost in celebration—he remains on the battlefield, vigilant, with his hand on the cannon. His horse is immediately behind him, showing us that he is determined to pursue the enemy until final victory. As if it were a battle trophy, we see on the ground to the left the British flag that just moments earlier was flying over Nassau Hall in the distance. On the ground on the right lie two flags of the Hessian mercenaries (one representing the recent victory at Trenton, and the other captured at Princeton). In the middle ground, long lines of British prisoners are being marched off of the battlefield.

Some consider this the world's most casual official state portrait, but Washington was not posing for the artist; this confident and relaxed stance was how he often stood. Peale always liked as much specificity as possible in his paintings—especially in time and location—and wanted Europe to know that history was made on this day, at this field in Princeton, New Jersey, by this big-boned, lanky, six-foot-two Virginia farmer.

Peale had studied art in London under American painter Benjamin West; he used Leonardo da Vinci's *Treatise on Painting* as his guide, and the works of Raphael as his model. He founded America's first art academy and filled the classrooms with plaster copies of ancient Greek statues and mostly Dutch and Flemish paintings. Peale, like many prominent American artists of the period, was heavily influenced by science (nobody would ever say that about their prominent British rivals, such as Sir Joshua Reynolds or Thomas Gainsborough). Yet, personally, Peale was never satisfied with his technical skills, and was his own worst critic. But today, many of the 18 Princeton paintings by Peale are on public display across the United States, and each one is treated as a national treasure.

Peale was a scientist, artist, and inventor, as well as a committed American patriot. He joined the “Sons of Liberty” in their fight against the royalist

Court Party in 1764, during the hotly contested election of that year in Annapolis, Maryland. He arrived in Massachusetts just as the revolt over the Stamp Act erupted in 1765, where he used his artistic talents to make banners and campaign signs. In 1767, he was in London when the British Parliament passed the Townshend Acts, which taxed many imports into the colonies (British law made some of these goods illegal to produce in America, forcing their importation). Peale opposed many features of this legislation, but he could never forgive Britain for the section which annulled the state charter of New York, and vowed that he would never remove his hat when King George III traveled through the streets of London.

In 1776, he moved to Philadelphia, just in time to witness the public reading of the Declaration of Independence on the steps of the Pennsylvania State House (today known as Independence Hall), where he enlisted as a soldier the very next day. Within two months, he was promoted to Lieutenant in the Philadelphia Militia.

At the Battle of Trenton, Peale was engaged in only minor skirmishes. However, a week later, at the Battle of Princeton, he would be in the thick of the fighting. At Princeton, the British forces saw an opportunity to break the American line with a bayonet charge, seeing that the Continentals had no bayonets with which to defend themselves. The American line began to falter, and Peale's units were called in to plug the hole—with George Washington personally riding up in front of the American line to steady his troops. The British launched a second bayonet charge, but very soon the Americans, despite their lack of equipment, out-maneuvered and out-performed their more experienced enemy—the first time on an open battlefield.

Sometimes known as America's resident history painter, Peale painted the portraits of 686 Patriot leaders of the period—military, political, religious, and business. He gave a face to the American Revolution, and in some cases, the only images ever produced of these leaders were painted by Peale. The first-ever portrait of George Washington was made by Peale in 1772 at the request of Martha Washington; it would be the centerpiece in the parlor in their Mt. Vernon home for 27 years. George requested a miniature of Martha from Peale, which he wore as a pendant around his neck until his final hours. Wash-

ington sat for Peale seven times, and Peale would make 60 copies from these images. One of these sittings was briefly interrupted in 1777 when a report arrived for Washington with the news of the victory at the Battle of Saratoga. At another sitting, in 1795, Washington had his portrait made by four members of the Peale family (Charles, two sons, and a brother) at the same time, causing the painter Gilbert Stuart to jokingly warn Martha Washington that her husband was being "Pealed all around."



Figure 2. Benjamin Franklin (1789). In order to insult Franklin, King George III tried to change Franklin's design of the lightning rod with a pointed tip to one with a round knob on top, which Franklin considered dangerous. Peale supported Franklin's original design and depicts him here holding the correct, pointed version.

During the war, Peale served under Washington, but their relationship was never military in nature. Before Peale would create a portrait, he first wanted to meet the spouse, the children, the parents, and even friends and neighbors. Often Peale would eat with the family and spend at least one night in their home. As with all of his other sitters, his was a lifelong personal friendship with the Washingtons, and Peale's tone in these portraits seems to invite the viewer, "Come and meet my friend." Traditional British portraits often focused on social status and breeding, but Peale, while acknowledging Washington's greatness, wanted him to be seen as an equal—with the message that we viewers could become great heroes, too. Conventional military portraiture of the period would feature great pomp and drama, but Peale's focus is on accomplishments and character. This is the image of republican virtue, as opposed to contemporary renderings of the power-hungry Napoleon, operating above the law. Washington was becoming famous around the world, yet Peale shows us that he was as approachable as one's own brother.

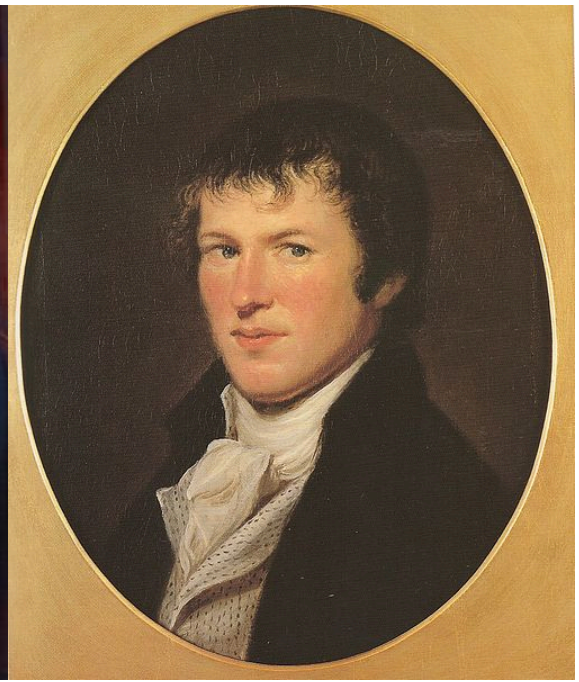


Figure 3. "Alexander von Humboldt" (1804). Peale took Humboldt on a three-week tour of Washington, DC.

Later generations of American artists would routinely change this image of Washington. They would never portray Washington with the haughtiness of an European aristocrat, but, especially after his death, Washington was often given a more romanticized or even deified image—sometimes with god-like powers. (An extreme example of this may be the controversial 1840 Zeus-like, semi-nude statue of a seated Washington by American sculptor Horatio Greenough, which was wisely removed within two years from the Rotunda of the U.S. Capitol building in Washington, D.C.)

Peale at Valley Forge

During the unusually harsh winter of 1776-1777, Lt. Charles Willson Peale had 81 soldiers of the Philadelphia Militia under his command. These were desperate months for the American cause, and Peale's only wartime pleasures were caring for his men and painting portraits of all of the officers at Valley Forge—Peale always carried his paint box with him. Other units were losing men in record numbers from disease, hunger, exposure to the elements, and even desertion, but Peale kept his troops healthy and strong. Because he and most of his troops were from Philadelphia and knew the area

people from whom they could request food and supplies, they always had surplus food. (The commissary department would routinely follow Peale's whereabouts knowing that he would have food to spare.) In addition, Peale enjoyed a reputation for being able to persuade farmers and others to contribute more than they had initially offered.

After marching 26 miles through the night to Princeton, and then fighting the British the next day, the exhausted troops still had a good late night meal, thanks to Peale personally staying up late to do the cooking. His troops always had warm clothing—Peale even used his skills in leather working, learned at age 12 as a saddler apprentice, to make moccasins for his men. He secured enough wood to make a warm fire for them and build a roof over their heads. Peale not only met individually with his soldiers, but would go with them to visit their families. Peale always brought three sheets of paper during these family visits—one to write the concerns of the soldier, another to write the needs of each family, and the third was the reenlistment paper. Peale had one of the highest rates of retention.

The soldiers in the Continental Army often joked that the local militia were the first to run away from a battle. However, Peale always defended them, saying that they usually had a deeper political understanding of the war. He said that they were not professional soldiers seeking fame and fortune, but were usually local farmers and tradesmen, and what they lacked in military training, they made up for in dedication to the cause. The citizen soldier was there to defend an ideal. When a town was under threat of attack, the local militia was usually the first line of defense, and during domestic disputes after the war, the local militias were the most trusted by all sides to not only maintain peace, but also to allow all legitimate voices to be heard, and not impose an outside solution. Peale said that it might be possible to find better soldiers, but it would be difficult to find better citizens.

Peale, the Scientist

Peale had a universal mind and a contagious enthusiasm that left a lasting impact on everyone who came in contact with him. As his son later said, Peale would attempt new things that others around him were unable to do, but found themselves fol-

lowing his example. This enthusiasm created a family dynasty of painters and scientists that continued for generations. (While an art student in London, Peale was irritated by the common belief that one's artistic abilities were determined by his or her breeding, and not from any acquired skill or talent. When he returned to America, he successfully proved this theory wrong by teaching his two brothers to paint). He believed that man's role was to make nature more harmonious, and that would only be possible in a society built on a strong foundation of art and science. His child-like curiosity inspired his interest in many fields, and in his later years, he viewed the increasingly narrow specialization and rigid professionalism of separate, distinct fields as lacking unity and harmony and limiting creative approaches to problem-solving.

He had many friends, but his strongest personal bonds usually involved his work in science. He became an officer in Benjamin Franklin's (*Figure 2*) American Philosophical Society and perhaps its most active member. During the war, he worked with the Philadelphia astronomer David Rittenhouse to make telescopic sights for rifles. As George Washington sat for his several portraits, their discussion was almost always on improvements in farm equipment and agricultural techniques. (Peale, though he spent most of his life in urban centers, worked with crop rotation and fertilizers, was one of the first people in the world to try contour farming, and built an early harrow that would replace labor-intensive hoeing.) Peale corresponded with Robert Fulton about his idea of building a mechanical washing machine; he worked with Scottish-American educator Alexander Wilson on using a crossbow to launch projectiles in order to develop the best wing design for flight.

Peale exchanged fifty letters with Thomas Jefferson on perfecting a polygraph, a [machine that would write duplicate letters](#), and in 1804, the visiting Alexander von Humboldt (*Figure 3*) accompanied Peale on his trip from Philadelphia to the White House to show President Jefferson his completed duplicating "polygraph machine." During their three week stay, Peale and Humboldt were the dinner guests of much of official Washington, and consistently, Humboldt was the life of the party, with stories of his travels and shocking tales of Europe's nobility.

The first U.S. patent for a bridge design went to Peale, who used elements from Renaissance architect Philibert Delorme (1510-1570). A second U.S. patent was granted to him for an improved fireplace design. He also designed a windmill with spring-loaded sails that could better withstand violent storms. He wanted it to be his gift to the world, but someone else used his design to obtain a patent and seek royalties. In his long life, Peale made porcelain false teeth, ground lenses for eyeglasses, and worked with Dr. Caspar Wistar at the medical school at the University of Pennsylvania.

America's First Scientific Expedition

Peale led, on July 29, 1801, America's first organized scientific expedition to excavate giant bones from the extinct mastodon in Upstate New York. (Later his expedition would be used as a model for the Lewis & Clark Expedition—and to prepare for it, President Jefferson would first send Meriwether Lewis to Philadelphia to confer with Peale.) Peale's expedition traveled north on the Hudson River, escorted by Capt. George Fleming, Commander of the West Point Military Academy, to a swampy area of Ulster County, New York. It was financed with \$500 from Franklin's American Philosophical Society, and was aided with tents from the U.S. Army and a giant water pump from the U.S. Navy to drain the swamp.

Peale had earlier seen a local farmer's collection of very large bones and now returned to dig at the site of the discoveries. He recovered bones from three mastodons, two of which were complete enough to reconstruct and mount for display—the



Figure 4. "The Exhumation of the Mastodon" (1806-1808) depicts America's first scientific expedition and captured the imagination of the American public.

first time anywhere in the world. His work disproved several popular beliefs of Europe's scientific community, such as the idea that the New World was so primitive that animal species would actually degenerate to lower levels.

He painted "The Exhumation of the Mastodon" (1806-08) (Figure 4) to answer the many questions from the public about the bones and the recovery process. His painting captures the moment of discovery of one of the large bones. This was his first attempt at history painting. Peale wanted to share credit with 20 members of his family seen in the lower right corner of the painting—including a few who were deceased. (Peale often played with multi-generational images to show the development of a great idea over time, or even of a growing family, and some argue that this canvas gave so much detailed attention to his family members that this history painting could instead be considered a family portrait.) Regardless, it is clear that Peale took great pride in the idea that his family would play a prominent role in American science for generations to come. Peale's self-portrait in the painting (seen holding the large drawing) is reportedly modeled after

the Classical Apollo Belvedere statue. Starting in 1801, newspapers were full of accounts of Peale's efforts in paleontology, which captured the imagination of the American public. Jefferson filled the East Room of the White House with these bones for examination, and by the time of the 1806 return of Lewis & Clark from their expedition, they found a nation already engaged in scientific exploration.

Peale's Museum

Europe had a long tradition of museums, or *Wunderkammern*, rooms or cabinets filled with curiosities, but their goal differed from that of Peale's museum. The *Wunderkammer's* mission was not to advance science, educate Europe's serfs and peasants, or even activate the scientific community. To the contrary, the *Wunderkammer* was often used to intimidate visiting rival nobility with the extent of the reach of the host's empire. The British Museum was opened in 1759, but it was not for the general public. To enter, one had to fill out applications and then return in two or three weeks for approval, a procedure designed to weed out the unwashed masses.

Peale's idea of a museum may also be different from that of many of today's museum curators. He wanted a large campus, located in a large city, with a national scientific research institute, a national university, and a national museum—operating as a single unit to advance the nation. To promote this national science institute, Peale pulled together a committee of Alexander Hamilton, Robert Morris, James Madison, Thomas Jefferson, David Rittenhouse, and many more. Peale was given the use of the top floor of Independence Hall and the fenced-in square block behind it for his museum. In Peale's self-portrait, "The Artist in His Museum", considered by some to be his masterpiece, we are invited inside to consider the world in a rational way. We see the Long Room of Independence Hall, a curtain held up by the 81-year-old painter, who is still experimenting with his art: He paints himself high-

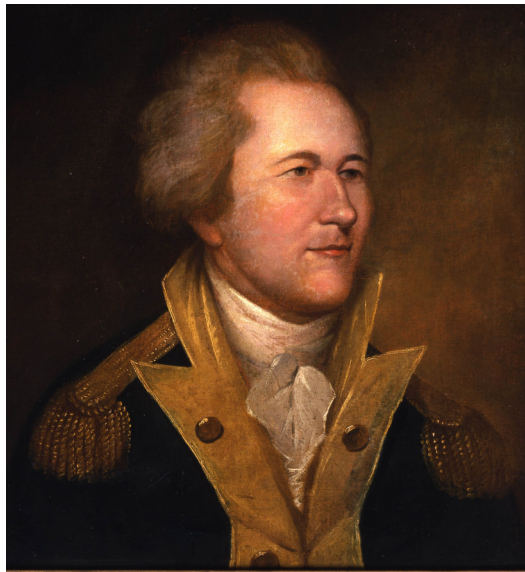


Figure 5. Alexander Hamilton (c.1800). At age 26 Hamilton began to shape the federal government and a nationalist economic plan.

lighted by a light source that comes from behind his head, the first of his paintings to employ this lighting.

Peale would accumulate over 100,000 artifacts, some contributed from trade missions to China, American diplomats in India, or explorers returning from Hawaii and the Fiji Islands. The museum became the unofficial repository for all specimens from the Lewis & Clark Expedition, Zebulon Pike's expedition to the Colorado Rockies, the 1820 Stephen Long Expedition (where the U.S. Army Corps of Engineers led a team of scientists,

including Peale's son Titian, to chart and explore the boundary between the U.S. and Spanish territory), and many more.

However, Peale refused to display all of the items, since he did not want to catalog the universe, but rather to show the possibilities of a more ideal, intelligible world. Thus the museum was organized according to an ordering principle. When he did add an item, he would change the museum to reflect the new ordering principle implied, just as new scientific discoveries change the previous ordering principle.

Most people called it the Peale Museum, but Peale wanted it to be a national institution and not associated with any single person. He offered to give it all over to the federal government, but President Jefferson refused. Jefferson, a strict constructionist, could not find the word "museum" in the Constitution, so he considered it beyond his authority.

Peale vs. Jefferson

It may be useful here to compare Jefferson with Peale on the question of public education. For Jefferson, his greatest personal achievement was not becoming President or working with the Founding Fathers, but rather, being the architect of the University of Virginia in Charlottesville. However, his "academical village" was not located in an urban center for maximum national influence, nor even in-

side the rural outpost of Charlottesville. Jefferson's campus was outside the town, and he configured the connected buildings in the shape of a large "C" with its back towards the town (his original design did not even have a doorway facing the town), reflecting his determination that even this small town would not be invited to benefit from any advances. Jefferson did not design his university to improve society, but to maintain a system of isolated pockets of gentlemen farmers surrounded by a continent of backwardness. Education could be used for personal entertainment, but not as a driver for the nation. Jefferson's university would be offered only to a small group of white males who came from privileged backgrounds--and Jefferson specified that he preferred that those students come from the South or the West, but not from the North.

Peale's museum, on the other hand, would radiate the latest scientific advances to all of society. To entice the public, Peale offered lectures from his "faculty" of scientists, usually from the American Philosophical Society next door, and musical concerts. (Peale kept an organ in his museum because he thought that the best way to educate the public was to unite art and science to show the harmony of the universe.) He even made free souvenir silhouettes for the children.

He installed gas lighting (a novelty of the period which became an attraction in itself), and extended his hours of operation so that those who had to work all day could come in the evening. Peale actively worked for the broadest possible audience for his museum—whites, blacks, male, female, rich, poor, even Native Americans. Of special note, two hostile Indian chiefs accidentally crossed paths inside his museum, but agreed that Peale had shown them that we all have a human bond. The two then agreed never to fight each other again! This prompted the War Department to request the use of one of Peale's rooms to invite leaders from sixty-four tribes to meet at the museum. This more closely reflected Peale's inclusive political outlook, and in the end, he considered his science museum to be a civic institution. He believed that, ultimately, in a democracy,

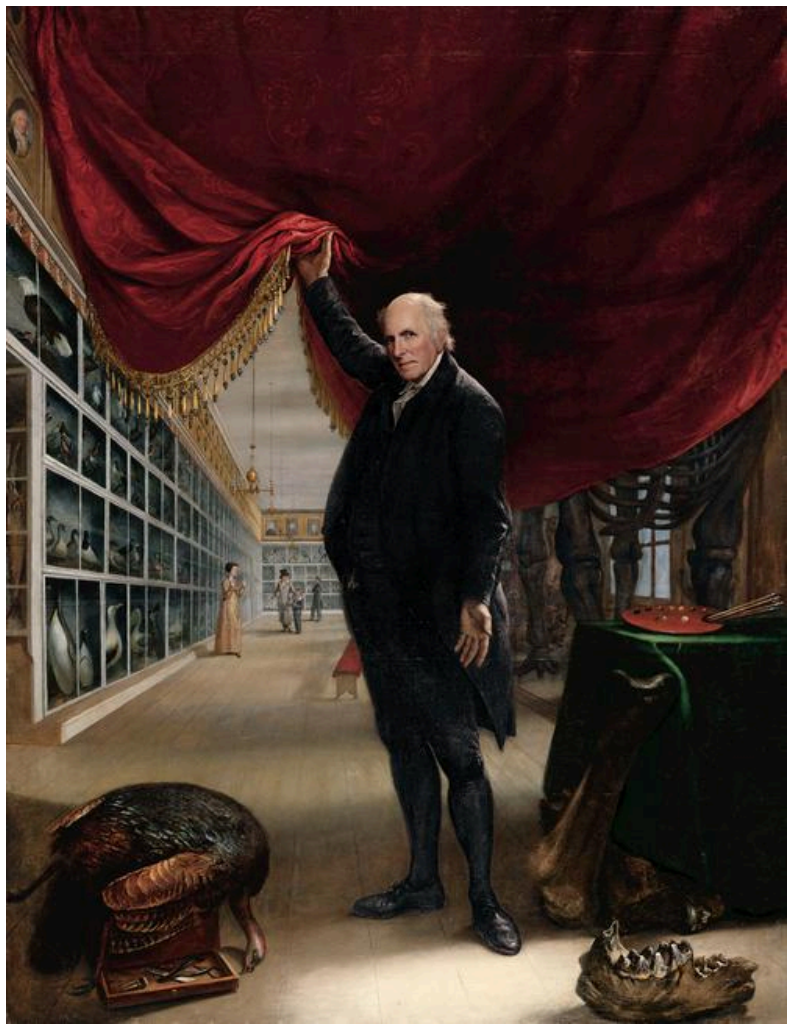


Figure 6. "The Artist in His Museum" (1822) invites us into the rational world of his museum on the second floor of Independence Hall.

the best defense against mob rule was to have a highly educated, thinking, and imaginative population.

Every act, whether political, artistic, or scientific, reflected Peale's love of country and his fellow citizens. Upon his death, the streets were lined for the funeral procession with a cross-section of the entire country. There were Quaker pacifists standing next to war veterans, artists and scientists, the richest and poorest, society's most powerful next to the most marginalized. Rarely in history has a single individual inspired admiration from such a diverse grouping. The American Philosophical Society voted not to attend as individuals, but as an institution.

Today, in our country, which is so divided between red states and blue states, or political gridlock on Capitol Hill, we would be well-advised to study this man whose greatest goal in life was to create "a world where reason and benevolence were law."

Using Classical Art To Stop Counter-Cultural Menticide

By Ilko Dimov

Longtime LaRouche movement organizer in Canada, Ilko Dimov, a self-trained Classical artist, offered the following remarks to the Sept. 26, 2025, weekly online meeting of the International Peace Coalition, initiated by Schiller Institute founder and leader Helga Zepp-LaRouche. As part of the presentation, Dimov showed some of his drawings and paintings to the attendees, as shown below. We also include the responses to Dimov's presentation from moderator Anastasia Battle and Mrs. Zepp-LaRouche. Dimov, who suffers from Parkinson's Disease, finds ways to overcome its effects through concentration on his art so that he can continue to draw.



The author giving a presentation on his artwork

Ilko Dimov: The subject of my discussion is how we can use Classical art as an essential tool for organizing a Renaissance.

You need to have some positive identity; you have to have something which you love. Your identity cannot be something you hate. You have something in you which inspires you to do good. So, I will share the screen and show my paintings.

I started doing some experiments with drawing, and making a copy of Rembrandt and Leonardo da Vinci in 2013. Gradually, I developed a kind of insight; I discovered that I am good and am able to make good copies, and that my drawings and paintings become more and more beautiful. What I discovered in my organizing, is that when I am talking with people about political problems and war and

genocide, when I share my paintings with the people—on my cell phone—a certain transformation occurs, and they are inspired. They change on the spot.

But after the speech of Donald Trump in England [Sep. 16-18, 2025], when he praised Newton, Locke, and Adam Smith—what a beautiful opportunity for us to contrast that and speak about Schiller, about his “Aesthetical Letters,” and about the sublime! So, I think the most effective way to counter evil is by doing good, by reviving Classical art, Classical music. So, my appeal is to the good artists, good painters, good musicians, good poets: They have the power to change the world, but they have to use their inspiration to do it now.

This is a cultural flank which we can use, and we can stop this imperial manipulation of culture; this



Top left: "A Palestinian boy"; top right: "Madam Sarah"; bottom left: "Max Planck"; bottom right: "Portrait of my dear."

cultural warfare, this menticide which is going on and preventing people from doing good.

So, my appeal to Helga is: Can we do this? Can we organize a revival of Schiller and the Classics? Can we provide a positive solution for the cultural

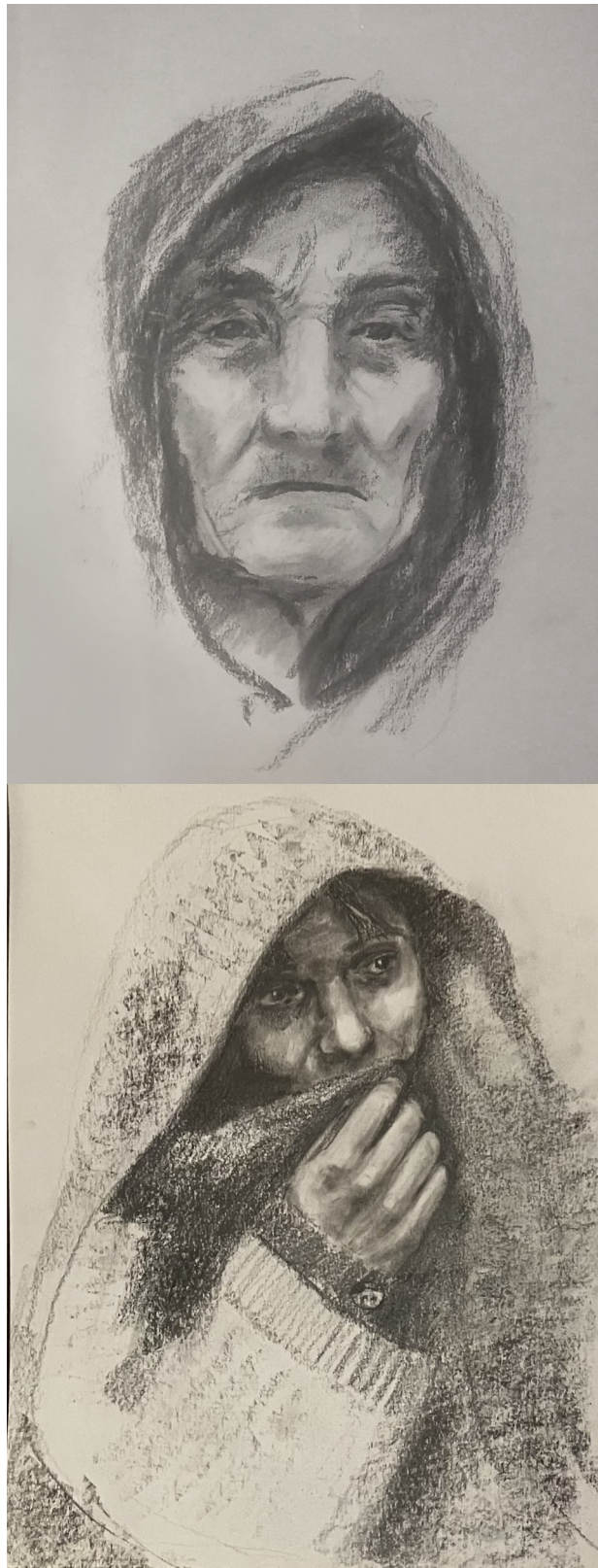
disaster which is killing, not only the bodies but the souls of the population of the world? Thank you.

Anastasia Battle: Thank you, Ilko. I want to let people know that what I had read, is that you were able to bring in almost 200 people to your recent exhibit [in Montreal], and engage in a very fruitful discussion on how to get people active. It wasn't just something that people were coming in to enjoy; it was a way of activating people's minds. And it provoked a lot of people to want to become activists.

Dimov: Yes, the people who came to the exhibit were people who are familiar with the Schiller Institute, who already had copies of *Executive Intelligence Review* and were reading the Daily Alert. So, the people were inspired to see some art.

I was not trained as an artist; I developed myself. So, I believe that everybody has the potential in themselves to develop, to discover the beauty. Because only with true beauty can you provide the moral resistance to the genocide and the pessimism which is in society.

Battle: Yes; thank you very much, Ilko, for that report and for sharing your paintings with us. I think that for other artists who are on here, this is a great example of what we can do to take this and use it in our areas to bring people together to refresh the minds of people and to pro-



Top: "Old Palestinian Woman"; bottom: "Portrait of Zaya."

voke the best moral response from everyone.

Helga Zepp-LaRouche [in her closing remarks]: ... Now, that brings me to the question raised by Ilko. And first of all, let me congratulate you: It's the first time I've seen your paintings, and I think they're incredibly good! I think you really have mastered the secret of the inner movements of the soul, and you were able to put them fantastically out in the form of paintings. And I fully agree with you, that we will be successful only if we reinstall the human identity based on the best traditions of Classical culture, in music, painting, and poetry.

And we have to really make an effort; because the only way that you make people resistant against the manipulation of these tech giants, is by making them internally free! And that was the reason why the Schiller Institute was named after Friedrich Schiller, because he, like nobody else I've ever read or heard about, was concerned with unleashing this inner freedom in each person. And that can only be done, according to Schiller—and I fully agree with him—through the aesthetic education, through making people aware of what the real

spark of creativity is, which you can learn by dealing with great examples of Classical art.

Renaissance Potential Today as Seen Through a Film Camera

By Philip S. Ulanowsky

A small exhibit of recent photographs at a small gallery in Middleburg, VA, Feb. 7th and 8th, elicited from the small groups of attendees refreshingly elevated questions about the nature of creativity, unity in composition, and hope for the future.

The photographs were the product of a portrait project I had undertaken over the course of 2025, photographing local representational artists and traditional artisans, resulting in “Artists & Artisans—15 Portraits.” Each day, I gave a short talk about the project and its genesis; my choice of continuing to photograph with film and only in black-and-white; and my outlook on art in general. I also displayed and briefly demonstrated the all-manual 4x5-inch view camera that I had used for making the portraits. Q & A lasted about 40 minutes both days, and one-on-one discussion followed as audience members took a fresh look at the photographs and had further questions or comments.

Portraying the Invisible

The project represented my first attempt to employ the kind of irony that had inspired me upon viewing a famous [1857 portrait](#) by 26-year-old Robert Howlett. It shows the designer of what would become the largest ship in the world for half a century. The

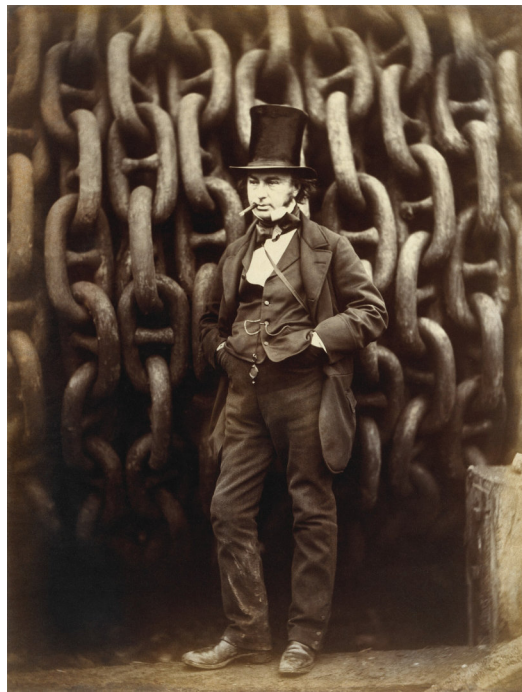
image is simple: The subject stands nonchalantly, looking off to the side, just in front of the gargantuan launching chains of the ship. He is dressed formally, but the marks on his pants and shoes testify to his direct involvement at the shipyard. We see a creative person with the product of his mind, and the implied power of mankind, through creativity, in the universe.

After finding exceptional local artists, I sent each an invitation to participate in my project, sharing my inspiration for it and the large, slow camera I would be using, and explaining my collaborative intention, beginning with a question about that individual’s outlook and relationship to his or her art as a basis for my conceiving how a portrait might reflect some aspect of it.

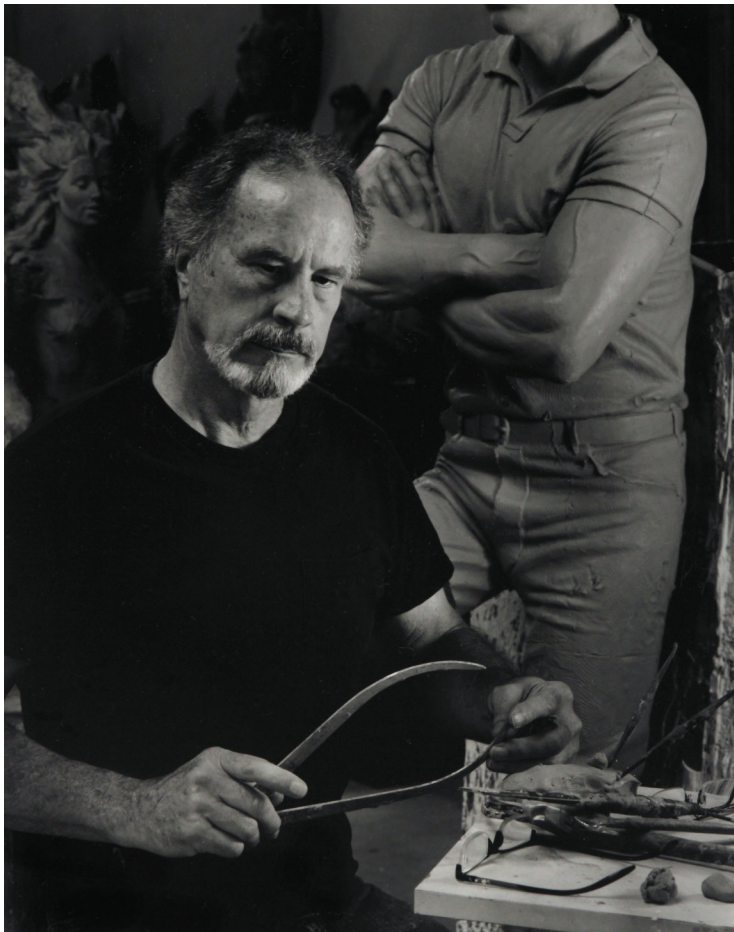
The portraits of the fifteen who agreed to engage were made between June and early December, in studios, homes, and outdoor locations. The traditional silver-gelatin prints made in my darkroom are all roughly 7x9 inches (18x23 cm).

The Dignity of Man

I began my talk with Friedrich Schiller’s assertion that “only through beauty does man progress to freedom,” mentioning his furtherance of the earlier work of Gottfried Leibniz, and quoting his instruction to the artist, in his



“Isambard Kingdom Brunel Standing Before the Launching Chains of the Great Eastern,” photograph by Robert Howlett, 1857. Credit: Jeff Hall



Jeff Hall, figurative sculptor, left. The author capturing the photo in Hall's studio, above.

From Camera to Creativity

poem “The Artists”: “The dignity of man into your hands is given—Its keeper be! With you it sinks. With you it will be risen.”

Without elaboration, I then spoke about wrestling for three years with the problem of knowing I wanted to continue concentrating on portraiture but not having a clear idea of a new direction. Rediscovering Howlett’s portrait of Brunel finally illuminated it.

After addressing my choice of black-and-white film, with its long photographic aesthetic history preceded by centuries of drawing and print-making, I said a bit about my old-fashioned gear and technique.

To conclude I returned to Schiller. “Being given responsibility for the dignity of man is a daunting proposition,” I said. However, the value of aspiring, at least, to Classical artistic work, which begins with that universality of outlook, represents the best of what we can be. I expressed optimism for the gathering potential of a new renaissance, based on the fundamental, creative characteristic of our species, as expressed through both science and art.

That potential, and the thirst for it, came through during the Q & A. While questions and comments naturally arose from curiosity about a number of technical matters concerning my non-digital medium and tools, others reflected insights into the exhibit or concerns about the role of art in society today. One person noted a unity of “tone” among the portraits, something indirect that drew them together. With one exception, none of the subjects looks at the camera, instead suggesting a reflective mood resonant with the relation of an artist to his or her work. Another remarked that the varied compositions did not follow a specific “style” or obvious kind of effect, but that each seemed to complement the individual and setting.

This was picked up by another, who raised a comparison of the design competition for the doors of the 15th-Century baptistry building next to the Santa Maria del Fiore Cathedral in Florence, Italy. Filippo Brunelleschi and Lorenzo Ghiberti were both entrants, the latter winning with a design showing a crucial moment of transformation in one of the Biblical stories. In relation to capturing a single mo-

ment of expression in a photographic portrait, the participant said, “Unlike painting, you can’t change it later.”

“How do you view the relationship of curiosity to creativity,” asked one, noting that I had manifested both in the process of the project. This gave the opportunity to observe that young children are naturally curious—everything is new, everything is a potential discovery, not just as a sensory perception, but as food for curiosity about how things work. Discoveries made in this way are among the joys for happy children, and, if not suppressed or discouraged, for children who grow into happy adults. True creativity—which takes work, I noted—not random “outbursts of expression,” fundamentally distinguishes our species from all others.

Could the current fears about artificial intelligence taking over all artwork (among other things) lead people to consider the need for the kind of renaissance I had addressed? I responded that, like any technology, AI can be misused or offer benefits. But the dominance of engagement with algorithms may be leading more people to reflect on its role.



Ballet instructor and Artistic Director, LBPAC, Maureen Miller, in the studio with students Allison Healy (l.) and Sophia Echart.

Recent years have shown a growing desire for a return to the kind of healthy social engagement, and engagement with the physical universe, that has been eclipsed by a meaningless, incessant chase after the latest text, video, or other transitory cyber stimulation. *Reflections* of this desire are seen in the regrowth of film photography and the return to a number of physically engaging activities, comments about which tend to center on a refrain such as, “I like the way it makes me slow down and think.”

“It’s natural,” I said, “to want to discover, to accomplish, to do something with your life that has enduring meaning.”

The effect of this opportunity to reflect on our true nature, and true happiness, came out in a parting comment from one of the participants, a former political activist involved with raising global living standards and fostering international dialogue. As she was leaving, she said to me in a voice almost disabled by emotion, how much she appreciated the talk and discussion, that it had made her feel more optimistic about the world than she had for a while.



Violinist/violist and musical history researcher David Shavin at his home under an architectural drawing of Brunelleschi’s dome.

In Memoriam: Anita Gallagher

Anita Gallagher: Her Courage Was Its Own Reward

By Paul Gallagher

The following two memorials appeared in the [January 23, 2026 issue](#) of Executive Intelligence Review.

Anita Gretz Gallagher, who was my much better half, died on Dec. 30 of last year at 78, after struggling with Alzheimer's Disease for more than seven years. As Anita passed away, articles were appearing about researchers at Cleveland medical institutions having developed a compound which had actually reversed Alzheimer's, although only in animal studies so far. She believed, for as long as she was still able to express thoughts about it, that developments like this had to happen soon. She was waiting.

In another time, in the later 1960s, Anita was among the very earliest of the young people who first took leadership roles in Lyndon LaRouche's philosophical association—which, beginning with the Vietnam War, has always been focused on peace by economic development of underdeveloped nations. Pursuing that mission, Anita was, as Dennis Small said in his note on New Year's Eve, "a gem—one in a million."

Anita Gretz always wanted to be of service to people. As a teenager she had thought she would become a Catholic nun. As a *cum laude* student at Bryn Mawr College in Philadelphia, she had recognized a better way, in LaRouche's economic philosophy, and become self-confident that she could bring people to support it. In a letter to a former high school friend, Anita described giving her first talk on the subject, and how all nervousness fell away as she threw her mind into convincing other students of it.



Paul and Anita Gallagher in 1993 just prior to their political prisoner incarcerations. Credit: EIRNS/Philip Ulanowsky

Anita moved to Boston in 1971, where I had begun organizing a "LaRouche local," and immediately raised it to a higher level, as we pursued campus debate against the zero growth, "British conservationist" evil of the Club of Rome and its infamous book, *The Limits to Growth*. On the evening of the day we got married in 1972, we drew Club of Rome co-author Jay Forrester into a debate at Harvard, and filled the crowded room with our literature.

While working at Wellesley College, Anita debated "Soviet expert" Prof. Marshall Goldman there, who was spreading "limits to growth" poison in Russian academic circles.

Her file had been one of those notorious FBI secret surveillance files exposed in the well-known "Media, Pennsylvania" case. When Philadelphia police and the FBI attempted a frameup of her fellow LaRouche student activists back in Philadelphia, to



Paul and Anita Gallagher being greeted by colleagues just after being released in 2000 from their unjust imprisonment. Credit: EIRNS/Stuart Lewis

punish them for their organizing of the 1969 University of Pennsylvania student strike, Anita organized Prof. Noam Chomsky to speak for their defense committee, and we overflowed a large lecture room at Boston University. The frame-up attempt was later dropped.

Anita's work was bold and determined, and when she determined to do something, she was hard to restrain. Her own family had a colloquialism they applied to Anita's girlhood, which got at it: "She was a pistol!" they'd say.

Her work branched in many directions. She managed electoral campaigns from Pennsylvania to California and made herself the LaRouche movement's expert on FEC campaign law. We went to Germany to help organize conferences there. She organized lawyers to defend LaRouche and his movement against the much more serious persecution of the 1980s, which included prosecutions of both of us, and which she faced without blinking. When it was necessary in the mid-1980s that we stick to fundraising, Anita repeatedly raised \$1 million in a year.

At the same time Anita reached out to draw public figures into collaboration with us, like Alaska Sen. Mike Gravel, U.S. Ambassador to Russia Jack Matlock, U.S. House Armed Services Committee Chair John Murtha and his Chief of Staff, head of Russia House Edward Lozansky, and so on.

It was not the case that Anita found any of these things easy to do, although she approached her work with either a jaunty smile or an edgy sort of humor. She was projecting her inner confidence, that if she concentrated hard and long on these missions, and elicited the same from friends and colleagues, they could make "the crooked straight and the rough places plain."

As a phrase out of the Civil Rights Movement goes, "She made good trouble."

But still, Anita remained happy just to be of service to people, and never put any limit on how much time she would spend simply helping family members or colleagues take care of illnesses, find housing or work, drive to concerts....

Then for 18 months in 2004-05 she took over full-time care for her father, suffering from heart disease, at his home. Anita was proud of her father's coming from poverty and limited education, learning to cook under the GI Bill at the end of World War II, and becoming one of the best-known, though very small, restaurateurs in Baltimore.

Anita and I were married 53 years. Decades ago, I made this poem to her, taking off from a famous Shakespeare sonnet as amateurs do, but meaning every word. For many years it looked out of a little frame on our bureau.

Sonnet for Anita

When, to the sessions of deep, silent thought,
I bring your eyes' dear image to my mind,
I mourn the lack of many a joy you sought,
But hectic working, left to later time.

An hour's sweet was more than you would take,
But still more hours would give, more being gone;
Into your evening's quiet pause would break
The toiling wave by which your days go on.

But ever when our gazes meet,
I see such courage come and look out at your eyes,
Such fire, that our hopes must come to be,
That courage scorns at any other prize.

And when the while you think on me, dear friend,
The solace of your heart, my heart would lend.

Remembering Anita Gallagher:

A Woman of Grace, Accomplishment, and Love

By Marcia Merry Baker

We who had the blessed good fortune to have known and worked with Anita personally, continue to marvel at how she combined so many virtues, skills, and charms into one being. We confess, here in Virginia, where she lived from 1985 to 2025, some of her close friends affectionately addressed her as “Miss Anita,” in awe of how she was, all at the same time, sharp-witted, lovable, and a force of intellect.

The list is long of the responsibilities she took on with great commitment and achievement, and the people she uplifted along the way. We here recount just a few of her accomplishments, as much a way to give comfort to us, her friends now in grief, as to pay tribute to a golden soul.

Political to the Core

Anita was “political” through and through, in the profound sense, as in Plato’s *Republic*, of the primacy of promoting policy to serve the public good. In 1980, she was in on the founding of the National Democratic Policy Committee, at the initiation of Lyndon LaRouche. She wrote the [EIR](#) in September that year, and went on from there, tirelessly working with networks of people from state to state across the country for policies to benefit Americans and the world. Over the decade, Anita never flagged, although truth be told, some of the “men of the NDPC” did, which was a fact of life Anita rightly had no time for.

She intervened in all kinds of ways, doing dozens of interviews, writing policy statements, participating in hearings, conventions, and street organizing. For example, she was in the forefront of mobilizing against Paul Volcker and the Federal Reserve. This 1981 [EIR](#) reflects her typical activities.



Paul and Anita Gallagher, after participating in a Schiller Institute Virginia Chorus concert. Credit: EIRNS/Robert Baker

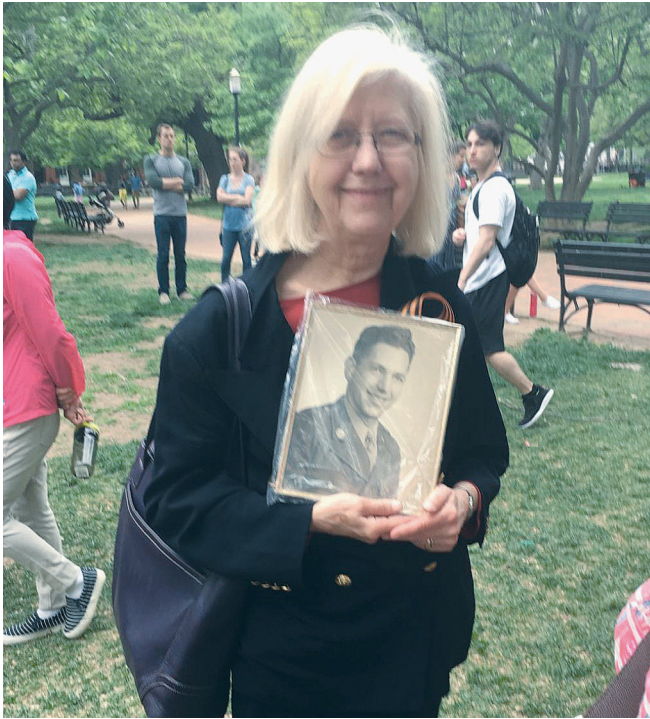
She knew everybody. She stayed in touch. She kept them briefed, and refused to take “No” for an answer, when it came to expecting them to act on the truth. As former U.S. Senator Mike Gravel (D-Alaska) once said about Anita, in praise: “She never gave up on me.”

Among Anita’s top concerns were stopping growing tendencies for so-called medical euthanasia, for the death penalty for criminals, and similar threats. She worked in every way she could for the sanctity of life. She publicized and amplified otherwise local battles around the country. For example, in a 1992 [EIR interview](#) she spoke with Leroy T. Matthiesen, Bishop of Amarillo, Texas, “Every Life Is Precious, Even That of Someone Who Has Committed a Crime.”

Before this 1980s NDPC period, in the mid-1970s, Anita was a key figure in the U.S. Labor Party, in its Operations Sector in Manhattan, when Lyndon LaRouche in 1976 was on the ballot in more than 20 states as an independent, third-party candidate for President.

Unflinching

When the political railroad charges came down on Lyndon LaRouche in 1988, both Anita and Paul were also politically targeted. Over the ensuing months, they were wrongfully charged, and tried in the Commonwealth of Virginia. Each was convicted, and in 1993 sentenced to jail time—39 years for Anita and 34 years for Paul. They were incarcerated for seven years, separately, of course, without visits, then released in 2000. They never flinched.



Anita Gallagher at a May 5, 2018, Immortal Regiment march in Washington D.C. She holds a picture of her father, who served in the U.S. Army during World War II. Credit: EIRNS/Tim Rush

Anita, besides keeping up her relations with close political friends, put special effort into translations from German, of important philosophical and historical works. For example, she translated into English “On Wisdom” by Gottfried Wilhelm Leibniz, which [was published](#) in the Summer of 1994 (*Fidelio*, Vol. III, No. 2).

After their release in 2000, Anita and Paul resumed leadership activities. Anita’s abiding mission for justice and love of humanity remained evident in so many ways. This is reflected in what she praised about Dr. Martin Luther King, Jr., in [an](#) she wrote in January 2002, of a new book about King’s life (*King Came Preaching: The Pulpit Power of Dr. Martin Luther King, Jr.*). She wrote:

Dr. King swam against the social experience of his flock with a higher concept, *agape*: an understanding, redeeming goodwill for all humankind; an overflowing love that is altogether spontaneous, unmotivated, groundless, and creative, and is set in operation by no quality or function of its object (see his book *Stride Toward Freedom*). In his sermon “On Being A Good Neighbor,” Dr. King expounds on the parable of the Good Samaritan to say:

“The real tragedy ... is that we see people as entities or merely as things. Too seldom do we see peo-

ple in their true humanness. We see men as Jews or Gentiles, Catholics or Protestants, Chinese or American, Negroes or whites. We fail to think of them as fellow human beings made from the same basic stuff as we, molded in the same divine image.”

With these best ideas of mankind—*agape* toward mankind, the dignity of every human person, the power of truth, the commitment to universal justice—Dr. King formed his movement and changed history.

Justice for All

Anita herself went on for more than the next two decades to contribute to “universal justice” with her dedication and talents, even into the time of onset of the disease that would eventually take away her life. Among her many activities, one that stands out is the work she did on a study of her hometown of Baltimore, and how its industrial decline—typical of the nation under years of Western casino economics—had resulted in actual “death zones.” *EIR* published the results of the study as a policy lesson for the LaRouche mobilization to end these destructive dynamics, and rebuild the nation for a future of prosperity here and worldwide.

The [14-page report](#), titled, “The Case of Baltimore: Deindustrialization Creates ‘Death Zones,’ ” is by-lined *EIR* Economics Staff, which was Anita Gallagher, Ned Rosinsky, M.D., and Marcia Merry Baker. The report’s illustrations include maps showing 58 sub-districts, with their rates of low income, decrepit housing, evictions, unemployment, and more. The once-powerhouse Bethlehem Steel center was shuttered. The decline was measurable in rising death rates.

These then, are descriptions of a few of the public efforts of Anita Gallagher to better the world. Another list could also be provided of the many ways Anita privately and personally gave joy and encouragement to each of us who knew and worked with her.

Leibniz wrote that we are called upon to do the good; but beyond that, he said, we cannot and should not expect “reward.” But, he wrote, if we are fortunate enough to enjoy doing the good in association with others, we are indeed blessed. Anita gave us that blessing.

In Memoriam: Nancy Bradeen Spannaus

Joy in Scholarship and Dedication to Humanity

By Marcia Merry Baker and Philip S. Ulanowsky

This article appears in the [April 3, 2026 issue](#) of Executive Intelligence Review.

Nancy Bradeen Spannaus (1943-2026), historian, patriot, and editor of *EIR* for many years, passed away January 16, 2026, in Loudoun County, Virginia, after an 11-year, valiant battle against cancer. Among her many contributions to humanity, she played an outstanding role in research and publication of the history of the United States, and reporting of contemporary events from the vantage point of intervening on the side of principle, and compassion, for their reinstatement as the original, true “American System” in her country.

She herself wrote hundreds of articles, and many books; and helped others to do so. Even in what would be the last year of her life, despite the pain of disease and treatment, she released the book, [From Subject to Citizen: What Americans Need to Know about their Revolution](#), which in this 250th anniversary year, as she intended, is a primer for U.S. citizens of their own history. She begins the book with the frank statement:



Nancy Spannaus, 2024. Credit: Philip Ulanowsky

This book is written as a challenge to my fellow American citizens....

Like the vast majority of Americans raised in the period following World War II, I was taught to believe in and honor Lincoln’s view of our nation’s fundamental character. In my case, decades of historical study have only deepened my belief, and my commitment to fulfilling that original dedication. Many others, for a variety of reasons, have taken the many obvious violations of that original statement of principle in the Declaration of Independence as a reason to dispute our country’s honorable origins—some to the point of almost wishing we had never broken from the British Empire....

These shortcomings in understanding our founding principles represent the real crisis for our republic, in my view. In my experience, most partisans on all sides of our current bitter political divide are woefully ignorant of many of the basics of our founding. They may be well-intentioned but are acting upon pure emotion, or ideological biases that have nothing to do with the actual history of our country.

I want to do my part to resolve this crisis.

In this issue of *EIR*, we reprint her article, “European Roots of the American System of Economics,” which she wrote for the second printing in 1996 of her first book, co-authored with Christopher White, titled, [*Political Economy of the American Revolution*](#), released in 1977.

Founding of *EIR*

We affectionately refer to her here as “Nancy” because of the decades in which many of us worked with her on a daily basis, as she was always at the helm of one publication or another, including more than one at a time, in the suite of journals and press outlets of the international movement initiated in the United States by Lyndon LaRouche (1922-2019).

Born in Maine, Nancy went on to higher education at Bryn Mawr College (B.A., 1965), and the Columbia University School of Social Work (M.S. 1967). As of the 1960s she was resident in Manhattan, New York City, with her husband Edward “Ed” Spannaus, and in the 1970s with their two young sons, Michael and Andrew.

There she and Ed met Lyndon LaRouche in the mid-1960s, and were part of the grouping that founded the National Caucus of Labor Committees, dedicated to economic justice, and the political science and culture of progress.

After the 1971 degrading of the world financial system into floating currencies, deregulation of essential economic functions, and related downshifts over that decade, a number of LaRouche publications were initiated. In 1973, Nancy became editor-in-chief of the weekly national news tabloid, *New Solidarity*. In April 1974 the *Executive Intelligence Review (EIR)* weekly began, [first appearing](#) under the name of *New Solidarity International Press Service*. The theoretical and policy journal, *The Campaigner*, had been initiated by 1970, and later that decade, publications were initiated promoting the work of the Fusion Energy Foundation, founded in 1974.

Nancy not only directly, or indirectly, worked on these publications for years, but likewise played a crucial role in the publishing of a powerful series of books over the ensuing decades, especially those concerning American history. For example, in 1978, her associate Allen Salisbury (1949-1992) released *The Civil War and the American System: Amer-*



Nancy Spannaus campaigning for governor of Virginia at the Norfolk Navy Shipyard in Portsmouth, 1993. Credit: EIRNS/Gerry Belsky

ica's Battle with Britain, 1860-1876. Also in 1978, the first edition of *Dope, Inc.: Britain's Opium War Against the U.S.* was released, which came to be reprinted several times, fast becoming the reference book on the banksters in the international dope trade. In 2014, Nancy was editor for the *EIR* book, *The New Silk Road Becomes the World Land-Bridge*, a blueprint for world development, which soon became available in Chinese, Arabic, German, and French.

Taking Responsibility

In the 1980s, Nancy and family moved to Northern Virginia, where, in addition to her heavy publishing and leadership activities in the LaRouche movement, she took on special initiatives. This was completely consistent with her unswerving sense that citizens must take active responsibility for their nation, and the world.

In 1982, Nancy Spannaus became president of the U.S. Club of Life, part of an international effort to counter and defeat the global-depopulation campaign signified by the *Limits to Growth* book (1972), sponsored by the Malthusian ideologues of The



Nancy Spannaus in 1997, organizing in Chantilly, Virginia, among striking UPS workers. They are looking at The New Federalist newspaper, for which she was Editor-in-Chief. Credit: EIRNS/Stuart Lewis

Club of Rome. She worked closely with Helga Zepp-LaRouche, founder of the Club of Life in Europe, who then launched the Schiller Institute in 1984.

When during the late 1980s Lyndon LaRouche and several associates, including her husband, Ed, were tried and convicted in political frame-up trials, and as of 1989 sent to prison, Nancy firmly continued in publishing and organizing drives for their release and exoneration.

Nancy conducted these and other activities, while also bearing great personal loss. Her older son Michael (1970-1990) was killed in a car crash in Virginia.

Nancy also ran for political office. In 1989, she declared as an independent candidate for U.S. senator from Virginia, receiving over 18% of the 1990 vote against incumbent John Warner (R). She ran again in 1993 as an independent candidate for governor of Virginia, and subsequently for U.S. senator from Virginia. Though she did not win these election bids, her campaigning in Virginia succeeded in, among other things, sidelining the political career of Oliver North, a leading unsavory functionary of the Iran-Contra dope-for-guns scheme, who was vying for federal office in Virginia at that time.

All the while, Nancy kept up her day-to-day work in publishing, in which she was an editor's editor. She was beloved for the respectfulness and grace she unfailingly showed in dealing with authors, whether experienced, or first-timers. This was consistent with her own deep regard for the process of formulating ideas and conveying the truth.

Alexander Hamilton

Early on, Nancy had a special interest in research on Alexander Hamilton, the first Treasury Secretary of the new United States. EIR in 2016 republished four of his seminal reports in the book, *The Vision of Alexander Hamilton*, edited by Jason Ross.

When Nancy stepped down as EIR editor in 2015, she went on to publish her research in three books, and began her [American System Now](#) blog. In 2019, she released, [Hamilton Versus Wall Street; The Core Principles of the American System of Economics](#). In 2023, she issued [Defeating Slavery](#). Then, last year came her primer on the American Revolution.

While writing, she also took up a heavy schedule of lecturing at various universities, and active participation in historical societies, including the Daughters of the American Revolution, the Alexander Hamilton Awareness Society, the American Friends of LaFayette, the Lincoln Group of the District of Columbia, and the Loudoun 250 Committee. Characteristic of Nancy, she also made time to spearhead a local food-donation center in her Virginia home county—sorely needed despite Loudoun County being among the top three wealthiest of all 3,000 counties in the nation.

No surprise then, that Nancy to this day has many and varied “constituencies” of friends, who, though they knew her in different capacities, all share the same gratitude and admiration for her joy in scholarship and dedication to humanity. We at EIR deeply appreciate and well remember Nancy Bradeen Spannaus.

In Memoriam: Graham Fuller

By Michael Billington

This article appears in the [February 20, 2026 issue](#) of Executive Intelligence Review.

Graham E. Fuller (1936-2026) passed away on Jan. 29 after fighting serious health problems affecting his heart. He was 89. Graham's two daughters were with him over his last weeks at his home in Canada.

Fuller had been a frequent speaker in the weekly meetings of the International Peace Coalition (IPC), initiated in 2022 by the founder of the Schiller Institute, Helga Zepp-LaRouche, often appearing with his longtime friend and associate Ray McGovern. Fuller and McGovern were both high-level officials at the CIA, with Fuller having been a specialist on Islamic countries and Islamic culture. He was a leading scholar on issues regarding Turkey (his books include *The New Turkish Republic*, 2007; and *Turkey and the Arab Spring*, 2014). He also authored several novels which investigate social issues and life in Islamic states. He earned both a Bachelor's and a Master's degree from Harvard University, learning Russian, Turkish, and several other languages along the way. Another book he authored is a primer on learning languages, *How to Learn a Foreign Language* (1987).

During his career, Fuller served in the U.S. State Department and in the CIA in posts in Germany, Turkey, Lebanon, Saudi Arabia, North Yemen, Afghanistan, and Hong Kong. He was CIA Station Chief in Kabul, Afghanistan, until 1978. He was appointed CIA National Intelligence Officer for Near East and South Asia in 1982, responsible for long-term forecasting. Perhaps his best-known book was his 2002 *The Future of Political Islam*, written after the Sept. 11, 2001 terrorist attack in the United States. Fuller also served as a senior political scientist at the RAND Corporation for twelve years.



Graham Fuller

After his retirement, Fuller joined with Ray McGovern and others in the Veteran Intelligence Professionals for Sanity (VIPS, founded in 2003), speaking out regularly in public letters to various sitting Presidents against the lies which were used to launch each of the "regime change" wars of the past decades.

Fuller was also an avid reader of *EIR*. He wrote a message of endorsement, strongly encouraging people to subscribe to *EIR*'s Daily Alert. His message reads:

The *EIR* Alert is a unique and valuable resource for anyone concerned with issues of potential global transformation, including up to date reporting on the critical government actions that often block peaceful evolution. This importantly includes analysis of significant new developments in the emerging Global South. It routinely contains in-depth analysis with a fine geopolitical eye of a sort rarely found in most other media—and certainly not in *The New York Times*. An important resource for those wishing to look further down the geopolitical road with an evolutionary eye.

Fuller also recruited several of his associates from his days in the intelligence community, from the United States and the UK, to get involved with the Schiller Institute and the IPC.

We in the Schiller Institute who have worked with Graham Fuller and benefitted from his insights on world affairs, and his dedication to breaking through the lies in the commercial press, getting the truth out to populations worldwide, offer his family and friends our condolences. We will miss him, and will continue our mission with his memory and his valuable contribution to the future of civilization in our hearts.

You can visit Graham's blog site [here](#) to learn more about his life and find a complete list of his published works.

Zepp-LaRouche Calls on Pope Leo XIV To Intervene on the Level of Nicholas of Cusa

The following statement was issued March 9, 2026, by Helga Zepp-LaRouche, founder of the Schiller Institute, for immediate and widespread international circulation and endorsement. We encourage signatures of endorsement from religious leaders of all faiths, as well as from people of good faith, to urgently develop the dialogue of civilizations needed for world peace. Signatures [can be added here](#), or at [SchillerInstitute.com](#).

Holy Father,

I am writing to you at this grave hour of mankind, as you may be the only person who could hopefully avoid a descent into what you yourself have called an “irreparable abyss,” an escalation of the unprovoked war against Iran into potentially a global nuclear war, which would end all life on Earth.

The world has now entered a radically worse phase, in which international law has been declared nonexistent; the so-called “rules-based order” declared as always having been a charade; and the principle of “might makes right” elevated to be the privilege of the powerful. As a result, billions of people are suffering a dramatic worsening of their living conditions, and countless people are paying with their lives. But still worse, if the present course of events is not changed, the ultimate sin may be committed: the annihilation of the human species for the sake of satanic delusions.

Millions of ordinary people, in total despair, are asking: What can be done to change the course of history, when many governments, especially in the West, are obviously incapable of fulfilling their obligation to avoid damage to the people for whom they are responsible? Where are the institutions that can bring the remedy at this late hour?

Something that could be a positive, maybe even decisive step to arouse the consciousness of the world—in the spirit of the 1439 Council of Florence, and Nicholas of Cusa’s idea of unity of the church, bringing delegations of the Orthodox Church to the

Councils of Florence and Ferrara—, would be for you, your Holiness, together with Patriarch Kirill of Moscow, and Patriarch Bartholomäus I of Constantinople, to take a most courageous step. Together, call for all religious leaders of the world, as well as all people of good faith, believers and non-believers alike, to step forward in defense of peace.

Last year, on October 25th. in your Angelus sermon, you evoked the great philosopher and Cardinal Nicholas of Cusa and his notion of the *Coincidentia Oppositorum*, as the necessary method of thinking to bind things together in the world today. It was that same method of thinking which underlay Cusa’s beautiful dialogue “*De Pace Fidei*,” about “peace in faith,” which he wrote in answer to the fall of Constantinople in 1453. That dialogue served to uplift the thinking of the people of his time to the highest possible level—that despite distinct rites and practices, there is a knowable understanding that there is only one God, and one truth, which can, and must, be brought to believers of all faiths

At a time when there is the danger of a world war, and when some use the cloak of religion to argue for an early Armageddon, that same voice of reason must be raised, and the same question asked, as did the representatives of 17 nations and religions ask God in “*De Pace Fidei*.” It cannot be that people kill each other in the name of God.

The bells of all churches should begin to ring, the Adhan of all mosques should be shouted, the Shofar of all synagogues should be blown, in the whole world in this moment of utmost urgency to save mankind from its final tragedy.

If, as a first step, the Churches of the West and the East would unite and campaign actively and daily for world peace, this could affect the majority of people to express their commitment for peace and thus cause a change in world history, fulfilling the will of God, who for sure did not create the world and gift humanity with reason, to have it destroyed by the lack of it.

Donald's Tragedies

Propelled onto history's stage
as much by hidden force
that drives and steers the forms and
minds
that populate that stage,
as by his own conscious design,
our Donald looks around.
He sees the stage, he sees the props,
the crowd, the company.

The time has come for him to choose
what piece to put on stage,
and, more importantly, decide,
which part he wants to play.
Is it a ballad or a farce?
A hero's tragedy?
The answer will to us reveal
what kind of man he is.

Will he put on the stage for us
a version of King Lear?
Sending away his trusted friends,
like that befuddled King?
And if he does, we ask ourselves:
Who plays Cordelia?
and who plays Edmund, Goneril
and who plays Regan then?

Or, will the role that he presents
of Othello remind,
who in a rage of jealousy
killed what he loved so much?

Who on that stage is Iago, then?
The evil intrigant,
whose whispers stirred the burning
rage
to seal the leader's fate?

Or, will he represent to us
an image of Macbeth?
A madman lured by witches play
onto the path of crime,
to kill a king and boys alike
until a forest moves?
Who on that stage does represent
the Lady, who Macduff?

And, most importantly of all,
we need to ask ourselves:
What is *our* role within that play?
Most being unaware
that we sit on that stage as well,
and have a role to play,
if not by choice, then by default,
for neglect too is choice.

Will we assume the Chorus' role
and just lament and cry
about our undeserved fate,
whatever Donald does?
Or will we choose to change the play
and move the citizens
to step afront onto that stage
to change the things to come?

— Alexander Hartmann
February 17, 2026

A Gift to Lyn

A gift? For you, whose soul's already one?
Up on Truth's wind, and Beauty's wing, you soar!
Sufficient here is not the overdone,
Allowing not a seeking mind's implore:
Just what's impressed from you, unto what's mine?
But the curvature of your unendedness.

You saw the starlight bend, as reeds, through time,
And justly bent our moral arc to this;
That power moves the orbs and blooms the rose
Beyond the veil of sense, or mortal gasp,
Awaking from our only known repose
To missions freeing all from Empire's grasp.

And so your loving gifts shall give hereafter
With each new generation's burst of laughter.

— Myles Robinson
September 8, 2022

The Lessons of Schiller's 'The Veiled Image at Sais': How To Come to Truth

By Ulrike Lillge

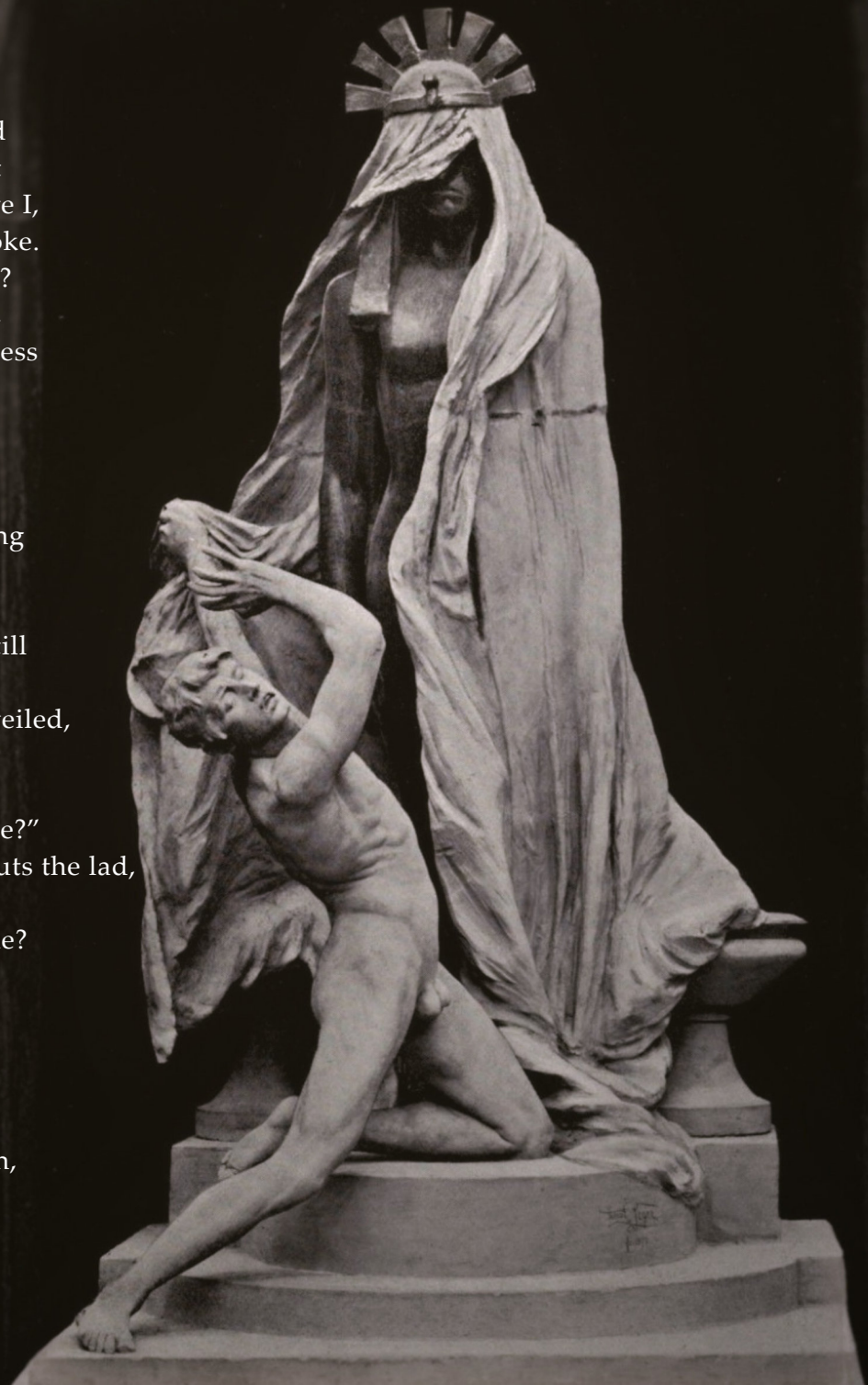
The Veiled Image at Sais

By Friedrich Schiller, 1795

A younger man, whom Learning's fiery thirst
Propelled to Sais in far Egypt, there
To master hidden wisdom of the priests,
Already had with hasty mind traversed
A few degrees; his seeker-lust e'er tugged
Him on, and hardly could the hierophant
Appease th' impatient striver. "What have I,
If I've not everything," the youngster spoke.
"Is there perhaps a Lesser here and More?
Then is thy truth, like to the senses' bliss,
Naught but a sum, that one can more or less
Possess and ne'ertheless possess it still?
Is't not unique and indivisible?
Take any tone from out a harmony,
Take any hue from out the rainbow-And
All, that remains to thee, is naught, so long
The tones and colors lack the lovely All."

As they so spoke, they stood alone and still
In a remote rotunda, where unto
The younster's eyes there fell an image, veiled,
Of giant stature. He, in wonderment,
Then glances to the leader and exclaims:
"What is it, that behind this veil doth hide?"
"The truth," is the reply. — "What?" shouts the lad,
"I strive for truth alone, and this is it
Before me, that one thus conceals from me?"

"Discuss that with the Deity," retorts
The hierophant. "No mortal man,
'May raise this veil, 'til I do so myself.
And who with sacrilegious, guilty hand
Doth lift the pure, forbidden veil too soon,



"He sees the truth."
"A most peculiar oracle! And thou,
Then thou hadst never lifted it thyself?"
"I? Truly not! Nor was I tempted to."
—"I grasp it not. If nothing but this thin
Partition separates me from the truth—"
"That, and a law," his leader interrupts.
"More weighty is this flimsy gauze, my son,
Than thou believest—For thy hand 'tis light
No doubt, yet very heavy for thy conscience."

The youth went to his home, all full of
thought.
The burning appetite for knowledge steals
His sleep, he tosses feverishly upon
The couch and then at midnight rouses up.
Involuntarily his timid tread
Conducts him to the temple. There he scales
The wall with ease, a plucky leap transports
The daring one to the rotunda's midst.

Now here he stands, the solitary one
Embraced so foully by the lifeless hush,
That only hollow echoes of his steps
Disrupt within the secret, private vaults.
From over through the cupola's op'ning casts
The moon a pallid shine of silver-blue,
And frightful, like a god attending, gleams
The figure in its lengthy veil throughout
The gloomy darkness of the central vault.

He treads up toward it with uncertain step,
Already will the brazen hand go touch
The Holy One, when hot and cool convulse

Throughout his bones and he is thrust away
By unseen arm. "Thou wretch, what wilt thou
do?"
So calls a faithful voice within his soul.
"Wilt thou then the All-Holy One thus tempt?
'No mortal man, proclaimed the oracle's
mouth,
'May raise this veil, 'til I do so myself.'
But ne'ertheless did not this same mouth add:
'Who raises up this veil, shall see the truth?'"
"Behind it be, what may! I'll raise it up."
He shouts it with loud voice—"I want to see
it."

See it!
Long after him a mocking echo yells.

He speaks it and has stripped away the veil.
"And now," you ask, "what shows itself to
him?"
I do not know. Insensible and pale,
The priests discovered him upon the morn
Outstretched before the pedestal of Isis.
And that which he had seen and come to
know,
His tongue has ne'er confessed. Eternally
Departed was his life's serenity,
His grief swept him into an early grave.
"Woe unto him," this was his warning word,
When pressed by questioners impetuous,
"Woe unto him, who comes to truth through
guilt:
For him 'twill be delightful nevermore."

—translated by Daniel Platt

The scene is Egypt, at the time of the mythol-
ogy of Isis, during the rule of the high priests
(hierophants).

A young man, long eager in his search for knowl-
edge and truth, finally comes to the city of Sais in
Egypt to learn the secret wisdom of the priests. He
meets a hierophant. They enter the rotunda of a
temple and finally stand before a huge veiled image.

When the young man asks what is hidden behind
the veil, the hierophant replies, "The truth."

According to him, the truth remains veiled in ac-
cordance with divine law. No one has ever lifted the
veil, and he has had no reason to do so either. Only
the deity is authorized to do so, the hierophant says.

The young man reacts with skepticism. Why
should the truth he is so desperately seeking remain
hidden from him now that he is standing before it?

He goes home, but the matter does not leave him in peace, and, in overzealous daring and overconfidence, he returns to the temple that night. Despite the warning of his inner voice, his conscience, he finally tears down the veil. Up to this point, the tension increases immeasurably—then comes the break.

The young man is found unconscious the next day. He is unable to describe what happened and eventually meets an early death. He is asked many questions about what happened and what he saw, to which he replies, shortly before his death, with the warning: “Woe unto him, who comes to truth through guilt: For him ‘twill be delightful nevermore.”

When reading the poem for the first time, one is provoked by the seemingly blatant contradictions: Isn’t the young man’s quest for truth a legitimate one? Why is the truth veiled and unrecognizable?

The moment the young man sees the truth, he faints and dies shortly thereafter. What did he see? And how is his explanation at the end of the poem to be understood? What is his guilt that he hoped would lead him to the truth?

Schiller addresses this topic in several other poems, for example in “Poetry of Life” (“Poesie des Lebens”), “Words of Delusion” (“Die Worte des Wahns”), and in Part II of the “Proverbs of Confucius” (“Spruch des Konfuzius”).

Similar to the “Veiled Image at Sais,” “Poetry of Life” also impatiently asks:

Who would himself with shadows entertain,
Or gild his life with lights that shine in vain,
Or nurse false hopes that do but cheat the true?
I must see the truth, exposed.

Schiller’s “Words of Delusion” is similar to the assertion in “Veiled Image at Sais”:

As long as he trusts, that mere logic can grasp
The truth that is ever shining,
Then her veil lifts not any mere mortal clasp,
We’re left but supposing, divining.

As Schiller implies, the truth is hidden behind a veil and not accessible to man. But are all efforts for the truth in vain?

Consider another poem by Schiller, “Proverbs of Confucius,” to come closer to this question. Schiller poetically compares truth with the idea of three-dimensional space, i.e., length, width, depth, conclud-

ing with the line: “And in the abyss dwells the truth.” At first, this is confusing and shocking, but not if one equates “abyss” with “depth.” Schiller writes that depth sinks “without a bottom,” so it is without end, infinite. That is, the process of finding truth is infinite, but it is also unfathomable.

Schiller continues by saying that man must descend into the depths in order to grasp the essence of truth. Man must therefore get to the heart of things; he must be persistent; man should strive restlessly, in abundance, all-embracingly, tirelessly exploring and studying all fields in order to arrive at clarity. This is the Socratic method.

The message is that man, thanks to his reason, is able to recognize the truth in its breadth, depth, and comprehensiveness.

The young man in “Veiled Image at Sais,” on the other hand, is impetuous and unrestrained; that is, without reason. Without thinking about anything else, he insists on his will in an almost fanatical way. He thinks it is quite easy to find the truth by pulling away the veil, because he is already so close. Ignoring his conscience, and in a fit of arrogance, he wants to have the truth for himself by force. In doing so, he disregards the divine law. His guilt is therefore not the search for truth as such, but he has not recognized that the full truth lies in the infinite law of God and not with men. In false hubris, he has placed himself above the Godhead.

His actions are in stark contrast to the path of knowledge described in “Proverbs of Confucius.”

Why is the truth veiled?

Since divine law is being discussed here, I will quote Nicholas of Cusa, who answers the question in his *On Learned Ignorance (De Docta Ignorantia)*, Book 1, Chapter 3, under the heading “The full truth is unfathomable.” The similarity between the wording of Schiller and Cusa is immediately apparent:

Therefore, it is not the case that by means of likenesses a finite intellect [meaning the mind of man –ed] can precisely attain the truth about things. For truth is not something more or something less but is something indivisible.... Hence, the intellect, which is not truth, never comprehends truth so precisely that truth cannot be comprehended infinitely more precisely. For the intellect is to truth as [an inscribed] polygon is to [the inscribing] circle....

Hence, regarding truth, it is evident that we do not know anything other than the follow-

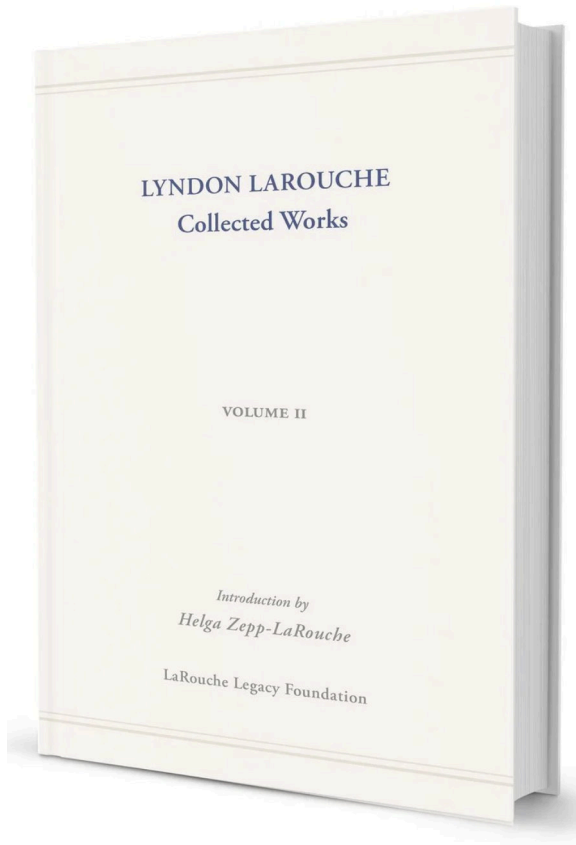
ing: viz., that we know truth not to be precisely comprehensible as it is. For truth may be likened unto the most absolute necessity (which cannot be either something more or something less than it is), and our intellect may be likened unto possibility. Therefore, the quiddity of things, which is the truth of beings, is unattainable in its purity; though it is sought by all philosophers, it is found by no one as it is. And the more deeply we are instructed in this ignorance, the closer we approach to truth.

Plato maintained: "I know that I know nothing." Cusa described it as "learned ignorance." Self-consciously, but also with a certain humility, we have to say: The human mind is endowed with reason, but it is limited and finite. Man possesses the divine spark and the potential to delve more and more into the world of truth, to explore and recognize the secrets of the infinite universe and its natural laws. That is his task and his identity.

Lyndon LaRouche Collected Works Volume II: Now Available!

Do you find yourself wondering how and why the world went so crazy? If and how humanity can even survive?

Lyndon LaRouche, the American statesman, economist, scientist and founder of the



internationally respected *Executive Intelligence Review* magazine and news service, spent his life developing rigorous answers to those questions and making them available to others. He understood that it is cultural factors that determine humanity's success or failure, progress or collapse, and wrote extensively on the method of investigating and comprehending both their foundations and their expressions.

This is the subject of the second Volume of LaRouche's collected works. Reading through its rich selection of articles and essays, and you will discover for yourself why the degenerate international oligarchy and such outgrowths as the "Epstein elite" hated and feared Lyndon LaRouche more than anyone else. "LaRouche is the thinker who overcame the separation between natural science and humanities, and led the way back to universal thinking," Helga Zepp-LaRouche, his widow and closest political companion, writes in her introduction to the book. "It is all about the development of creativity, this ability that makes people truly free, free within themselves."

Visit larouchelegacyfoundation.org/collected-works/p/volume2, or this QR code to learn more and order the book.



The Schiller Institute in Action!



International Peace Coalition Expanding

As the war against Iran continues to escalate, threatening to become a nuclear confrontation, the International Peace Coalition held an extraordinary public dialogue on March 13, 2026, featuring H.E. Abolfazl Pasandideh, the ambassador of the Islamic Republic of Iran in Mexico, and other prominent government, religious and political leaders from around the world.

Their dialogue constitutes a call to all nations, to immediately put on the agenda the need for a new international security and development architecture to replace the deadly system of geopolitics — or we shall face the likelihood of our self-destruction.

2026 International Youth Class Series

The establishment of a new international security and development architecture is more urgent than ever. As the world quickly descends into a lawlessness with an imminent danger of a thermonuclear war, let us waste no time in merely exchanging the facts and critiquing the policies.

Instead, let us arm ourselves with the most powerful ideas from universal history and fight to create a new paradigm.

The Schiller Institute is holding monthly youth classes online with regard to the most crucial ideas youth need to know today.

[Learn more and RSVP here](#), or with the QR code here.

