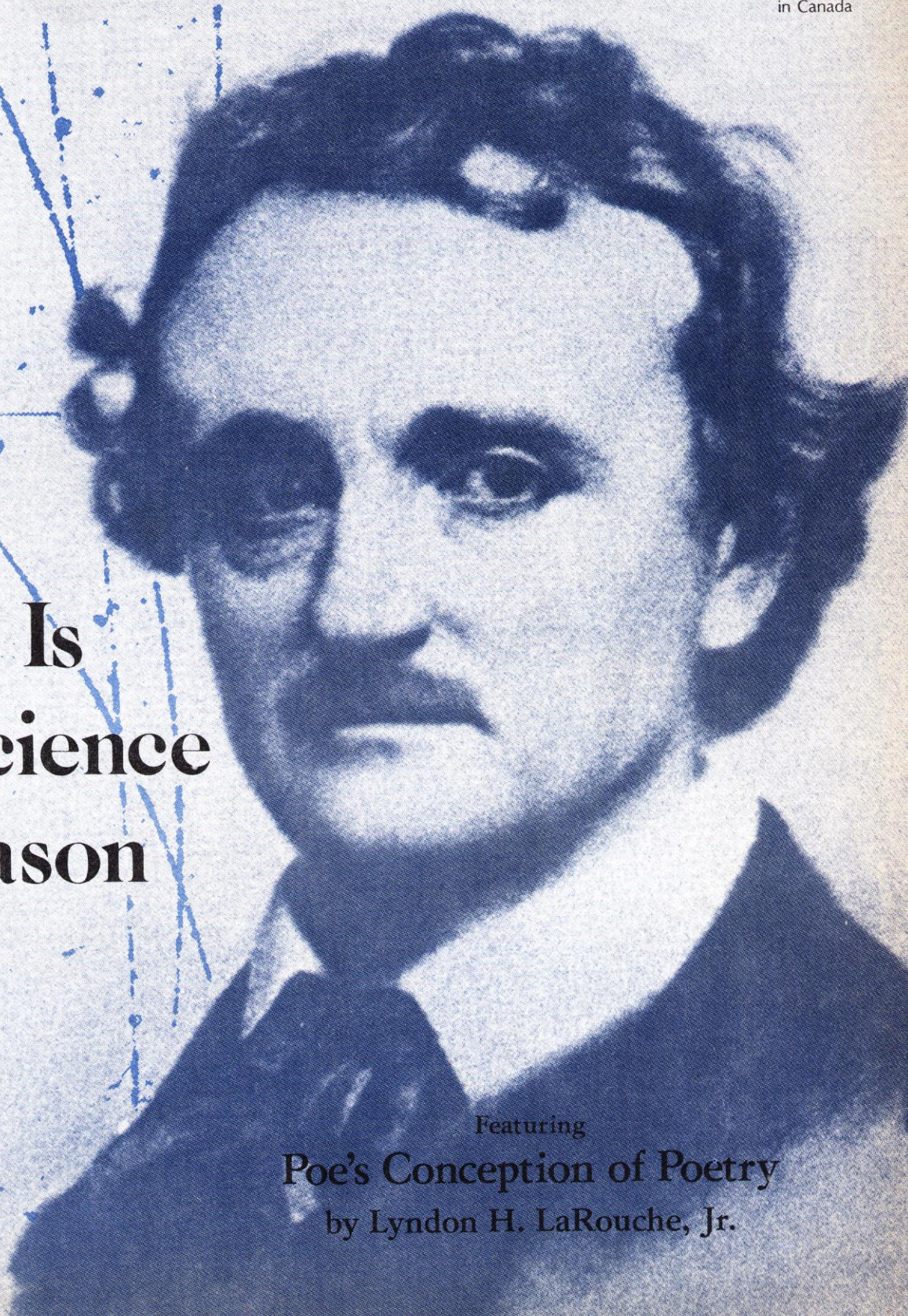


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A black and white portrait of Edgar Allan Poe, looking slightly to the left. He has dark, wavy hair and a mustache. He is wearing a dark suit jacket, a white shirt, and a dark tie. The background of the portrait is a light, textured surface with faint blue lines and splatters, resembling a map or technical drawing.

**Poetry Is
The Science
Of Reason**

Featuring
Poe's Conception of Poetry
by Lyndon H. LaRouche, Jr.

In This Issue:

Special Coverage of The 1978 U.S. Labor Party National Convention

plus

- Poe's Conception of Poetry
- Draft Proposal for a Heinrich Schenker Foundation for Musical Science
- Goya, Las Luces, and the National Bank of Spain
- Fidelio: Beethoven's Celebration of The American Revolution

the Campaigner

CAMPAIGN FOR HUMANISM



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ON THE COVER: Crayon drawing of Edgar Allan Poe made from an original daguerrotype and now on display at Poe Cottage, Bronx, New York, with a cloud chamber photograph of subatomic particle interaction made at the Lawrence Radiation Laboratory. Although not himself a physicist, Poe possessed profound insight into the principles of creativity and reason which are necessary for advanced scientific work, and endeavored to communicate that insight through his poems. Cover design by Alan Yue.

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CONTROVERSY

The Crucial Element of Fraud in G.W.F. Hegel

Although I emerged as a leading authority on the work of G.W.F. Hegel during the 1960s and early 1970s, my own development was fortunately not guided by Hegel's influence. G.W.F. Hegel, like his ally Goethe, was a great talent without rigorous scruples. Both were court sycophants of the anti-republican, European oligarchical faction, who falsified their knowledge and committed crimes against good and great persons in the course of making themselves useful to the Anglophile, oligarchist elements of the Prussian monarchy and similar establishments.

In the writings and lectures of Hegel, his combined talent and moral degradation affect his epistemological work in the following central way. Hegel knows in large measure the Platonic dialectic, and has direct, empirical knowledge of the processes of reason in Plato's sense of Socratic reason. Yet, not

only does he lie—knowingly falsify—in his treatment of Aristotle and other anti-Platonists, but he contaminates and distorts his epistemology (e.g., *Phenomenology*, *Science of Logic*) to the same purpose. His wretched, lying *Philosophy of History*, and his morally degraded *Philosophy of Right* aid us in showing the connection conclusively. Hegel knowingly falsifies the effi-



G.W.F. Hegel

Popper Attacks "Elites"

Reaction has not been long in coming from British-Aristotelian circles to U.S. Labor Party Chairman Lyndon H. LaRouche's groundbreaking study, "The Secrets Known Only to the Inner Elites," published in *The Campaigner's* May-June issue. In the study, LaRouche developed the history of the battle between humanity's two inner elites, the Platonic-humanists who base themselves on the principle of Socratic reason, and the bestial Aristotelians, hegemonic in Britain.

On July 1, in the midst of the U.S. Labor Party national convention, no less a luminary than Vienna-born Sir Karl Popper, currently of the Fabian

London School of Economics and the Mont Pelerin Society and former chairman of the Aristotelian Society of Great Britain, wrote in the West German daily *Die Welt* that "the theory of the existence of a philosophical elites," such as Plato's, is a form of "megalomania" which is "repellent and outright terrifying."

As for reason, Sir Karl writes, "Spinoza taught how to tame the passions...through reason. I consider this theory to be an indefensible and dangerous form of rationalism."

Popper recommends that anyone wishing to rid themselves of such rationalism consult the *Mathematical Principles of Natural Philosophy*, written by the Royal Society charlatan, Sir Isaac Newton.

cient connection of reason to practice to the purpose of separating his brilliant, if limited knowledge of reason from his own unscrupulous, pro-oligarchical opportunism of practice. The fault in Hegel is not what the "left-Hegelians" of the 1830s and 1840s imagined it to be; it is not an error in philosophy which leads him to the doctrine of the Prussian state. Hegel's philosophy is

Please turn to page 70

Ollman Appointment Rejected

Last month in these pages, Editor-in-Chief Nancy Spannaus reported on a controversy raging over the proposed appointment of New York University linguist and self-styled Marxist Bertell Ollman to head the political science department at the University of Maryland. Calling for the rejection of the appointment, Spannaus warned that the issue was not Ollman's freedom of speech to profess "Marxism" but that, based on the record of his own publications, he was in fact neither a Marxist nor qualified as a political scientist to hold the position. Spannaus's statement was widely circulated among Maryland academic and related circles.

On July 20, University of Maryland president John S. Toll rejected the Ollman appointment, emphasizing that his decision was based on academic, not political grounds.

Ollman, meanwhile, has filed suit in Federal Court to force the university to hire him, and pay \$300,000 in damages as well. Reportedly, the high-priced Washington law firm of Arnold and Porter — which was involved in setting up the terrorist Institute for Policy Studies in 1963 — has offered to represent Ollman in the case for free.

The Decisive Combat

It is impossible to overestimate the world-historic significance of the political decisions taken during July of 1978.

Proceeding with discretion but great courage, the governments of West Germany, France, Italy, Japan, and Saudi Arabia have set into motion the initial kernel of a new monetary system that will create the conditions for long-term prosperity and peace by bringing the developing sector into the high-technology, nuclear age. It is a system that will destroy the major culprits behind the poverty, wars, and genocide that have run rampant in the twentieth century, not to mention the two centuries before: the British financial houses and their executors in the World Bank and the International Monetary Fund.

The achievements of the Bremen and Bonn summits have done more than put the institutional, conceptual solution to the world's zero-growth agony on the international conference tables, however. By making visible to hundreds of thousands of financiers, politicians, and many ordinary citizens the crucial leadership role played by the international Labor Parties and their U.S. chairman Lyndon H. LaRouche, Jr., these events have ripped the curtains off the fundamental struggle which has determined human history for the past 3000 years. The Black Guelph oligarchical families — the repositories of Aristotelian mythmaking and bestialism — have come out into the daylight to do combat against the conscious proponents of Neoplatonism, the Labor Parties, and their allies.

Mankind can now see for itself the life-or-death battle between the inner elites, but it cannot afford to play the spectator. The quality and speed of the actions of the trade union, political, and financial leaders in support of the Neoplatonic program will determine the very possibility of humanity's future.

THE BLACK MAGICIANS

Most citizens still like to console themselves that "conspiracies" are impossible, that they alone and millions of little individuals like them determine their own course, and that of their country. It was this delusion that Lyndon LaRouche took on with unprecedented depth

and power in "The Secrets Known Only to the Inner Elites" (*Campaigner*, Vol. 11, No. 3-4), as he elaborated the struggle between Neoplatonic city-builders and Aristotelian bestialists that has determined history since Plato's time, and before. This document, combined with the demonstrated effectiveness of LaRouche in particular in educating Schmidt, Giscard, and others to a city-building program, has forced the oligarchical Black Guelphs to come forward to destroy their own myths of the "invisible hand" and objective laws of nature," and fight for their survival.

The oligarchy's public mobilization came first, not surprisingly, around the issue of environmentalism. The Counts Bernstorff, the Austrian pretender to the throne Otto von Hapsburg, and Prince Caracciolo of Italy took the lead in the Greenie movement across Europe in the spring of this year. This campaign was supplemented when the same oligarchs came together with their English, French and Dutch cousins at a conference of the European Right in Paris in June, and, with the blessing of renegade Archbishop Lefebvre, vowed to destroy the entente and industrialization policies of the Schmidt-Giscard alliance, and create a "Europe of the Regions" in its place. The unspoken, but empirical implementation of this resolution was to boost oligarchical support for the regionalist terrorist movements, such as the Basques, the Bretonists, the Corsicans, and so forth.

After the European Monetary System was forced on Callaghan and the Belgian-Dutch axis at Bremen on July 7-8, the oligarchists made even less effort to cover their tracks. The traditional pornography aside, the British press has been devoted almost entirely to a propaganda sheet to save the Empire. Graf (Count) von Lambsdorff came forward as the opposition to Schmidt within his own West Germany government. The mobilization soon extended to an open deployment against LaRouche in the United States, through such "cover" organizations as the Heritage Foundation, the Anti-Defamation League, the Jerusalem Foundation, and the "Communist Labor Party."

What did these organizations have in common? Their controllers are easily traceable back to the 900-year-old secret society that is run by the ruling noble families of

England and Holland, and the self-described "black nobility" throughout the rest of the world: The Most Venerable Sovereign Military and Hospitaller Knights of St. John of Jerusalem, Order of Malta. It is through this order that the British financial enterprises, and world financial institutions, have been turned into the vehicles of debt collection and deindustrialization to the point of hideous decay in their own country, and genocidal conditions throughout the Third World. And it is in examining this order that the evil essence, the black magic, of humanity's main enemy becomes apparent.

Look closely at the black magicians, enveloped in their swirling black or white robes, muttering their ritual incantations, reveling in the obeisance they extract from the pitiable Hofjuden, peasants and other awed commonfolk. They wield their power in secret, counting on the whisper of a scandal, the exercise of blackmail, the order of assassination, to impose their will. Their thin cover of Red Cross hospital and charity work cannot hide the stench of the drug, liquor and human body traffic which has been their purview and sustenance for centuries. The fear they inspire in financial circles is like to that of the devil himself: the world runs by passion, they say, and we are willing to wield it without limit to get our way.

THE RULE OF REASON

The Black Guelphs have never totally ruled human society. If they had, the human race would have ceased to exist long ago. But while the Neoplatonic scientists and organizers have been the indispensable element in keeping humanity alive through progress, they have never won the war. Now, with the world on the threshold of a Grand Design for prosperity and peace, and with the Guelphs prepared to go as far as World War III to abort it, humanity is poised to win that war against bestiality that it has fought for centuries.

The point was forcefully put forward by U.S. Labor Party chairman LaRouche at the Labor Party national convention in early July. The mission of the Neoplatonic tradition, which we vigorously represent, he emphasized, is not to rule the world directly, but to impose the rule of reason. This means to develop those programs and individuals which will provide for the technological progress and political conditions necessary to bring man out of enslavement to nature and his own animal nature, and to give humanity the creative potential for self-development beyond the specific material problems and conditions of the immediate era ahead.

We must educate humanity to the method of thought — creative mentation, poetry — which has generated every fundamental discovery its material life depends on,

LaRouche continued. We must destroy mankind's right to be sheep, and make them understand the joy of exercising their fundamental human power of Reason, which alone corresponds to the lawful evolution of progress of the physical universe. As a Neoplatonic elite, we fight to preserve humanity by sharing our elite knowledge with others.

The contents of this *Campaigner* are appropriately devoted to awakening the principle of Reason necessary to winning the war. The treatment of poetry and music by LaRouche and Wyer provides the most direct access. They are supplemented by a treatment of the great Neoplatonic scientist Francisco Goya and Ludwig von Beethoven's opera *Fidelio*, as well as a full U.S. Labor Party convention report that details the history and epistemology of the fight of reason against Aristotelian bestialism. These are not cultural or esoteric accoutrements to the task of rescuing and recreating humanity. They are essential elements in educating the quality of human beings without whom the political and economic agenda of the Grand Design will never be completed.

The American population has a special responsibility in this immediate period. As the foremost among a handful of nations which have thrown off the oligarchical yoke completely, it is excellently situated to isolate and destroy the Black Guelphs. The nobility can operate in the open with toleration in Western Europe and Canada; they must hide behind "Heritage Foundations" and other such covers in the United States. It is not coincidental that Labor Party organizers have been arrested and even charged with lese majeste in their organizing against the Knights of Malta outside the United States, but not within it. Any nobleman — except perhaps a Kennedy — who would stand up and call the American people to zero growth for honor's sake, would have more than the U.S. Constitution to deal with.

Yet it is America which has allowed the Black Guelphs to wage war against the Grand Design. It is America which has refused to make the political commitment to the new monetary system which alone will bring it and the world out of depression, and which thereby weakens Giscard and Schmidt. America no longer has a government committed to exercising the Rule of Reason, in the tradition of Washington, Hamilton, and Lincoln.

It is for this reason that the Labor Party convention determined that Lyndon La Rouche must be and can be in the White House in 1981. Creating the political climate for that victory will ensure that LaRouche's International Development Bank is not just adopted in kernel, or forms the center of a fight, but that it is implemented as the basis of worldwide prosperity and progress for a century to come.

Nancy Spannaus
Editor-in-Chief

Poe's Conception of Poetry

by Lyndon H. LaRouche, Jr.



For me, life is truly wonderful. Over the course of decades of a turbulently fruitful life, I have had the satisfaction—and sometimes the frustration—of effecting numerous discoveries in various aspects of experience and inquiry. Some of these have served the tasks I put before myself during the period the discoveries were made. Most were by-products of intent, used for a while to exercise the fact of their being, and put aside into memory, gradually taken for granted, forgetting the fact that they had been discovered, forgetting the pleasure associated with their discovery. Now, as my own work and that of my immediate collaborators takes the form of a Platonic dialogue in numerous fields of inquiry, I have occasion to revive some of the stored-up discoveries of the past, to recall the circumstances and pleasure of their origins, and to polish their further development for current practice.

The case of Edgar Allan Poe is exemplary. I once had my “Poe period,” from which the Dupin of “The Purloined Letter” remained foremost in my attention over the intervening decades. Recently, Allen Salisbury—who also had his “Poe period” earlier—took up the Poe matter again as a by-product of his work on nineteenth century Whig developments. Allen’s fresh view of Poe’s work was informed by the intense and growing study of Platonists and Neoplatonists in which we have been engaged this past several years, including major Neoplatonic literary works and related influences from Abelard through Leibniz. This and other collaborations developing under governance of the principle of the Platonic dialogue, the Poe studies have been among the occasions to resurrect stored-up past discoveries as part of the armentarium contributed to my part of the dialogue.

The point on which I focus at this moment is Poe’s conception of poetry. Poe is profoundly learned in the secrets of poetry—few scholars have the education to be able to recognize how profound and learned Poe is in fact. Furthermore, Poe’s explication of the principles of poetry is superior to anything available from Shelley in the matter of making that side of the matter, the art of composition, accessible to the student.

I fully understand what Poe intends to say, and he says it clearly to my satisfaction as his reader. For a larger audience of readers, such as the range of readership now enjoyed by Campaigner Publications, I doubt that even Poe’s lucid presentation would be adequately understood without some additional guidance.

For example, the modern educated reader is ignorant of the significance of the term *Eros* (love) in Plato and the Neoplatonic writers. The Platonic-Neoplatonic conception of *beauty* is similarly uncomprehended. What would have been more readily grasped by a certain stratum of educated American readers during the *Beatrice guides Dante through Paradise in Botticelli’s illustration of The Divine Comedy. In Neoplatonic poetry, the love for beauty or a women leads the reader to identify the emotion that accompanies human reason.*

first half of the nineteenth century would not be understood by any but the tiniest handful of educated readers today. Modern *diseducation*, radiating from Oxford and Cambridge, is the crux of the matter.

It is necessary to reconstruct the proper meaning of key conceptions used by Poe, in order to make Poe’s work on the subject as clear to the eye as it is intrinsically in fact.

For example, the notions of *moralizing* or *didactic* forms of poetry. The reader notes that Poe derides such policies of composition—music adapted to the composition of banal concert-program or recording dust-jacket program-notes. The ordinary reader of today, and I mean the purportedly educated reader, cannot grasp why Poe should make an issue of principle in this matter.

The points of difficulty to be overcome in these and related matters are all of a sort which I have an accumulated independent capability for clarifying. My own work on poetry and ancient Greek archetypes during the 1947-1953 period, my work on the study of the preconscious processes then and during the post-1959 period, and expanded knowledge and new discoveries I have gained with aid of my collaborators over recent years, all combine to the effect of seeming to insist—at this moment—on the business of explicating certain important features of Poe.

I would not argue that I did more than threaten to become a good poet. Nonetheless, the approach I took toward composition was in agreement with the notion of composition of Shelley and of Poe, and expressed principles which my presently enriched knowledge shows me to have been employed by Dante, Petrarch, and many others. The working poets I knew personally, and other contemporaries I knew by their publications, did not write poetry; at best, they wrote in poetic forms, the better among them employing some cleverness in selecting ironies on certain levels. They did not write what Dante, Petrarch, Philip Sidney, Shelley or Poe would regard as poetry. They did not know what a poem is.

I hope to make that point clear as we proceed here.

My parting with contemporary poets during that time centered around my commitment to the Prometheus-Eros conception and principle.

After some initial efforts in composition, I learned from insight into other past poets made available to me by my own composing efforts what the Prometheus-Eros principle signified. Comprehending that principle, I assumed at first that poetry fulfilling that requirement must establish itself as influential poetic activity. A more insightful working poet with whom I was acquainted broke through the barriers to recognize what I was doing—how much poetic conceptions worked. He was startled, horrified by recognition: “You can’t do that

today!" The conception of the content of poetic composition accepted by Shelley has not been tolerated in working poets during the twentieth century.

This issue is not one of form, but of content. In a sense, the critic was correct: no audience for the Neoplatonic conception of the content of poetry existed. I weaned myself from composing poetry to concentrating on the problem identified. I channelled the experience of working with poetic composition into discovering the secrets of the Promethean, Apollonian, and Dionysian archetypes, leaving discoveries along the path of that result as assimilated experiences.

I understood the content of true poetry then. I understood the matter more profoundly during the period beginning 1959, as I began to master the notion of the preconscious. Once the notion of poetry is approached from the vantage point of understanding the preconscious, all of Oxford's and Cambridge's allegedly scholarly productions on poetry and related subjects are transferred confidently, with a sardonic chuckle, to the archives of crank literature.

This autobiographical approach is indispensable.

There is nothing so frustrating, so wasteful as that cult of pseudoscholarship which assesses the merit of a work by the proliferation of footnotes. Footnotes, except as parentheticals tucked at the bottom of the page, where they do not interrupt the flow of the principal text's argument, are useful only insofar as they are used as *footprints*. Most allegedly scholarly writing is useless, except for purposes of clinical pathology. The publication of such texts is predominantly counter-productive but for the discoveries which may be made in the course of following the back-trail of the author's footnotes in the search for best sources.

The merit of a conception is located in the process by which it is developed. How an idea is developed represents no more than an hypothesis, of course, respecting the scientific applicability of the notion involved. Even so, one does not know a conception until one reproduces the conception's development in one's own mental processes, knowing why and how it was developed. Ideas so known are the only conceptions we are competent to subject to scientific tests of applicability. The *who* and *how* of a conception is the only honest and truly efficient presentation of knowledge. Nothing is so destructive of the powers of a mind as purported "objective" textbook styles of exposition.

THE PRECONSCIOUS

It is the explainable prejudice of one who has leaned preponderantly to the side of creative work that he or she should identify the preconscious processes of mind empirically with the "purely preconscious" phase of

knowing of a creative discovery. This emphasis is partially a selection governed by prejudice. There is nothing so exciting, so satisfying, as the initial experiencing of a validated creative discovery. To focus on that aspect of one's experience, to cathexize one's thought to the generality of that experience, is the most gratifying mood one can experience, the mood in which one is most productive in any enterprise.

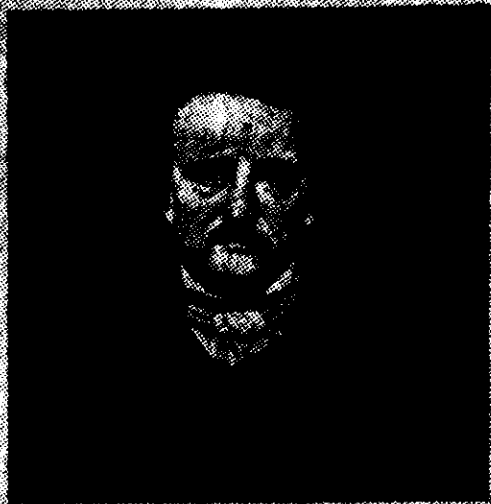
Emphasis on this aspect of the preconscious is partially a reflection of prejudice. It is not merely prejudice. It is the distinguishingly creative moments of preconscious processes which bear most directly on that inner quality which absolutely distinguishes man from the beasts. In such aspects of thought, thought and emotion are inseparably expressed in the way which empirically defines the human essence, the human soul, in its concentrated expression. This aspect of the mind is the location of the equivalence of Prometheus and Eros in Platonic and Neoplatonic thought. This aspect of the mental processes is the only proper subject of poetry. It is this aspect of proper forms of poetry (and of great musical compositions) which defines the specific quality of *beauty* a poem must achieve.

Unfortunately, the ordinary layman does not distinguish the creative moments of preconscious processes with the sort of efficiency of perception needed to isolate the empirical reality of the preconscious processes in those terms of literary reference. So, to make poetry comprehensible to such a layman, we must make him aware of the preconscious processes by introducing the experience of such processes in other terms of reference.

The preconscious is also readily recognized in another connection. Often enough, memory momentarily fails us. The thought is, so to speak, "on the tip of my tongue," but the communicable images the thought requires are not yet attached. It is the completed thought searching for the name in memory, the unarticulable thought itself, which is *the completed preconscious thought*. It is the unarticulable, completed preconscious thought which is the isolable empirical expression of the nature of preconscious thought as an existence.

In philosophical literature of any tolerable competence, as in the case of Immanuel Kant's writings, the quality of preconscious thought is *a priori*, and the quality of the same thought with selected communicable images attached is that of *a posteriori* thought. However, in tolerably competent writings, the name of a priori thought is delimited to the distilled expression of such thought, the preconscious processes associated with creative discoveries (synthetic a priori reason in Kant).

Poetry (and great musical composition) is the concentrated expression in communicable forms of the most direct and intense expression of *synthetic a priori* mental activity—preconscious creative activity. For example,



The Raven.

But, with mien of lord or lady, perched above my chamber door —
Perched upon a bust of Pallas just above my chamber door —
Perched and sat and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," it said, "art sure no raven,
Shastly, grim and ancient Raven, wandering from the Nightly shore —
Tell me what thy lordly name is on the Night's Plutonian shore!"

A manuscript of The Raven in Poe's handwriting; (inset) Edgar Allan Poe.

Poe's explanation of the composition of "The Raven" in his essay, "The Philosophy of Composition," is identical in outlook with Beethoven's method of musical composition.

Continuing with the moment that thought whose name is sought in memory is still "on the tip of my tongue," this condition is not merely the desire for a thought, it is the Gestalt form of a definite thought. It is a definite thought, distinguishable from other preconscious thought, and able to recognize appropriate predicates (words, communicable images, and so forth). It is a *universal* with respect to all the predicates which might properly be attached to it. It is the interplay of two or more preconscious Gestalts which selects predicates determined by their conjunction, their interplay—an interplay which is also a Gestalt.

This configuration leads to orders of such Gestalts,

orders which are in correspondence to Georg Cantor's notion of transfinite.

It is the reality and power of preconscious thought, that conscious thought is merely the ordering of communicable images of communication and other practice by preconscious thought, which makes the preconscious processes empirically recognizable as the "self," the inner mind. It is the preconscious processes of mind which define the ambiguity and agreement of the terms "mind" and "soul."

There are, however, three qualities of "souls," as Plato's Socrates, in particular insists. In the doctrine of "Phoenician lies," the lowest order of souls are "iron souls," the next higher order, "silver or bronze souls," the next higher order "golden souls." Poetry is the language of "golden souls." But that is to disguise the truth of the matter by "Phoenician lies."

The three qualities of souls—lies put aside—are the infantile or Dionysian, the adolescent or Apollonian, and the adult-human or Promethean. These are otherwise expressed respectively by irrationalism-Sophism-Stoicism, Aristotelianism, and Platonism-Neoplatonism. In Poe's satire against the traitor Martin Van Buren, "Mellonta Tauta," the three qualities of soul are respectively characterized by the method of *crawling* (Baconian Hoggishness, or inductive method), by the method of *creeping* (Aries Tottle, or deductive method), and by the method of *soaring* (Platonic method, or reason).

The Platonic method—the method embedded in the Platonic dialogue—is a rigorous method for evoking creative mental activity to act upon the preconscious processes to the effect of transforming the infantile mind into the adolescent mind into the adult-human mind, to transform the sense of personal identity and world outlook from the existentialist to the Kantian to the Platonic-Neoplatonic, to the condition of *reason*.

Reason is nothing but the creative mental process (preconscious creative activity) deliberately conscious of itself. Those are no mere words, represent no mere construct. That is an empirically demonstrable actuality. *That is the subject of poetry.*

Preconscious processes in one person do not communicate preconscious conceptions directly to the pre-

conscious processes of another person. They communicate indirectly; their communication is mediated. Words, communicable images are the forms of the mediation. Poetry and musical composition ordered by Platonic-Neoplatonic principles are the fundamental modes of intensified communication our species has developed for achieving the relatively most immediate kind of mediated communication among the preconscious processes of persons.

The "hard, empirical factualness" of this will be made more accessible to the reader as we proceed here.

POETRY AS SUCH

Of course, the words of a poem must be read by the faculties of conscious perception. However, the content of the poem must be read preconsciously, out of the corner of one's mind's eye. Poetry which is intended to be read otherwise may have the form of poetry, but is not poetry.

I have taken this point up with Dr. Stephen Pepper, respecting his excellent manuscript paper on Dante Alighieri. I have proposed that he expand the draft to focus on that central feature of Dante's major work which cannot be understood without employment of the principles we are outlining here.



"Homer Dictating to a Scribe," one of several studies of the great humanist poet made by Rembrandt.

Each of the cantos of Dante's famous work is a poem in principle. The experiencing of the canto is intended to establish, catalyze a definite, new, preconscious thought in the mind of the reader. The succeeding canto has the same function, conditional upon the preexistence of the preconscious conception established by the preceding canto. This builds up to the conclusion of the final canto. Perhaps the appropriate reader must repeat the progression several times, almost certainly so. The mind must not only experience the development ordered by the progression of cantos; the mind must adduce the progression itself as a self-developing conception.

That point is made clearly by considering the fact of the nonsense authored to explicate Dante's and other great Neoplatonic poetical writings by the sort of scholarship agreeable to Oxford and Cambridge. How silly their alleged scholarship is to anyone who knows the principles of poetry!

It is generally agreed among most leading classical scholars and scholars in the field of Neoplatonic studies, that Platonic and Neoplatonic writings contain some "hidden body of knowledge." On this account, it is the acme of self-admiration of scholars to produce books, monographs and such-like which purpose to "decode" such literature by elaborate sortings-out of assumed symbolic allusions, or by cabalistic or other exotic methods. The more profoundly they appear to probe the matter in this scholarly fashion, the higher the pile of worthless rubble they place between themselves and what they imagine themselves to seek. The images, ideas, which correspond to the "hidden knowledge" are essentially preconscious conceptions.

Although inquisitions, both inquisitions as such and aversive circumstances to the same general effect, have imposed dissimulation upon some great Neoplatonic writers, the notion that these writings contain some sort of disguised *literal* message is the prescription for a fool's errand.

The poet is not attempting to hide something. Exactly the contrary. He is struggling to get past the presumption of literal (a posteriori) judgment to evoke the cognitive processes of the preconscious processes to a specific effect. He is attempting to provoke the preconscious processes into awareness of their existence, to awareness of creative preconscious activity. *The self-awareness of creative preconscious processes is the Prometheus-Eros conception.*

Aeschylus's equation of Prometheus and Eros is not only classical, but rigorously Platonic, rigorous scientific psychology. Although the evidence ought to be superabundantly clear, we continue to hear gossip to the effect that "Platonic love" is a euphemism for homosexuality. Plato, referring to Socrates, insists on the opposite.

Homosexuality, Socrates rightly insists, destroys the powers of reason.

As Pepper rightly emphasizes, how asinine are those recherche scholars who find Dante's motive in Beatrice of Petrarch's in Laura! The role of the image of the *loved woman* in Neoplatonic art is a *trick*, one of the most indispensable of Poet's tricks. The point is to lead the reader to associate the emotion he associates ordinarily with the most perfected love for a woman with the quality of emotion experienced in a higher intensity and form in creative mental life. Any effort to find agreement between Neoplatonics and romantic poets preordains that the scholar's effort will lead only to miserable rubbish. Indeed, anyone who does not understand this has no consciousness of creative mental activity within himself. The preconscious activity of knowingly creating valid new discoveries is the most intense of all emotions, an ultra-intense expression of the quality of emotion one associates with tender love between a man and a woman, the quality of emotion one wishes might be realized in love between a man and a woman.

A poem must signify *love* in that sense. It must cathexize loving to the grandeurs of the creative insight. *To love a problem* in original scientific discovery is to deliberately effect the creative solution to that problem. The emotion of love is expressed in its most concentrated form in the self-conscious act of deliberative discovery, on condition that one's deliberation is focussed on the preconscious moment of one's cognitive processes. That condition is the condition of *reason*.

Gilbert Murray has violently disagreed—in the manner of a nasty sort of fatty little boy who has been caught in the act of attempting to steal candy. Do I need to prove that Professor Murray is wrong? Do I need to prove that that donkey on yon hill today is not the Christopher Columbus who discovered Hispaniola? Professor Murray's insistence that the Prometheus-Eros images are not interdependent is in itself crucial proof, sufficient proof by itself, that the philistine Professor Murray has never understood a single great poem, has no recollection of a single truly creative moment of mental life in his entire life.

The difficulties in the path of understanding true poetry and great musical compositions are aggravated by the Cambridge University school of Platonic studies and the connected enterprises of the Warburg Institute. Both schools of "scholarship," which have hegemony in most educational institutions today, stipulate—with aid of great lying—that reason, preconscious creative thought-processes, does not exist. "Mysticism," "intuitionism," and so forth are employed as epithets to slander the existence of reason as merely a superstition's construct.

This slander was already fully afoot before Poe's time.

The great howling fact of the matter is that Scotch Ashmole attempted to reform the Freemasonic order by introducing the Dionysian cult in its Egyptian form, the cult of Isis-Osiris, that the Odin cult (to which Hitler belonged) was created by Adam Smith and David Hume, and that these exotic cults were propagated throughout Europe and into the United States by a British Secret Intelligence Service gang centered around Sir Walter Scott and the *Edinburgh Review*. The accusation that the existence of reason is a superstitious construct was circulated in modern times from that brutalized land where Scotch is brewed and things regularly go bump in the night.

POETIC COMMUNICATION

Poe's insistence that poetry must not moralize or be didactic ought to be comprehensible from this given vantage point. This does not mean that poetry lacks a moral function. It means that no literal or symbolic moralizing is tolerable. The morality of poetry is the elevation of the soul—the preconscious processes of mind—from the pit of dionysian hell toward the state of reason. That elevation is the morality of any poem which is a poem.

Except as a poem, as Dante's famous work does, employs literal images to cathexize the preconscious conception, the true poem must be as far removed as possible from literality in all respects bearing upon the *poetic* content—as distinct from the mediating predicates of the form. The mind must be forced to find the content in the corner of its eye, in the preconscious correlatives of the prosodic rendering.

The experiencing of discovery of a communicated preconscious conception in this way is *beauty*. Beauty is associated with *love* as we have defined it. Beauty is associated with the *sadness* which expresses the mood of necessity. The subject on which this is focussed is the soul of the reader, the rendering of the reader more strongly self-conscious, in a preconscious way, of preconscious creative activity.

The mind elevated to, habituated to such self-consciousness is the mind of a person elevated to a state of reason—or, to what theologians term *atonement*. Only a mind so elevated can comprehend the solution to the field-particle paradox in plasma physics.

POETRY AND SCIENCE

There are few misjudgments so destructive of knowledge as the mere fact of the existence of "liberal arts" departments of universities. The assumption is thus cultivated that what is known as science and what is known as "liberal arts" must be intrinsically distinct,

each implicitly belonging to separate universes, each respectively governed by different ordering-principles. The notion that poetry and science are not the same thing is exemplary of the follies associated with the mythical existence of "liberal arts."

This issue is most explicitly raised by the person of Poe. Poe had a profound insight into scientific method, although his knowledge appears to be largely on an undergraduate engineering level respecting the details of scientific practice. Whatever his limitations as a potential working physical scientist, his grasp of scientific method was extraordinarily correct and powerful. Poe's notion of scientific method was identical with his notion of creativity in poetical composition, and he was governed by awareness of such an identity.

Let us then examine what appear to be the difficulties in the proposition we have put forward. By dispelling the illusion of a difficulty, we shall make the positive point clear. By settling this point, we close the circle for the complete comprehension of the principles of poetry.

The British notion of poetry since the 1660 Restoration has been based on the argument that no lawfulness participates in the original features of ordering of works of art. This British, nominalist delusion concerning art is complemented by the nominalist nonsensical ordering of the universe for physical-scientific knowledge. It is assumed by such persons that the physical universe is ordered for human capabilities of knowledge such that fixed laws predetermine the sequence of events in the large (at least, in the large). Admittedly, the arbitrary insertion of the outlook of ancient Sophistry into the beliefs of professional scientists, the Stoic superstition, has allowed a micro-domain of irrationality ("indeterminacy") in physical processes, but this insertion does not fundamentally alter the artificial division between "art" and "science" characteristic of British and kindred mythologies generally.

From the standpoint of existing knowledge, the universe as a whole is composed of three central categories of empirical investigation. The lowest order of the universe is that corresponding to inorganic physical processes as defined by Maxwell-dominated notions of mathematical physics. The next-highest order of phenomena is represented by biological processes. The next-highest order is identified by human creative thought: human creative thought as manifest by scientific and technological knowledge, realized in turn in the domain of increasing negentropy of the characteristic mode of production of the means of human existence.

Historically, these are ordered by the evolution of the higher form from the lower. The connection among the three is manifest also in the efficiency of the higher with respect to the inferior. Let us employ the symbols, n , $n+1$, $n+2$, respectively as denotations for these respec-



The image of Christ's Passion was employed by humanist Renaissance artists to depict the state of atonement, the state of the mind's self-consciousness of preconscious creative activity. Shown is one of the finest examples, "The Crucifixion" by Andrea Mantegna, in which the bestial state of the gambling soldiers at the foot of the cross is contrasted with the beginnings of insight into the meaning of Christ's suffering experienced by the centurion on the right, and finally with Christ's atonement itself.

tive orders. These denotations do not count the number of dimensions of geometry of relativistic physical spaces, but signify qualitative degrees of ordering, in the sense analogous to Cantor's notion of the ordering of trans-finites.

In a universe so configured by efficiently connected manifolds, the ordering principle of that universe cannot be a scalar, such as the constant speed of light in the Einstein-Weyl misconception of Riemannian physics. The characteristic ostensibly peculiar to each specific kind of manifold cannot be anything but a derivative of a self-developing ordering principle governing the evolutionary ordering and respective efficiencies of all subsumed manifolds. We have a universe of the form axiomatically contemplated by Riemann in such locations as his famous habilitation paper.

The fact that the universe in which we exist must be

Riemannian in that specific sense has many rigorously governing implications. Among those various implications, we must consider the means by which Riemann arrived at his discovery of such a relativistic physics—by a "theological" posing of fundamental antinomies to be solved, a direct derivation of the Neoplatonic method. Also crucial is the fact that the ordering principle which is adequate to the highest known order of the universe, to $n+2$, is efficient with respect to the lower two, n and $n+1$.

The ordering principle adequate to $n+2$ is empirically accessible to human knowledge only (directly) through examining the creative-mental processes through which new scientific discoveries are generated. This action is not located in *a posteriori* thought, not in conscious thought as conscious thought is ordinarily understood. Creativity occurs only within preconscious



"A poem must identify love in the sense that to love a problem in original scientific discovery is to deliberately effect the creative solution to that problem." (Shown, Pasteur in his laboratory.)

processes, the preconscious activity of creative discovery.

Human social evolution can be ordered only in terms of increasing power of human practice over nature, the ability to increase the human population not merely quantitatively, but in qualitative advancements which always admit of some quantitative interpretation. The physical parameter accessible to us for this purpose is increasing negentropy per capita. This increasing negentropy is circumscribed in definition by three preconditions. The total energy-throughput per capita for production and consumption must be rising. The free-energy-to-total-energy ratio per capita must also be rising. Furthermore, the effect of consumption must be, through whatever appropriate mediation, to increase the rate of increase of both total energy throughput and the indicated ratio.

This advancement in negentropy of societies is broadly correlated with qualitative changes in what passes for the equivalent of physics in that culture. In other words, each existing body of actual or potential deductive knowledge is being superseded by progress.

Consequently, since formal scientific knowledge—existing deductive knowledge, is not permanent, it cannot contain within itself an adequate reflection of the lawful ordering of the universe. We also observe that such deductive knowledge is "a posteriori" in psychological quality, and that it corresponds to the second of the three levels of quality of human outlook and knowledge.

The aspect of human knowledge which is proven to be in empirical correlation with man's increasing power over the universe through successive advances, is only the creative, preconscious processes through which revolutions in science and technology are successively, successfully attained. This preconscious power is itself self-developed through the mediation of informing itself through realized scientific-technological advancements in social practice.

Therefore, only that aspect of the mind which is creative preconscious activity is, in terms of its continuing self-development, in correspondence with the actual lawful ordering of the universe. Scientific knowledge is

therefore uniquely defined as self-consciousness of these noetic—poetic—preconscious processes. It is only to the extent that the human mind employs the method of the Platonic dialogue to make its own creative (preconscious) processes an object of its deliberative consciousness (preconsciousness), that adequate knowledge of the lawful ordering of the universe exists for man.

What we ordinarily call scientific knowledge today is a mere, a posteriori shadow of scientific knowledge in fact. Moreover—worse—what we term physical scientific knowledge today is of the mere order we designated by the denotation “n.” Since $n+1$ and $n+2$ emerged from causal activity within n , the prevailing notion of the physical-geometric characteristics of the so-called physical universe, the inorganic universe, must be false, or in Spinoza’s usage, “fictitious,” “inadequate.”

The only rigorous reason that misguided opinions concerning science presume science and poetry to be distinct is that the prevailing (fictitious) notion of science is itself grossly defective.

The complementary difficulty is the widespread association of the notion of “freedom” with “irrationality.” The credulous fool argues the sophistry: to the extent my willful acts are lawfully determined, I am not “free.” That is an infantile, dionysian misconception of “freedom,” just as Heisenberg’s quasi-rationalist “uncertainty” doctrine was a blend of Stoicism with Kantianism. The point is that “freedom” is an attribute of the creative preconscious powers of discovery, the power to evolve the laws of human practice to higher qualities through the efficient new inventions contributed, assimilated, and transmitted by individual human beings.

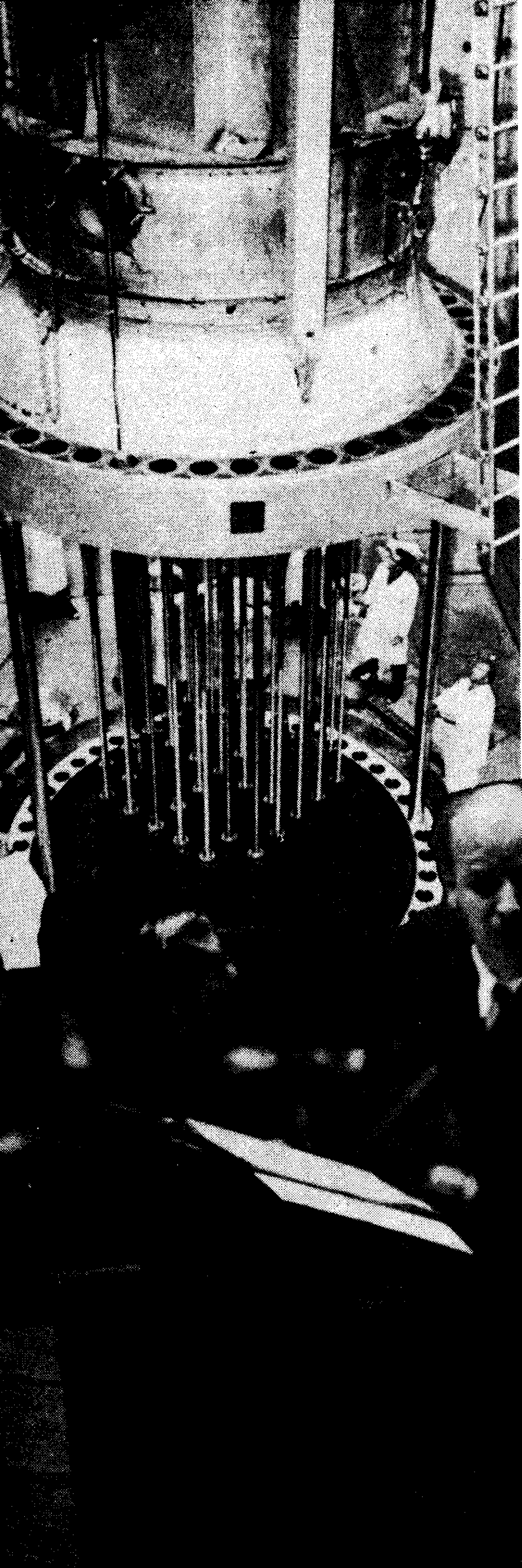
Once this truth of the matter is comprehended, poetry—in the sense of a Dante or Poe—is identical with science. The *self-developing* preconscious processes of mind, the creative work of the soul, are the only com-

petent map of the universe we have accessible to us. Lawfulness, once it is located for knowledge in its proper location, the creative preconscious processes, is the same thing as freedom—true freedom. Freedom is law, and law is freedom: at least, on condition that those terms are attached as names to preconscious conceptions produced by self-conscious reason.

The function of poetry is to develop reason, to thus produce, inclusively, the mental power of the individual for rigorous scientific work. Music, if composed and performed according to Platonic-Neoplatonic principles, has exactly the same function. Who cannot immerse himself in Beethoven has not yet qualified himself to master modern plasma physics. That is the way in which the Platonist and Neoplatonists defined the task and ordering of poetry and music; the function of art was, inclusively, to make possible those powers of mind through which scientific progress could be effected.

We stand, in modern fundamental physics and biological researches, at the edge of the most profound breakthrough in scientific knowledge in human history. To master the dimensions of control of nature into which we are now entering, we require the conceptual power to conceive processes as continuous processes, in which determined particles exist, but without the field-particle paradoxes intrinsic to the axiomatic foundations of formal mathematical physics as constituted today. This change can be effected only by those who have broken free of the second level of knowledge, which axiomatic mathematical thinking directly reflects. They must so examine physical processes with conceptual images peculiar to reason. Until scientists become poets, science will remain standing, frustrated, beating impotently against the limits of Kantian-like formalistic imagery.

— Wiesbaden, West Germany
May 12, 1978



Draft Proposal for Foundation for

“And therefore, I said, Glaucon, musical training is a more potent instrument than any other because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful; and also because he who has received this true education of the inner being will most shrewdly perceive omissions or faults in art and nature, and with a true taste, while he praises and rejoices over and receives into his soul the good and becomes noble and good, he will justly blame and hate the bad, now in the days of his youth, even before he is able to know the reason why; and when reason comes he will recognize and salute the friend with whom his education has made him long familiar.”

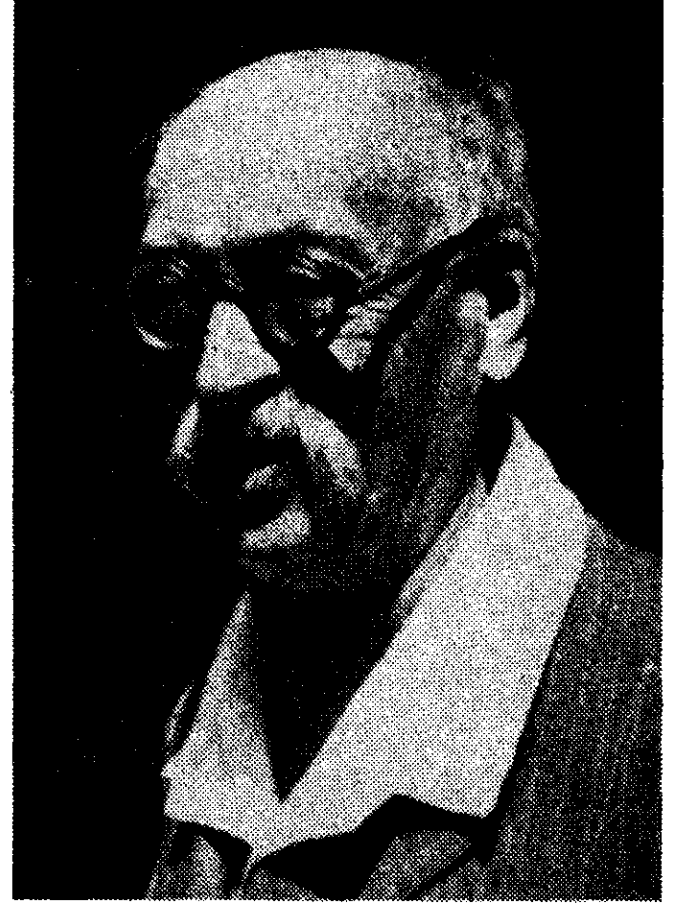
—Plato, Republic, Book III

“The person who meant most to me when I was a boy was Goethe. . . . Goethe was for me an intellectual giant whom I admired tremendously. . . . And in music, since I was seventeen years old, the genius I not only admired but loved was Beethoven, whom I sketched, painted, and listened to until I sometimes cried. . . .”

—Mexican President Jose Lopez Portillo, El Universal, February 16, 1978

a Heinrich Schenker Musical Science

by Peter Wyer



Heinrich Schenker

The proposal for the establishment of a new musical and cultural foundation for the purpose of catalyzing a renaissance of humanist musical tradition is one which not only musical professionals and their patrons, but industrialists, scientists, and trade unionists politically burdened with the infantile demands of the "environmentally inclined" rock music and drug-consuming counterculture can ill afford to ignore. The foundation is necessary to provide the institutional framework for an intensive and pioneering endeavor to arrest the dangerous dissolution of classical rigor in musical pedagogy through the restoration of an adequate scientific foundation to musical education. The project will constitute an advanced continuation of an effort jointly initiated by Johannes Brahms and the German musicologist Heinrich Schenker who recognized the ominous long-term cultural consequences of the theoretical impoverishment of the prevailing musical pedagogy of the nineteenth and twentieth centuries—an impoverishment ultimately stemming from the absence of seventeenth and eighteenth century music-theoretical treatises adequate to the elucidation of the works of J.S. Bach through Beethoven.

The endeavor will require extensive professional collaboration between musical historiographers, theoreticians, leading performers, and instrumental pedagogues. The theoretical framework, involving several modifications of Schenker's methodology to be outlined in some depth below, will also profit importantly through extended collaborative inputs from mathematical and physical scientists. At the same time it is envisioned that the effort will both stimulate and be

nourished by analogous efforts in the fields of poetry, philology, the graphic arts, and gestalt psychology.

The activities of the proposed foundation must extend to publications of work in progress, authoritative public performances of the classical repertoire, and an expanding curriculum of public educational and forum activities both in the university-conservatory and mass media settings.

The express aim of the endeavor is to produce in America, with the relevant inputs from Europe and other cultural centers, composers of the caliber of Brahms and Beethoven within the next three to four decades. Contrary to the standard assumption of the "impossibility" of such an objective, an assumption traceable to the obfuscation of the historical roots of musical science by nineteenth century romanticism, its achievement on this time scale is attainable with relative scientific certainty provided that its political necessity is adequately realized by the relevant networks and patronage layers, and provided that the necessarily political transformation of our cultural morality and environment is effected. As the first step in this transformation, the establishment of the proposed foundation must be closely linked to the systematic "seeding" of the leading institutions of musical education with the fruits of the foundation's theoretical and applied innovations through direct collaborative involvement of members of leading conservatory faculties. At the same time, an expanding public education campaign extending far beyond the confines of the foundation framework must effect a general recognition of the moral outrage of rock music and its cultural bedfellows, "electronic" and "serial"

The conductor Wilhelm Furtwaengler (left), one of the leading representatives of the Platonic-humanist tradition in the twentieth century, treated every musical performance as a scientific undertaking demanding the same powers of creative reason and directed toward the same ultimate social aims as the physical-scientific effort which produced the nuclear fission reactor core shown above. Furtwaengler's performances were rehearsed in collaboration with the German musicologist Heinrich Schenker.

music, as concrete threats to the capacity of the human species as a whole to survive the present world economic crisis. Correspondingly, there must be an explicit effort to identify and correct such intolerable obstacles to humanist musical culture as the heavy use of mind-destroying marijuana by 60 percent of the student body of the Curtis Institute in Philadelphia, the obscene tonnage of publications on rock music now crowding the shelves of the Lincoln Center music library in New York City and the presence of Leonard Bernstein-facsimile, Tillson Thomas, who has been arrested but not prosecuted for cocaine possession, as the musical director and conductor of the Buffalo symphony.

Although it is certain that the aim of the Schenker Foundation project can be achieved so long as it is set into motion in these terms, it is equally certain that without an immediate crash effort, not only America but the world as a whole will shortly be submerged in a new cultural dark age comparable in many ways to that which enshrouded European civilization between the sixth and tenth centuries AD. Even assuming political-economic developments which secure the survival of the human species through adequate implementation of policies of nuclear energy development and global industrial expansion over the coming decades, serious doubt remains whether the crucially important cultural predicates of that development will survive as a living social force rather than as dead artifacts of study and contemplation. The very political forces currently bent on preventing the necessary scientific and technological development, forces centered in the monetarist traditions of the British monarchy who frame economic policy from the premise of looting existing wealth rather than from the necessity of generating new and higher orders of wealth through expanded industrialization, also threaten irreversible damage to our cultural heritage.

In the case of music, two centuries of decay of the classical traditions of musical theory and pedagogy which produced Bach and Beethoven, a decay wrought explicitly at the hands of British empiricist invasions of musical science over the course of this period, have led us to the brink of the ultimate collapse of those traditions as the last pedagogues whose teachings intuitively preserve the remnants of rigorous practical musical knowledge near their seventies and eighties.

These pedagogues possess unique knowledge of aspects of the correct performance of the classical repertoire. The principles of musical performance, the articulation of musical ideas and development in practice, as well as the specific instrumental techniques necessary to adequately realize these ideas, developed

organically out of the same process which also advanced the art of musical composition itself.

This is most easily grasped by reflection on the fact that through the nineteenth century, the greatest composers were always outstanding practical musicians and performers. In the context of the classical art of improvisation, individuals such as John Bull, J.S. Bach, Mozart, and Beethoven developed and extended the principles of instrumental writing and technique, as well as the technology of instrumentation itself, as a subsumed aspect of their contribution to the science of counterpoint as a whole.

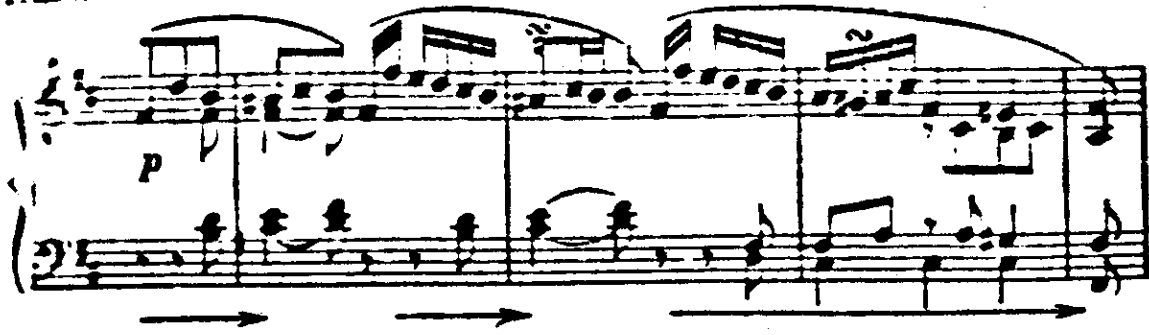
As a result of the dissipation of this Neoplatonic knowledge of musical science after the death of Beethoven, recognized implicitly by Brahms and Schenker, this practical performer's knowledge of music was divorced from self-conscious mastery of the process through which the science of knowledge itself is created and advanced. In such a situation, practical knowledge, rather than being constantly transformed and revitalized through its sensuous relationship to self-conscious reason, is instead codified into an abstract body of relatively fixed dogma and passed on to subsequent generations in a context maintained only in consequence of its actual day-to-day use. Consequently, it is precariously jeopardized by the advent of a cultural environment which, even temporarily, interrupts or opposes the continuity and integrity of that daily practice.

As the best of today's musicians themselves can testify, the knowledge of music of even a single performer under these circumstances is subject to dissipation under conditions of intellectual and personal demoralization. Even a supremely gifted and pedagogically advantaged musician can effectively forget what he has learned about music when that knowledge is not known ultimately as science. The relative wasteland presented by today's concert performances of the classical repertoire is ample testament to the reality of this assertion.

Similarly, the determination of even the best of today's pedagogues to rigorously reproduce their performer's knowledge of music in their most gifted students is contingent upon being sustained and reinforced by the prevailing cultural climate.

Today's cultural milieu, dominated more and more by the music of impostors such as Cage and Stockhausen, with the very issue of musical culture largely unrecognized as a moral-political question, therefore spells an early demise of the traditions of practical music created by Beethoven and defended by Brahms and Schenker. Only an immediate and intensive intellectual "rescue" operation can prevent the near term extinction

EXAMPLE 7.

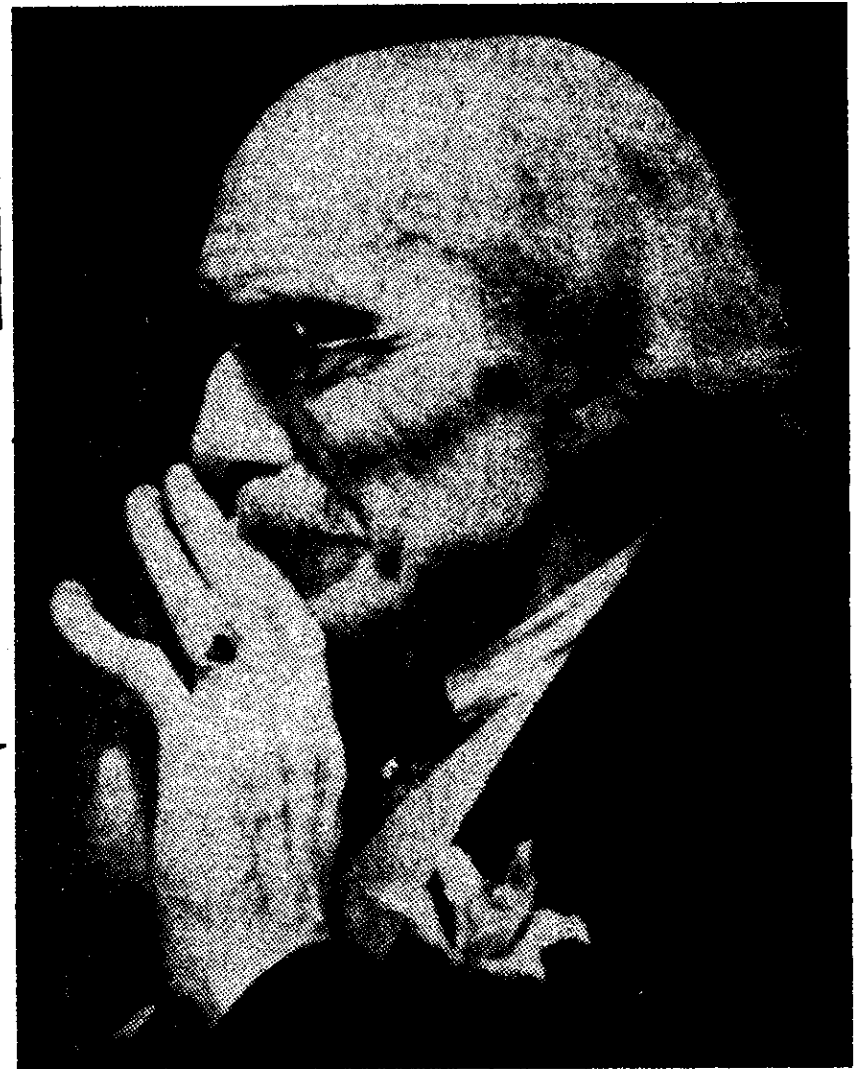


Or pictorially, it might be shown thus:

EXAMPLE 8.



Right: Tobias Matthay, the British theorist who opposed Schenker and Furtwaengler by presenting the Dionysian Wagner as the pinnacle of German musical tradition. Above: a diagram from Matthay's book *Musical Interpretation* which falsely represents Beethoven's *Sonata Opus 2 No. 2* according to Matthay's theories, as progressing through a series of "little crises" towards a "more important crisis."



of these traditions in the space of the next two generations, through the restoration of what now exist in the form of the valid intuitions of the best remaining practical performers and pedagogues to the domain of elaborated and intelligible science.

THE SCIENCE OF MUSIC VERSUS THE DONKEY SERENADE

Ironically, at the very moment that America is suffocating under the stench of the latest "cultural" imports from London, the sodomic "punk rock," with thousands of American youth being turned into protofascist lumpen under the combined influence of rock and its pharmacological accompaniments, the average American patron of the arts, most likely quite honestly, has only a vague sense of what is immediately at stake in this matter. Save for those outhouses of British cultural occupation responsible for the actual U.S. marketing of rock, such as the terrorist-affiliated Institute for Policy Studies in Washington (founded by the same James Warburg who in an earlier stage of his patronage career bankrolled George Gershwin's introduction of America's whorehouse culture, jazz, to the classical concert stage), such apparent insensitivity to the urgency of today's cultural crisis is not due to inherent moral degeneracy on the part of the patronage circles in question. It is rather the direct result of the cumulative effects of a rampage of cultural Aristotelianism which, save for the rare ex-

ception represented by the recent statement by Mexican President Lopez Portillo cited at the beginning of this article, has been essentially unimpeded in the postwar years.

From Aristotle in the fourth century BC we have the first recorded advocacy of the aesthetic principle embodied in the institution known from the early 1950s as "Top 40 Radio," the "democratic" espousal of cultural rule by "popular taste." In fact, it can be shown that "popular taste," at whatever stage of degeneracy, is invariably created and shaped by identifiable "elites" for identifiable, ultimately political ends. However, the exposure of the political motivations and backing of such cultural "democracy" does not of itself challenge its hegemony. This fact is demonstrated by the circumstance that there is acknowledged wide recognition within the U.S. intelligence community of the close ties of the latest "punk rock" groups to both the "environmentalist movement" and to international terrorist networks, by the MI-5 division of London's Secret Intelligence Service. (1) Yet no effort has been made to counteract punk rock's dissemination.

What insured a free hand and the necessary funds and institutional backing to the postwar massacre of culture was the near final eclipse, in the period during and following World War II, of the humanist musical network and tradition constituting the remnants of a cultural continuity which had led from the Platonic Academy's bitter opposition to Aristotle to the Opus 100

series of Beethoven's work in the first half of the nineteenth century. The crucial realization of this fact in turn locates the necessity of reinitiating that musical tradition in the concrete terms of the present proposal as the necessary prerequisite to any effective intervention to correct the present cultural mess.

It is relevant to emphasize here that the research methodology which has allowed us to reconstruct the historical development of the issues bearing on the immediate cultural-political situation at the same time constitutes the explicit basis from which our approach to the issues of musical theory, analysis and performance is framed. That approach to music theory and pedagogy has proved uniquely identical to what is documented as the specific outlook on the same questions characterizing the humanist current of musical development through Beethoven.

Our conception of the organic relationship of music and music theory to the development of physical science and of the conceptions of mathematical physics, although revolving around the application of the advanced mathematical framework defined by the work of the nineteenth century mathematicians Bernhard Riemann and Georg Cantor to the specific issues of musical theory and analysis delineated in the writings of Heinrich Schenker, traces directly to the conceptual framework and world outlook predating but most comprehensively elaborated in Plato's dialogues and other records of the Platonic Academy. In fact Plato's identification of music, the "science of the mind," as necessarily political through its role in educating and shaping the morality of society's needed scientists, political leaders and educators represents a conceptual unification of the issues under consideration more advanced from an epistemological standpoint than anything which directly survived the death of Beethoven in 1827, an outlook on the question of culture in its relation to science which requires political intervention and enforcement with an authority based on reason.

It is exactly this Platonic assertion of the primacy of reason which defines the humanist scientific approach to the evaluation of all more specialized considerations such as the relation of human creative will to natural law, of theory to practice, of the relation of musical composition to musical performance and of the rights of the human individual to societal necessity. The power of the individual to develop his faculty of reason and the inseparably linked extension of that process of self-perfection to the process of developing more advanced republican institutional and societal forms, new technologies of material production of society's needs and applied scientific investigation of the material universe, is the "unchanging law" connecting one developmental epoch to the next. No later than the point

at which language is developed as a written as well as a verbal tradition, what corresponds to the advanced mathematical principle of the transfinite (2) is intuitively recognized as the primary process by which reason differentiates intelligible cognitive meaning through "quantization" into predicated particulars of what is cognitively recognized as knowledge of the complex continuum characterizing the process of human development, at the same time that such particulars are developed as more and more complex condensations of reference to that same developmental process.

Underlying the assertion of the humanist outlook from Plato to ourselves is the axiomatic assumption of the primacy of non-materially bounded creative reason as the basis of the cognitive integrity of the individual in his sense-mediated relationship to the material universe. This axiom is in turn constantly proved historically through the increased mastery over the material universe through scientific and technological development necessary for man's continued survival and self betterment.

It is out of this consideration that music, as the materially mediated investigation which gives form to man's direct deliberation over the process of his own creative intellect, takes on such central and such political importance throughout the history of the battle between the Platonic and the Aristotelian camps. It is Aristotle (3) who attempts to corrupt Plato's assertion of creative will as the basis of sensuous knowledge into the bestial "knowledge of the senses" advocated more recently in the different "appearances" of British empiricism. Aristotle's democratic advocacy of music as sensual entertainment divorced from relation to fundamental considerations of how the mind develops ideas, is correspondingly well known to today's musical audience as the soft pornography of nineteenth century musical "romanticism" and the ultimate degradation of today's "hard rock."

Similarly it has been the Aristotelian reduction of the disciplines of music and mathematics to the realm of what Spinoza termed fictitious knowledge at the hands of the nineteenth and twentieth century British empiricists which has essentially destroyed what had been the defining relationship between music and science throughout the classical period. Thanks to this corruption, not only the intrinsically fraudulent creations of Aristotelian nominalist station chiefs in the arts and sciences, such as the concoctions of music's Arnold Schoenberg and the comparable uncertainties of physics' Werner Heisenberg, but the products of actual science and culture, of Beethoven, Brahms, Planck, and Erwin Schroedinger, are known to students and professionals alike largely as empty formalisms.

Hence, the present proposal to reintegrate the

disciplines of music and mathematics in terms understood to both J.S. Bach and Beethoven is very liable to being falsely construed as the application of the formalism of mathematical analysis to the properties of the "sound waves" produced by the performance of a Beethoven sonata, an undertaking quite compatible with the inclinations of musical Mr. Fix-its like Princeton University's Milton Babbitt.

Quite the contrary to such infantilism, the point of intersection of the disciplines of music and mathematics lies not in any relevant connection between the resultant formalisms but in the commonality of the cognitive process underlying and determining the formal features vitally necessary to the advance of each. Whereas the forms of mathematics mediate the capacity of the human intellect to define and determine its knowledge of the laws governing the material universe, the development of musical forms mediates the freedom of the same creative intellect to materially advance its own capacity for cognitive deliberation. Hence mathematics is limited by its incapacity to directly represent the process through which higher order mathematical theorems are generated. On the other hand, music demonstrates its relationship to the process through which man's material mastery of nature is furthered only indirectly, through its creation of successive advances in instrumental technology as a crucial predicate of its own development.

At the point of actual intersection of musical and mathematical science one finds the "exception which proves the rule" as the investigation of the laws governing the physics of the vibrating string becomes a common subject of both disciplines. The necessity of materially deviating from the otherwise "fixed" laws governing the physics of harmonic relations in the context of specific extensions of musical contrapuntal form, as well as the necessity of lawfully accounting for the validity of those deviations in mathematical terms of reference, unites mathematicians with theoretical and practical musicians in direct collaborative effort over the entire period of record in scientific humanist development.

Notwithstanding the crucial importance of its technological interface and its direct intersection with mathematical physics on the audibly vibrating string, the objectivity of music is not ultimately located in these restricted features but rather in its unrestricted use of what Roger Bacon referred to as an "investigation of the causality of mind," of the continuous process through which the discrete forms governing cognitive meaning are generated.

Hence the objectivity of music is demonstrated most directly by the demonstrated value of well-performed classical music in the practice of psychotherapy, a value recognized and discussed by Islam's great Ibn Sina.(4) The capacity of rock music to destroy higher cognitive capacities can likewise be demonstrated. The objectivity of musical composition is similarly manifested by the well-known intuitive affinity on the part of leading scientists and mathematicians for classical music of the highest caliber, frequently extending to developed expertise in the performance of musical instruments, an affinity not obliterated by the obfuscations of Platonic thinking about music effected by British empiricism during the nineteenth century.

The acknowledged role of the works of Beethoven's late period in catalyzing the cognitive faculties required by Lyndon LaRouche in the writing of *The Case of Walter Lippmann*, (5) a document which can be demonstrated since its appearance to have changed the profile of American politics, demonstrates the objectivity of music more directly than does the relationship between music theory and the laws governing the vibrating string.

In these same terms, the very thing which music itself most importantly *proves* is demonstrated most forcefully by the classical art of instrumental improvisation, an art which has been missing from the classical concert stage for over 150 years. J.S. Bach, Mozart, and Beethoven's proven capacity to publicly improvise works of comparable sophistication to their most advanced com-



"Punk rock" performer and fans in England.

positional investigations demonstrated their complete and willful mastery of the principles of creative reason as well as the indivisibility of theory and practice, of musical composition and musical performance. This classical outlook, backed up by suitably rigorous and scientifically grounded education and pedagogy, reflected itself as well in the assumed competence, now lost, of leading performers to improvise cadenzas fit for inclusion in the concertos of Mozart and Beethoven.

Locating the objectivity of the content of musical science in these terms, it is nonetheless the case that it is the principle of musical temperament which constitutes and is recognized by the leading classical theorists as the defining theoretical consideration in the historical development of music and its relationship to mathematical physics. The importance of the tempering principle is not that it represents the objectivity of music or of mathematics *per se*, or the objectivity of the formal application of one to the other, but rather the objectivity of the point of actual intersection of the two disciplines as referenced above. The direct theoretical relevance of the question of musical temperament to both advanced music compositional investigations through Beethoven and to comparable considerations in mathematics cannot in fact be recognized once the subject of music is reduced to single musical compositions as self-evident entities and the subject of mathematics correspondingly reduced to the self-evident mathematical formalism or set of formalisms. This is made most clear by the distinctly *unpleasing* products of the Columbia-Princeton Electronic Music Laboratory under Dr. Milton Babbitt's supervision.

Only when the common subject of music and mathematical science is recognized in terms of the continuity of conceptual development which, although dependent for its development upon the forms which it creates, is nonetheless independent of any particular formal manifestation, is the true relevance of the tempering principle correctly recognized. The principle of temperament is understood by classical thinkers as a general principle pertaining to natural science, poetry and the graphic arts as well as to music, the perfection principle through which creative reason manifests its primacy over the laws specific to inorganic nature.

Musically, the deviation from the harmonic series of intervallic relations physically defined by the laws governing the overtone series above a standing wave arises out of necessities posed by the intersection of two geometries of law implicit in all contrapuntal frameworks of composition. On the one hand it is the qualitative perfection of the natural harmonic consonances, i.e., thirds, fifths and their derivatives, which constitutes the objective preconditions of cognitive coherence with respect to the discrete musical idea,

melody. Classical thinking characteristically insists upon the definition of *harmony* not as the agreement of one abstract tone with another in some metaphysical universe, but as the agreement of specific intervallic qualities and their corresponding mathematical ratios with distinct nodal determinants of cognitive process, i.e., as transfinities. Accordingly, the simple proportionalities (2:1, 3:2, 4:3, etc.) which identify the successive overtones are defined rigorously as representing distinct nodal phases in the process through which the mind reflects back on itself in the process of cognitive development of ideas.

In the eleventh century, Ibn Sina, in the "Book on Music" from the *Al Nagat Compendium*, took the consideration a qualitative step further by defining the harmonic consonance as a transfinite "singularity" within a continuous spectrum of pitch, best defined musically as the *process through which* that singularity is differentiated out of the tonal manifold. He asserted the tempering of the interval in these terms to be identical in function to the role of dissymmetric rhythmic and dynamic nuances in musical performance in delineating the cognitive process underlying the succession of musical notes and phrases.

Considering a melodic idea as a whole to represent a transfinite singularity in the same sense as the single intervallic consonance, the process through which those ideas are brought into coherent conjunction through an extended contrapuntal development demands a deviation from the natural intervals upon which the original melody was predicated.

All classical counterpoint is in these terms based on the extension of the melodic unit outside of the boundaries of the original keynote, although this may not entail a complete transposition or modulation of the whole in modern terms of reference. In all cases the process involves the commonality of at least several particular pitches to two or more key centers or subspecies, a situation necessarily violating the perfection of the "natural" consonant intervals with respect to at least one of those differing centers. These overlapping geometries force the issue of the tempering principle in practical terms long before the development of advanced instrumental forms requires the tempering of the harmonic system as a whole in terms approximating modern "equal temperament."

In broader terms, the two geometries of law underlying the necessity of temperament in music, geometries irreconcilable in any linear framework of conception, are identified most succinctly by Gottfried Leibniz in the late seventeenth century as the simultaneous requirement of both continuity and perfection. It is only with the advent of the mathematical framework of Riemann and Cantor and the com-

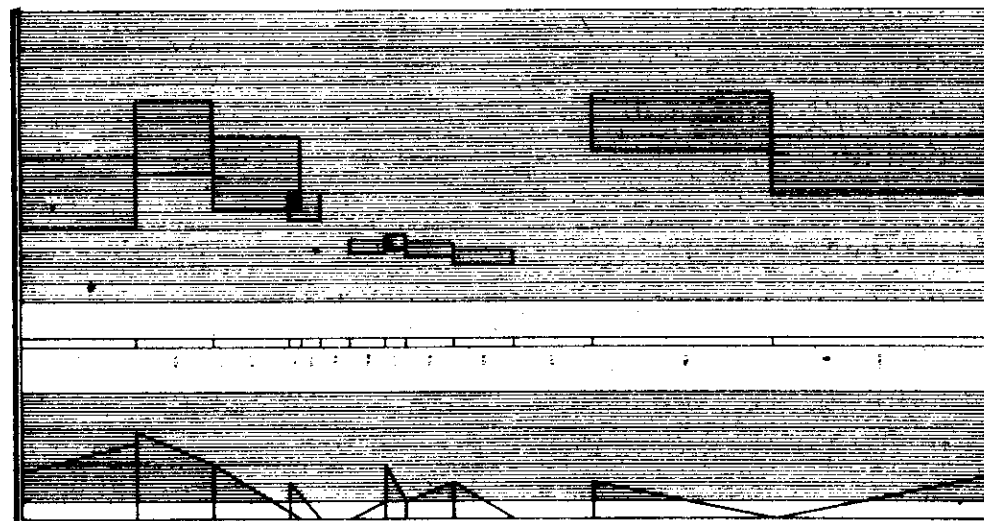
positional framework established by Beethoven in his later period of work that the higher order lawfulness governing the coherence of these two geometries of law becomes susceptible of *direct* investigation and elaboration.

Correspondingly, it can be shown that it is uniquely with Beethoven's Opus 100 series of works that the emotion which drives creative reason and through which the creative reason is known to the promethean humanists who have shaped human development from the dawn of history to the present, becomes itself susceptible of direct elaboration, investigation and development. On the other hand, it is the singular incapacity of a donkey to bray in any other but strictly linear terms that has motivated a complete erasure of the entirety of this consideration from the purview of today's students of music and science by those responsible for the hegemony of British empiricism in the academic centers of learning. The principle of the transfinite, known throughout the vast bulk of the last three millenia of history as the basis for the unification of all specialized categories of knowledge, has been obscured for close to a century from its final stronghold in Cantor's number theory and for over twice that period in the more general terms of reference necessary to address the issues here under discussion. The consequent absence of any sign of objection to today's cultural bankruptcy from those institutional quarters other than the high dropout rate of university students is what crucially feeds the climate of toleration surrounding even the most outrageous public displays of British donkey spirit. It is the absence of any recognized cultural figure or institutional authority representing in any self conscious terms the world outlook implicit in great artistic achievement which maintains the lack of substantial public outcry against the present cultural atrocity.

"COLLECTIVE GUILT" AND THE PRESENT CULTURAL CRISIS

What is most crucial to recognize with respect to the Labor Committees' historical task force project in the present context is that the reconstruction of the defining aspects of a correct musical historiography from the standpoint outlined above has proceeded not from an academic or "pure scientific" line of specialized investigation, but rather from the hypothesis of the identity of the considerations determining political processes and musical development, as well as the direct interrelation of these two aspects of history.

Proof of that hypothesis has rapidly emerged over the past two years as extensive documentation of the continuous opposition of the proponents of the principles of



The British and their allies have attempted to suppress the music of Beethoven with such nominalist charlatanry as German computer-composer Karlheinz Stockhausen. Above, Beethoven's manuscript of the second movement of his Third Symphony, in which the contrapuntal interplay of voice lines is intended to cathexize in the listener a sensuous awareness of his own powers of creative reason. Below: computer score by Stockhausen. Blocks designate mathematical pitch ranges, distributed linearly for given durations and with indicated decibel values on tape.

Platonic reason and its assertion of necessary coherence with the ordering principles governing the material universe, to the Aristotelian attempt to extinguish such powers of reason in favor of donkey-like "knowledge of the senses" and the world outlook embodied in rock music. That opposition of epistemologies has in turn been shown to be inseparably wedded to the political struggle throughout the entire period between the Neoplatonic networks committed to material progress in science, industry, and technology and to the humanizing influence of scientific education on the population as a whole, and Aristotelians determined to arrest such progress in favor of policies of economic looting, technological regression and imposition of diminished educational, cultural and material standards of living on the population.

Although neither side has ever won full hegemony, the outcome of every important battle along the way has been decided by which of the two world outlooks predominates in the corridors of power. Hence the battle itself has always revolved heavily around the efforts of both sides to attain hegemony of outlook on an expanding mass basis. Taking into account the inherent dissymmetry between the two cultural-political

Implements of Islamic humanist science: top, an astrolabe, used for obtaining the altitudes of planets and stars in navigation and other applications; below an ancient tambur [Arabian lute]; also, page from a Persian musical treatise.



universes, the battle pits the relative efforts of the humanists to extend the frontiers of sensuous reason and to secure new dimensions of general cultural and technological progress against the efforts of the Aristotelian nominalists to corrupt such efforts into the Dionysian realm of fictitious knowledge and its political correlate, Jacobin mass heteronomy.

The hypothesis guiding the Labor Committees historical effort is known intuitively to today's industrialist, scientist, and trade unionist as he measures his own sense of urgency concerning the need for renewed industrialization, expansion of exports, and nuclear energy development in the context of today's economic crisis, against the cultural and moral outlook of the pitiful "environmentalists" and their "natural" affinity for rock music. Unlike the environmentalist, who thinks nothing of asserting his arbitrary "rights" on behalf of the nearest plant or crustacean to oppose plans to rebuild and remodel the world economy, today's industrially oriented adult hesitates to impose upon the world view of another. In spite of his intuitive abhorrence of environmentalist bestiality, he is unsure of how he might reconcile such an assertion in political terms with his intuitive commitment to self-developing, as opposed to externally imposed, advent of maturity.

Such an adult is somewhat swayed in the direction of such hesitation by the effects of a massive campaign of cultural intimidation mounted by the political intelligence and affiliated networks of the British monarchy from the early years of World War II to the present. Yet, were it not for the profound lack of cultural identity of today's inheritor of the traditions of the American Revolution, such triviality as has characterized the postwar British deployment could not possibly sway an adult mind from its convictions. In reflecting upon the predicates of America's present cultural circumstance, such an individual must therefore think beyond the corrupted notion of general cultural continuity and tradition as mere chronology of artistic creations and genetic or geographic heritage, to grasp the central issue of culture as the primary mediator of continuity of moral outlook. Most specifically, he must think beyond the confines of the myth of "uncultured America" erroneously fostered and enforced by Britain since the 1688 "Glorious Revolution." He must recognize that myth as no more valid than the equally erroneous assertion that the significance of musical cultural development is located in the self-evidency of the finished composition.

With this in mind one need trace the origins of today's standing army of rock musicians and exotic composers no further historically than the post-World War II academic hegemony of the malicious Aristotelian doctrine of "cultural relativism" synthesized in the London Tavistock Institute in the late 1930s and

associated with warped, former Office of Strategic Services intelligence associate and "cultural anthropologist" Margaret Mead. The specifically musical side of that "ethnological" endeavor was run out of the allied institution of the OSS, the Office of War Information and its musical historiographical collaborators, "ethnomusicologists" Dragon Plamenac, Gustave Reese and Curt Sachs. The technological hardware relevant to the postwar musical industry, including what became the basis of stereophonic sound and Babbitt's "electronic synthesizer" was developed within the British-dominated U.S. Naval Intelligence in the 1930s, in a project codirected by the London-based Leopold Stokowsky. The systematic psychological profiling operation out of which rock music itself was developed was handled within the same Office of War Information project by the Frankfurt School's T. W. Adorno. (6) Closing the ranks of this highly coordinated endeavor, anthropologist Margaret Mead published in the Frankfurt School's journal during this same period.

Mead's, and Reese's, assertion that any manifestation of general cultural retardation, no matter how bestial or degenerate, has its "democratic" right to exist in opposition to policies of cultural, intellectual and technological development serves as the rationale not only for the perseverance of long-standing British colonial policy for the developing sector. The same outlook, in the form of the Frankfurt School-Tavistock Institute offering known popularly as Adorno and Nevitt Sanford's *The Authoritarian Personality* has constituted the basis of direct extension of the most bestial aspects of that colonial culture to the advanced sector nations over the last twenty years. Thanks to parents' fears of intervening "authoritatively" against their children's uneducated susceptibility to "Top 40 Radio" cultural programming, the pornographic filth of rock music, suitably flavored with the drones of Ravi Shankar and the still more primitive degradation of "Latin music," has reduced much of the postwar American and European populations to the cultural status of aboriginal peoples.

Reinforcing the claims of postwar synthetic music to "antiauthoritarian" rights to self-expression has been the operation against classical music itself and the individuals who would have represented it in the unrestricted sense in the postwar years. This operation was run initially out of British Intelligence's Wilton Park indoctrination program, utilizing importantly the Frankfurt School circles referenced above, as an aspect of the attempt to convince the morally devastated German and Austrian populations of their "collective guilt" for the British-sponsored Nazi atrocity. (7) Not only the key musicians, including the conductor Furtwaengler and the already deceased Schenker, but the German-centered tradition of classical music itself,

including that of Beethoven and Mozart, were outrageously asserted to be evidence of the "inborn taint" of "authoritarianism," an outrage which continues to be marketed in Germany in connection with the maintenance of the perennially shaky career of former Nazi Party member Herbert von Karajan. Ironically, Schenker was himself Jewish and experienced the murder of his wife by the Nazis, who proceeded to burn his manuscripts after his death in 1935. Schenker was recognized as a representative of a Platonic-humanist current within Jewish cultural tradition, in opposition to Schoenberg, a member of the same Rothschild-Zionist networks that helped put the Nazis in power.

Only through the intimidating effects of this aspect of Britain's postwar cultural crusade, suspiciously tolerated by even self-espoused "Schenkerians" such as Felix Salzer, were the circles of performers and theorists who would have established America as the center of an *actual* cultural boom leading to the production of composers of the rank of Brahms effectively neutralized and the rise to prominence of the musically, and sexually, polymorphous trolley car conductor, Leonard "Clang Clang" Bernstein and his counterparts von Karajan and decomposer Karlheinz Stockhausen made possible.

Throughout the endeavor, the "pop" music side of the operation and the "classical" side were run as a single conspiratorial design. This is demonstrated most forcefully by Bernstein's origins as a Broadway musical "writer" as well as his inclusion of rock music in his later "classical" works. Less well known are von Karajan's origins as a Weimar cabaret conductor and Stockhausen's beginnings as a jazz pianist accompanist to a traveling magic act in the 1940s. These rags-to-riches fabrications are typical of Britain's willful perversion of scientifically creative genius to "genius, fame and fortune born magically out of nothing."

HISTORY OF HUMANIST MUSIC

Emphatically to the contrary of the primevalism of the doctrine of "cultural relativism," the Labor Committees historical project has already made clear that an accurate tracing of the contiguous line of development leading from the second millennium BC to the Opus 100 series of Beethoven would lead one at least one time around the globe. Specifically, the line of combined cultural and scientific development which eventually becomes realized in its most advanced form in northern Europe after approximately 1000 AD traced an unbroken continuum extending from the advanced Ionian and Phoenician developments through the lines of influence emanating out of the Platonic Academy and was brought to a crucial stage of applied scientific advance-

ment in the context of what is best termed the Islamic humanist tendency between the ninth and eleventh centuries AD. From the direct extension of the Islamic political and scientific networks into Moorish Spain, the major achievements of Al Farabi, Ibn Sina, Al Hazen and others were carried into Europe by Gerbert of Rheims, later Pope Sylvester II. The more advanced conceptions achieved in the course of the Islamic development intersected and rekindled the dormant but emphatically existent Neoplatonic Boethian networks situated in northern Europe and in what is today the northern portion of Italy. Feeding into the Islamic development were important achievements in mathematical and musical theory from India and China, which were seeded into those regions through networks extending out of the Platonic Academy or possibly still earlier out of Mesopotamia.

At the same time the cultural fruits of the Euro-Islamic development reached the New World long before the founding of the American republic. Ironically one finds that the degraded remnants of what once was a nascent humanist musical and literary tradition in today's Latin America frequently include bits of textual phrases carried over from fourteenth and early fifteenth century passion plays brought by evangelical humanists from Spain prior to the Hapsburg decimation. It is these remnants which are in turn glorified in their degraded forms by mercenaries of the British sponsored "romantic" movement of the late nineteenth and early twentieth centuries such as the insipid composer Hector Villa-Lobos.

As an aspect of this systematic tracing of the humanist line of development, the Labor Committee project has documented that the essential framework of conception which serves as our own immediate basis for the approach to the works of Beethoven is characteristic of the scientific humanist thinking about music throughout its development. Hence it is no coincidence that mathematicians of the mid-eighteenth century identified by Riemann as most importantly related to the mathe-

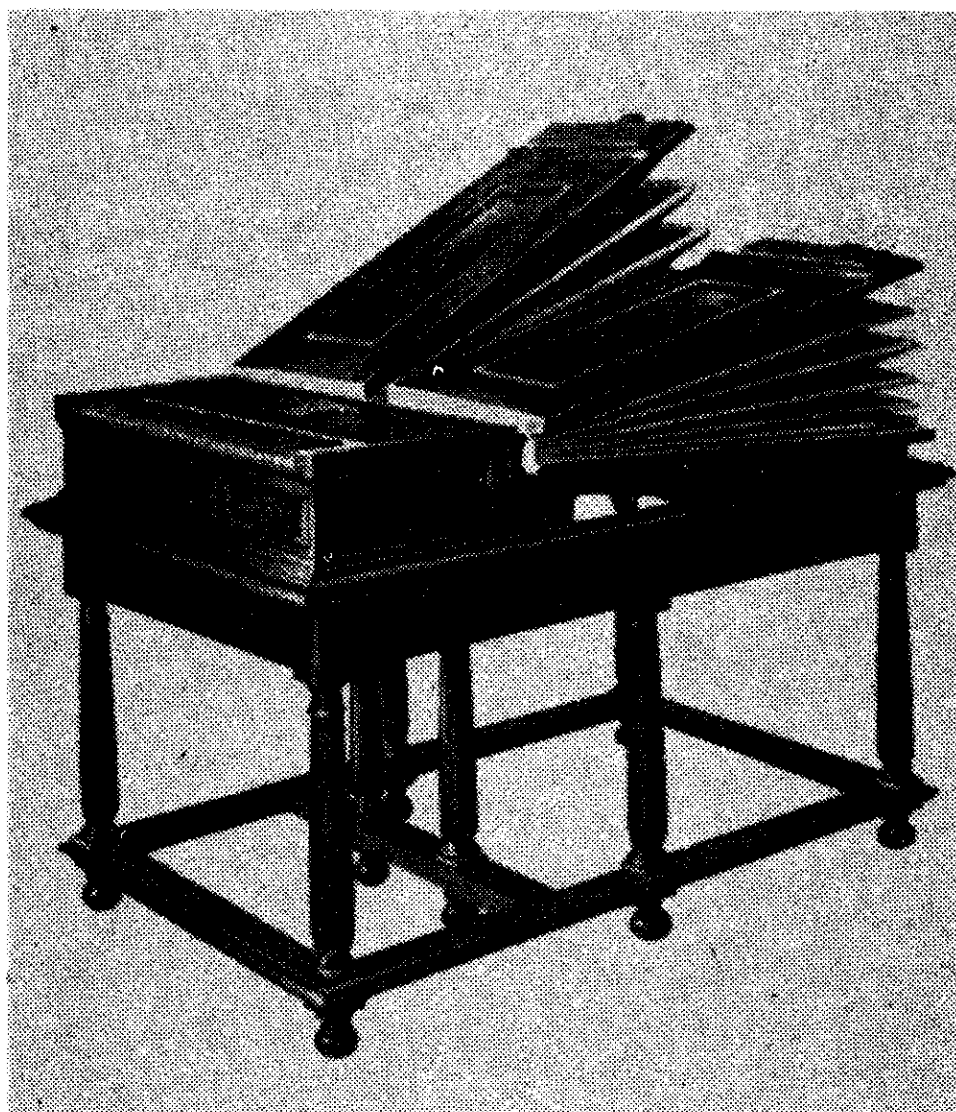
matical-physical developments serving as his own point of departure, Leonhard Euler and Daniel Bernoulli, are found in close collaboration with the immediate circle around J.S. Bach in connection with problems converging on the question of the laws governing the vibrating string from both the specifically mathematical and the musical-contrapuntal sides. Likewise it has been established that the line of European mathematical developments extending from Cardinal Nicholas of Cusa in the mid-fifteenth century through Giordano Bruno and Leibniz to the work of Riemann and Cantor intersects the musical lineage leading to Bach and Beethoven in

terms which directly confirm our specific theoretical formulations. Hence Nicholas, whose mathematical writings include reference to the very "Cantorian" principle of condensation of extended development of ideas to higher order discrete elements — identified by ourselves as the crucial ordering principle in J.S. Bach's "The Well Tempered Clavier," — is found to have played a major role through his student Rudolph Agricola in establishing the Heidelberg school of instrumental counterpoint and organ building out of which the Bach family itself emerges.

The advanced recognition and formulation of the crucial temperament principle in terms which address directly the most advanced aspects of counterpoint traces directly to the writings of Al Farabi and Ibn Sina. Those

writings constitute the immediate scientific and theoretical foundations for the entirety of subsequent European musical development through Beethoven. It is the same Ibn Sina who constitutes the most important political and scientific humanist leader of the millennium following the Platonic Academy and Alexander the Great. (8)

It was the Islamic theoretical spark, as he learned it during his studies in Cordoba in the first half of the tenth century A.D., with which Gerbert of Rheims ignited the flame which fueled the European scientific and cultural renaissance. It was Gerbert who initiated the teaching of



Above: sixteenth century organ; opposite page, Galileo's telescope. Advances in theory, such as Galileo's in science and his earlier contemporary Gioseffo Zarlino's (see page 29) in music, have traditionally gone hand-in-hand with advances in the technology of science and music.

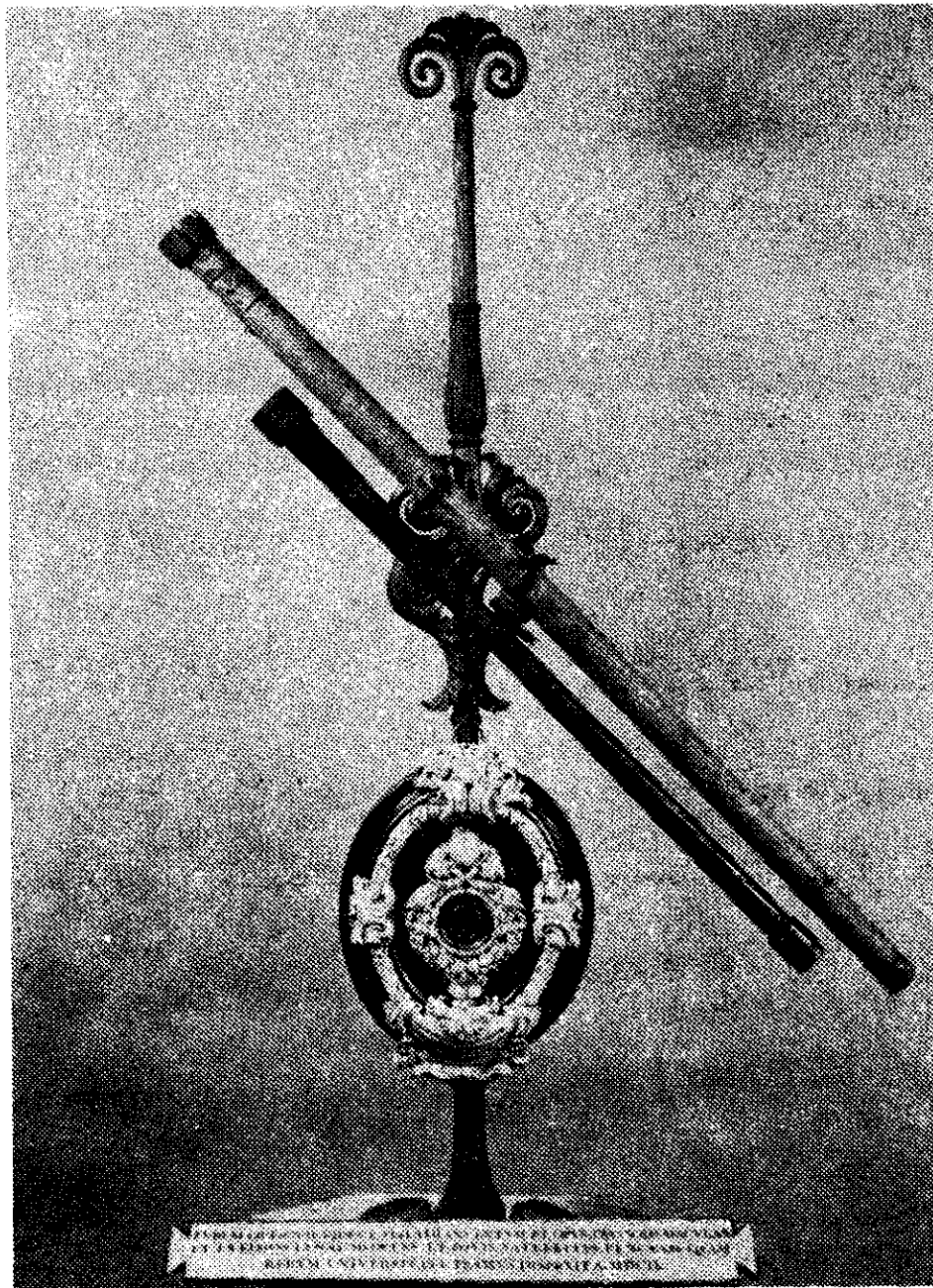
Al Farabi's "Quadrivium" of arithmetic, geometry, astronomy, and music as a single theoretical and applied discipline, working in political alliance with the Ottonian line of German kings.

Over the period of the subsequent two centuries, humanist leaders such as Abelard of Bath, the Abbot Suger, Franco of Cologne, and Roger Bacon, working in political alliance with Islamic humanist networks through the Hohenstaufen Frederick II in Italy, brought these seeds to their first European fruition in the form of a combined program of cultural development and industrialization. The Gothic cathedrals as designed and built by Suger epitomized the world view underlying the entire effort. Based on the scientific principles of both optics and acoustics, referred to by Suger as effecting "a symphony of light and a symphony of sound," the design of these edifices embodied the principles of the unity of the arts and sciences from the standpoint of the Islamic classification of knowledge. The institutions served both as centers of rigorous scientific learning and of mass education. A peasant attending a Sunday service in Chartres or St. Denis was introduced to a veritable universe of sculpture, internally illuminated by means of the cathedral's own mediation of light emerging through the stained glass windows from the outside. The visual side of the experience intersected and intermingled with performances of polyphonic music as well as of liturgical dramas stemming from the literary traditions established by Plato's Dialogues. Suger's own reference to "well-tempered harmony" as well as ten-voice polyphony within the cathedrals suggests that the musical side of this development was far more advanced than what is conventionally accredited to the period.

With the establishment of the Islamic epistemological synthesis of music-science-mathematics as the cultural core of European Neoplatonic humanism, the medium of music, tied throughout to the politically crucial efforts to develop language and poetry as the basis for mass scientific education, became a most intensely politicized and

contested subject in the ongoing battle between the humanist and Aristotelian camps. Hence in the fourteenth century one finds a head-to-head conflict between the reductionist-nominalist "metrical" gimmicks imposed on music by Guelph Aristotelian agent Philip de Vitry of the degenerate fourteenth century French Ars Nova and the humanist outlook of Jacob of Liege, who argued the supremacy of Platonic reason and the principle of the transfinite. The same debate was taken up in more advanced terms two centuries later between the humanist music theorist, composer and mathematician Gioseffo Zarlino of late sixteenth century Venice and the

nominalist circles identified with Claudio Monteverdi whose patron was, lawfully, Girolamo Mocenigo, Bruno's assassin. (9)



In rigorously refuting the Dionysian "chromaticism" of these sixteenth and seventeenth century counterparts of Wagner and Schoenberg, Zarlino at the same time laid the theoretical foundations of the musical development of the next two centuries. Zarlino's identification of the dissymmetrizing effect of both diatonic and chromatic semitones as the basis of contrapuntal developments of higher order complexity is the conceptual key which unlocks the secrets of compositional investigations from Sweelinck to J.S. Bach and Haydn. Lawfully, it is the same Zarlino's sophisticated definition of double counterpoint which provides

the basis of our own crucial correction of Schenker on that point.

Throughout it is always a battle for popular culture! The battle over the issues of musical theory and practice, linked to the development of the science of language and poetry, is at the center stage of a life and death struggle on the part of the humanist political network to develop and ensure the continued survival of the very means of popular scientific education. The role of the leading fifteenth century composer Heinrich Isaac as political envoy within and without Italy for the Florentine statesman Machiavelli is completely coherent with his distinc-

tive practice of subsuming the popular music forms in every European national style within the framework of his own most advanced compositional endeavors.

This tradition was extended by the intensely political internationalist John Bull, the greatest English composer, and still later was embodied in the irony of J.S. Bach's keyboard works in the different national styles, the well-known French and English harpsichord suites and the Concerto in the Italian style. It was the convergence of the entirety of the constellation of defining advances in the science of music as well as their political import upon the work and teaching of J.S. Bach and the intense political battle around Bach's music and person (10) which established the framework out of which the predicates of contemporary American musical cultural considerations developed. On the one hand it was Britain's massive deployment against Bach and the circles of his leading students, a deployment which forced the further pioneering developments which culminated in the achievements of Beethoven to be pursued within the confines of an essentially "underground movement," which was singly determining of the same Britain's capacity to enforce relative cultural starvation upon pre- and post-Republican America and which was later covered over in turn by the fallacious myth of "American cultural backwardness." (11) At the same time, it was Bach's successful reproduction of himself in his leading students, including his son Carl Philip Emmanuel, despite the British deployment, and the later seizing of that musical scientific knowledge by the young Beethoven, which both foiled Britain's Aristotelian cultural designs and played a crucial if indirect role in bolstering the political position of American republicanism for over a century thereafter.

Recognition of J.S. Bach's political and cultural role in history has been almost completely blacked out of popular recognition by several successive layers of deliberately perpetrated fraud on the part of British musicology and historiography. Most important to realize is that the obfuscation of Bach's intensely political significance has been made possible only through the concomitant obfuscation of Bach's pioneering and emphatically revolutionary role in transforming the entirety of contrapuntal science beyond anything that had been developed before. That this fraud has remained uncontested until our own intervention is an awesome testament of the crippling extent to which the British eighteenth century witchhunt prevented the appearance and preservation of what would otherwise have been the authoritative musical theoretical treatises of the period.

Contrary to British musicology from Burney to Alfred Einstein, J.S. Bach was neither a "Lutheran" nor was he predominantly "religious" in his world outlook and motivations. He was rather inseparably connected to the

scientific circles and political issues identified with Gottfried W. Leibniz. Leibniz, the last European humanist to attain Ibn Sina's comprehensive stature both as a political and scientific leader, opposed the hideous global "austerity" schemes of the London-Amsterdam monarchist alliance with a Grand Design that extended to recognize the necessity of the founding of the American republic as a defining political feature of a policy of scientific advancement and industrialization of the civilized world as a whole. The British Royal Society's empiricist fraud Sir Isaac Newton (12) constituted, in turn, a political counterdeployment to that Grand Design and an attempt to obstruct the hegemony of Leibniz's pioneering contributions to science.

It was the world view behind Bach's revolution of contrapuntal science, as well as the conceptual content, which linked him to the Leibniz circle prior to Leibniz's death in 1717. Bach and his mathematician-collaborators Euler and Bernoulli explicitly identified themselves with the Leibniz tradition, including the late-seventeenth century musical theorist and mathematical physicist Anathasius Kircher, through whose writings Bach personally knew the theories of Al Farabi. Correspondingly Bach was explicitly attacked by British Newtonian network representatives such as Marpurg and Matheson as representing the "old fashioned" *scientific* tradition of Kepler, i.e. Leibniz. The assertion that Bach was primarily a religious figure does not appear in these contemporary debates about his music and outlook but only emerges in the context of the later nineteenth century romanticist "revival" of Bach, as a means of covering over the political and scientific issues embodied in his music.

Bach's synthesis of vocal and instrumental functions into a single contrapuntal framework was the basis on which the Platonic musical tradition became concretized as "German music." (Ironically it was British "containment" efforts against that tradition continuing through the period of the Second World War which successfully prevented its reproduction out of the geographic confines of the pedagogical networks in Germany and Austria established by Bach and his circle.)

Bach's achievement first made it possible for absolute (i.e. instrumental) music to represent the principle of the transfinite, i.e. the process through which an extended manifold of conceptual development is "contracted" into a discrete motivic subject, in terms independent of the immediate relation of a musical line to a textual setting of language. That achievement in turn defined the immediate musical "universe" from which Beethoven's further comprehensive transformation directly proceeded. It is not coincidental that Leibniz's decisive advancement of the principle of the transfinite in the context of mathematical physics served as the immediate

Italian musical theorist Gioseffo Zarlino [right] and the title page of his monumental 1558 Le Institutioni Harmoniche, a basic text of Renaissance humanist music.

precedent for the later explorations of Riemann and Cantor and the defining epistemological point of departure for our contemporary approach to the problem of unified field theory. On the other hand, the successful fracturing of the previously inseparable relation between music and mathematical physics accomplished by the British opponents of Bach and Leibniz is what is ultimately responsible for the general incapacity of even the best qualified and intentioned of today's physical scientists to competently frame an adequate approach to that problem.

Bach's musical achievement was directly interfaced with Leibniz's own passionate campaign to advance and develop the German language as a crucially necessary aspect of the political defense against the British commitment to eradicate the foundations of "German culture," foundations recognized by both sides as the crucial prerequisite of the potentiality of the humanist network to successfully found an independent German republic, in the American constitutional sense. If the formation of a German republic had been accomplished at any point following 1688, the British monarchy would have been eliminated shortly thereafter as a strategic reality of global import.

GERMAN CULTURE AND AMERICA

To locate the strategic political importance of Bach's achievement in securing the relative continuity of the German cultural and scientific tradition through the early part of this century from the standpoint of American political self-interest throughout that period requires a conceptual advance beyond the confines of the "cultural question" established by the last two centuries of British Aristotelianism.

Two points are necessary to clarify the required conception in the context of the present discussion.

First, although the combined effects of direct British deployments against the circles responsible for German and general European cultural and scientific advances during the eighteenth and nineteenth centuries and London's role in determining the flow of those achievements to America during the same period successfully prevented America from establishing itself as a generating center of such advanced developments, nonetheless, the continued continental developments including Brahms, Pasteur, Max Planck, and later, Erwin Schroedinger established a limit to what Britain could



LE INSTITVTIONI HARMONICHE

DI M. GIOSEFFO ZARLINO DA CHIOGGIA;

Nelle quali; oltre le materie appartenenti

ALLA MVSICA;

Si trouano dichiarati molti luoghi
di Poeti, d'Historici, & di Filosofi;

Si come nel leggerle si potrà chiaramente vedere.

¶ Qui si dice, che si troua
Kai pu' di d'oro, & di d'oro.



Con Priuilegio dell'Illustris. Signoria di Venetia,
per anni X.

IN VENETIA M D LVIII.

successfully market abroad as credible "culture," a limit of not inconsequential strategic import. Thanks to Brahms's demonstration that "great German music" was possible after Beethoven, it took British Fabian Society founding member George Bernard Shaw over twenty years to gain British acceptance of the music of Rothschild mercenary Richard Wagner, let alone an American audience. The likelihood of an American market for such trivia is exemplified by Mark Twain's comment, "Wagner's music is not as bad as it sounds."

At the same time the continued cultural and scientific progress centered in Germany and Austria after Bach contributed heavily to establishing the ambiance which made possible Franklin's anti-British "League of Armed Neutrality" as well as the later alliance of the same forces with President Abraham Lincoln which prevented a British military intervention against the Union forces during the Civil War.

This latter fact brings up the second and more profound point in question. Preliminary research into the late eighteenth century American-European political-network interface has documented the ultimately decisive importance of the coherence of world outlook between American political and European cultural leaders during this period. It has become clear that Franklin's presence in Europe in the years prior to the American Revolutionary War played a major role in rekindling the Leibnizian impulse among the networks that consequently produced the achievements of both Beethoven and Goya. Reciprocally, it is clear that those networks, including Beethoven and Goya themselves, were intensely aware of and identified with the political importance of the founding of the American republic. (13) The plot of Beethoven's opera *Fidelio*, for example, incontrovertibly references the outrageous European jailing of the American Revolutionary War hero Marquis de Lafayette during the 1790s.

The mutually recognized coherence of world outlook between the individuals most embodying the promethean spirit which founded America and which at the same time inspired Beethoven's greatest achievements played an identifiable role in shaping events during that period, ironically in a situation in which Beethoven's music remained unknown to America until the mid-nineteenth century. The myth of intrinsic American cultural backwardness is properly resolved in these terms once it is recognized that the outlook and achievement of Benjamin Franklin in organizing the "Armed Neutrality" alliance was more "musical," in the strictly Platonic sense than the compositional achievements of Haydn, not overlooking the latter's importance from the standpoint of narrowly defined musical development.

HEINRICH SCHENKER'S POLITICAL ROLE

At no point in history is the inseparability of music and politics so inescapable as in the final chapter of Britain's three-hundred-year-long battle to eradicate German cultural identity and the potential for political independence inseparably attached to it. The battle centered musically around the figures of Heinrich Schenker and his ally, conductor Wilhelm Furtwaengler, whose attempt to consummate Brahms's demand for a renovated theoretical foundation for musical pedagogy (14) became the cultural front of the German industrialist faction which attempted to oppose the travesty of the British dominated Versailles Treaty through the Rapallo industrial alliance with the Soviet Union following World War I. The latter point is made clear by Schenker himself in the essays published in his theoretical journal which Furtwaengler funded. (15)

In this effort Schenker opposed the British musicological circle around Tobias Matthay as well as the Rothschild-funded continuation of the Wagner tradition centered in Vienna with Richard Strauss and Strauss's protege Arnold Schoenberg. The Matthay clique was closely associated with the British Fabian Society and Round Table circles including the Haldanes, the Chamberlains, George Bernard Shaw and the philosopher Henri Bergson, and was united in the championing of Wagner as the true inheritor of German music. Wagner, himself a life-long British mercenary, had finished his career by writing *Parsifal*, taking over a phony legend originally concocted in the twelfth century as a counter-deployment to the mass-educational efforts of the humanist circles around Abelard of Bath. The *Parsifal* fraud and Wagner's music were in turn a crucial feature of Houston Stuart Chamberlain's cultural tutelage of the young Adolf Hitler, undoubtedly influencing Hitler's later choice of Strauss (who married Wagner's daughter) as his first Minister of Culture.

Matthay attempted to develop a suitably Wagnerian sophistication of what would otherwise be the primitive reductionism of Rameau-Schoenberg harmony. Closely akin to what later would become known as "systems theory" in mathematical analysis and computer simulation, Matthay's scheme was characterized by a skillful obfuscation of its underlying sequential reductionism by means of impressive sounding discussions of the "unifying impulse" connecting the otherwise disparate parts of a composition, that "impulse" in turn governed by a purportedly transcendent but in fact linearly fixed "whole." Ironically, what is now widely peddled in the United States as "Schenkerian analysis" by circles

emanating from Felix Salzer is only a refurbished version of Matthay's "holism."

Schenker's other bitter opponent, Schoenberg, was a musically preposterous creation, whose circle was only able to be widely promoted after Schenker's death through the direct intervention of British network operatives such as Adorno, North German Radio's postwar occupation "music critic" Herbert Eimert and, later, the efforts of Igor Stravinsky and his tightly knit circle of British Fabians Aldous Huxley, T.S. Elliot, and others. Prior to World War II, Schenker and his followers effectively kept the most degraded Schoenberg circle from receiving notoriety not only through the systematic refutation of Schoenberg's Rameauvian empiricism, but by exposing the complete lack of rigor in the works of Schoenberg's "neo-classical" counterparts, Max Reger and Stravinsky, as well.

Most pertinent to the present consideration is the recognition that the one battle mounted in this century to date against the hegemony of British cultural bestiality involved political networks who understood at least roughly the rigorous connection between the humanist current of German musical tradition and the question of German republicanism and global economic and industrial development, a recognition tracing directly to the Leibniz-Bach Grand Design. Schenker's own passionate defense of western contrapuntal tradition represented his best approximation to what was the promethean world view of Leibniz:

The art of tones, however, is the continuous product of a centuries-long development, and from nation to nation, from race to race, from century to century continues to be an art based on the same unchanging laws; if it dies, not just one nation, but the whole of humanity dies along with it! (16)

On the other hand, the postwar cultural invasion of America by Britain's most degraded productions was only possible after a complete devastation of the German cultural networks in the course of the postwar occupation's "collective guilt" campaign. A crucial feature of that campaign revolved around the systematic witch-hunting and intimidation of both the performers and theorists who would have reestablished Schenker's tradition of pedagogy in the United States after the war. The prevention of English language publications of Schenker's major treatises served not only to facilitate the installment of reductionist falsifications of his theories in U.S. conservatories, falsifications which systematically render "Schenkerian theory" compatible with the works of the very composers he successfully refuted. Just as importantly, the suppression of

Schenker's writings was necessary for the purposes of the more general postwar British cultural occupation of the United States precisely because of Schenker's consistent refusal, even in his advanced theoretical writings, to separate the issues of music theory from the issues of politics. In true dissymetry, the emphatically political aims motivating the British cultural conspiracy can only be pursued through the propagation of the myth that somehow the issue of culture and artistic production are ultimately independent of political considerations. This is a central feature of the British "antiauthoritarian" front.

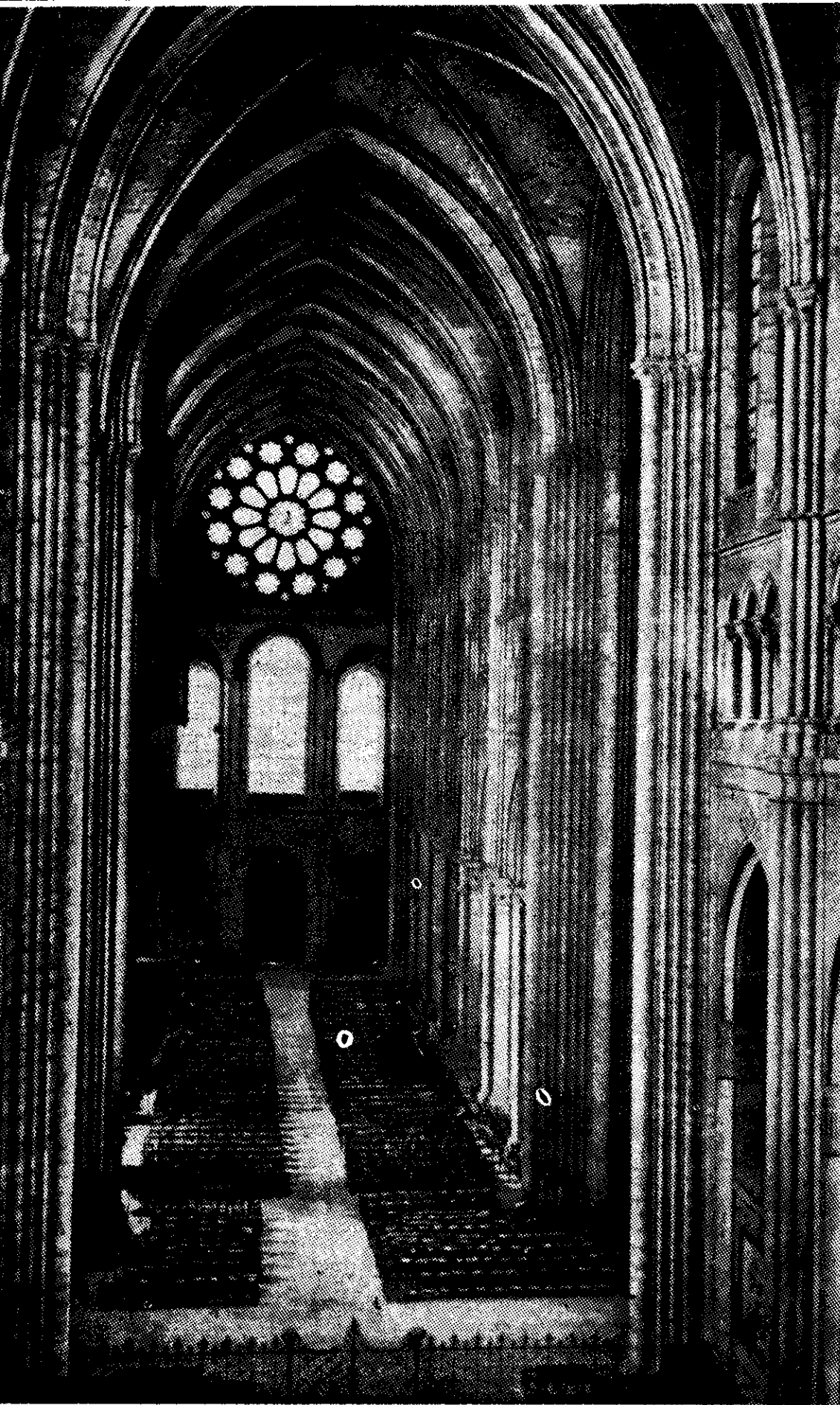
HOW MUSICAL GENIUS IS DESTROYED

As a result of the decapitation of the last remains of the Neoplatonic musical tradition in the pre- and post-World War II period, the well-intentioned cultural patron and the hapless music student alike have been confronted with a veritable vacuum of musical morality, characterized by the unabashed endorsement of the degraded Schoenberg and Darmstadt compositional schools by even purported representatives of classical tradition such as the pianist Alfred Brendel.

With Schenker's writings blocked from translation and his followers intimidated into silence, nothing taught in the centers of learning as "theory of music" and nothing available in print to the English-speaking practical musician and student presents a tolerable approximation of the Neoplatonic world view in terms of reference which directly access the articulated content of the classical musical repertoire. The last stronghold of pedagogy which preserves the remnants of what once was prevailing musical knowledge, available only to a tiny few selected students and not necessarily those potentially most talented, is that embodied in the teachings of a handful of instrumental pedagogues, now largely in their seventies and eighties.

The travesty of the present musical vacuum is best represented as it reflects in the process through which the individual who might otherwise become a composer of the stature of Brahms or Beethoven has his talent corrupted into a dissociated "taste" for the music of Stravinsky, Schoenberg, the Darmstadt school and perhaps ultimately even rock music.

Such an individual generally is not privileged to have access to the remains of classical instrumental pedagogical tradition precisely because of the social separation of those remaining traditions from the moral world outlook from which they arose. Rather, he or she begins as a child of unusual musical talent and intuition



The entrance to the cathedral at Chartres, viewed from the apse. Such Gothic cathedrals were designed to bathe the worshippers in light—which symbolized the power of reason for such humanists as Plato and the author of the Gospel According to St. John.

inquiry and importantly reinforcing his increasing sense of isolation, everything that he reads and hears about music in one form or another propagates the outlook on Beethoven specifically manufactured by Wagner: Beethoven's music is the greatest achievement in musical history but at the same time represents an unreproducible "culmination" of classical culture. Bach and Beethoven's improvisational capacity, Mozart's ability to reproduce extended works perfectly on one hearing: these are all demonstrations of the essentially "magical" nature of the achievements of these titans. The one aspiration of our young musician is to become a great composer. However, from his earliest period, his entire understanding of that goal is predicated on the crucial provision that, from the standpoint of greatness as represented by eighteenth century standards, it is unobtainable.

Through his intensive study of the greatest music motivated by a genuine inner creative drive, the student accumulates an internal geometry corresponding to the most advanced conceptions yet developed by human intellect. The content for this intuitive acquisition is rigorously rooted in the student's exhaustive playing of classical works on the piano. The student's compositional orientation lends his playing a distinctive quality rarely heard in today's concert halls, despite the unquestioned quantitative facility of the leading contemporary instrumental virtuosos. That quality is distinctly one of projecting music as *intelligible ideas* and is motivated fundamentally by a genuine *love of music*, as opposed to the desire to become a "performer" in the alienated sense. He is motivated, as the sincere student of composition, by a desire to determine what the music actually sounds like and "how it works," this as opposed to the use of music as a playground for acting out the "expressiveness" of pornographic fantasy life. He avoids artificial rubatos and never "fakes," even when confronted by a passage that he does not fully comprehend. His playing is therefore characterized by a genuine expressiveness based concretely on articulating the long phrase line of development at the same time that emphasis is placed on observing the composer's own dynamics and rhythmic accentuations and articulations. He plays both in time and expressively.

This approach to the performance of music, combined with the student's constant intellectual deliberation over the workings of the music itself, is rigorously related to the process through which the great composers themselves acquired their own compositional tools. Unfor-

whose sense of identity during adolescence is defined in positive terms as his or her profound relationship to the music of Bach, Mozart and Beethoven. Such an adolescent spends all of his waking hours playing this music; it is the one thing in his material life which seems at all alive. Although he may well be around musical people or even professional musicians either through family or personal ties, such an individual generally perceives himself as singularly isolated by a sense of unique identification with the compositional aspect of music which expresses itself in turn as a burning fascination with the question of "how it actually works," of how a coherent musical work is put together. When he is not playing music, such a student is studying the lives of the great composers.

Conflicting with the driving impulse of the student's

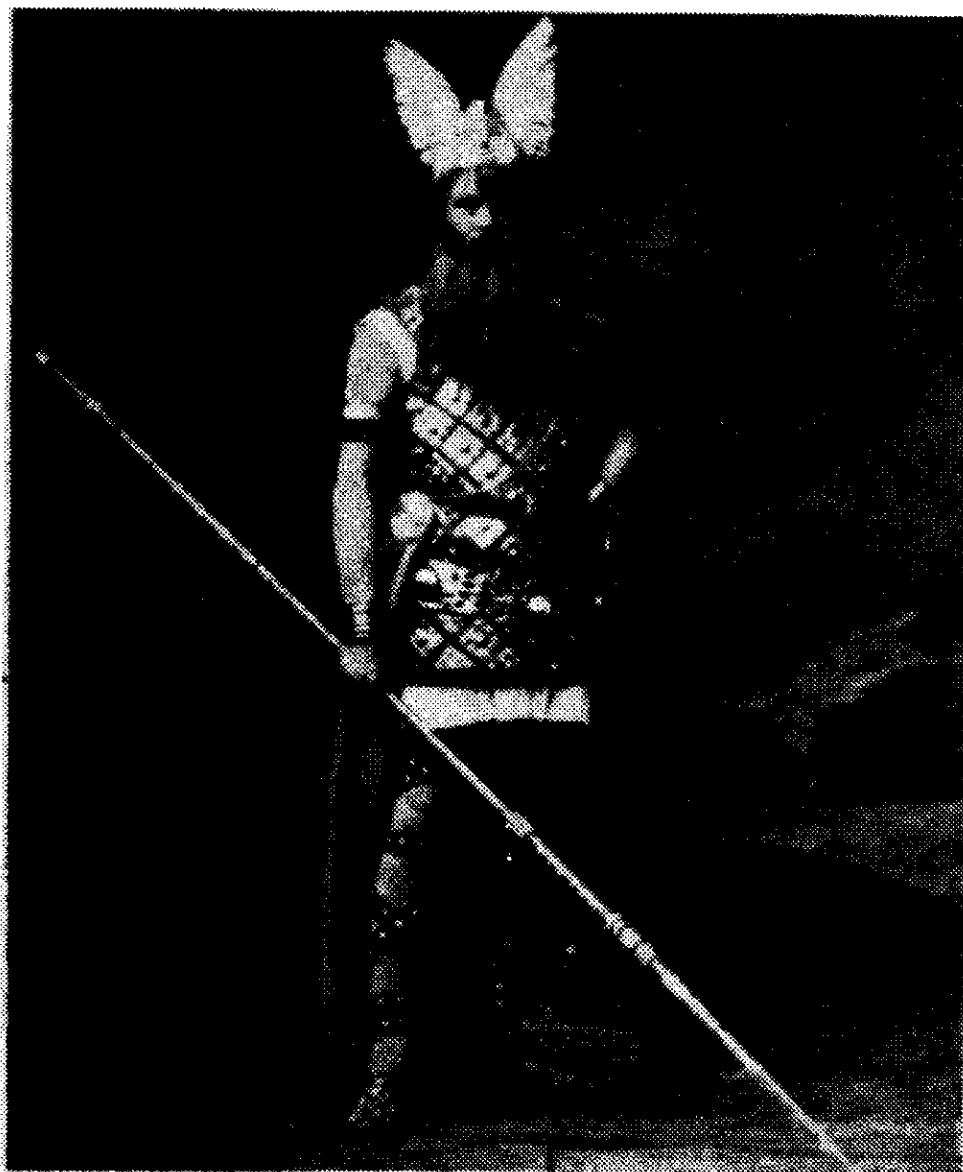
tunately there is no one around the student who can inform him of the fact that what he is actually investigating and deliberating on is the creative process of his own preconscious mind. Hence the student's accumulating knowledge of music remains completely in the realm of the intuitive and serves to reinforce his growing sense of isolation still further. He can never bridge the gap between performer's and composer's knowledge of music.

At the point that such a young musician enters a conservatory, he has already begun to peruse the works of twentieth century composers. Although the student knows at heart that these works have no relation to the universe of conceptions which he associates with the classical masters, they have one unique appeal over those works. In the case of twentieth century works and composers there appears to be some *theory* which coherently corresponds to the writing of their works. This appeal is reinforced by the romantic notion, widely propagated, that these works somehow uniquely express the "agony of alienation" of the modern age; our young student certainly thinks he knows what *that* is all about!

Because of his profound relation to the "other" universe of real music, the student will tend to drift to

those twentieth century composers whose works represent relatively clever simulations of real music; he will be attracted to the music of Stravinsky, Debussy, Bartok. He will not *initially* be intrigued by Schoenberg and Webern.

Once in the conservatory, our student is immediately surrounded by talented young musicians all hustling busily about their studies. Our student finds his sense of internal isolation further reinforced by the observation that few if any of the most extremely talented of his peers appear to have that special quality of relation to classical music, *of really liking music*, which he has internalized since early youth. This psychological disposition is bolstered considerably as the student is hit broadside with the most disorienting aspects of the internal dichotomy developed during the period of his initial musical studies: he is taught as a purported theory of classical music the assertion that the works of Beethoven, Bach, etc., are nothing but structures, sequential structures either of chords, motifs, tonal "regions," "parts" (ABA, AABBA, ABACADA, etc.) or what have you. Many of the student's colleagues, more strictly oriented to becoming performers and nothing more, react to this strangeness by reifying on a very deep



Richard Wagner (right), and Franz Betz as Wotan (Odin), the role he sang at the Bayreuth premiere of Wagner's Ring in 1876. Wagner's music, based on the British Ossian hoax and romantic movement, was part of a British operation aimed at stamping out humanist musical culture. Wagner-admirer Adolf Hitler, for example, was also a devotee of the Odin cult.

level a defensive mental dissociation. Concluding that "theory" represents an absolute assault upon everything they know intuitively that music actually is, as well as upon their own ability to access that intuitive knowledge in the context of their playing, they completely seal off their minds from theory. They go through the necessary motions to pass the course in question and then take a holy vow never to allow their minds to be contaminated with "theoretical considerations" again. They are aided considerably in this recourse by the theoreticians themselves, who characteristically assure their classes that theory in fact has nothing whatsoever to do with the performance of music.

To our student who is motivated to become a "total musician" in the validly classical sense, this "performer's" recourse is unacceptable. He is primarily oriented to become a composer and hence he knows that there must be some "how to" that must be dealt with. He literally yearns for some semblance of what is vaguely described as the intense classical "rigor" with which Bach and Beethoven were trained.

The effect of the reductionist theory on this student is therefore not to drive him away from all theory but rather to drive him more and more forcefully to the music to which such theories rigorously apply, i.e., to twentieth century cacophony. He meets one or two fellow students who to one extent or another share his own relationship to music; they are already studying the works of Schoenberg with great zeal. Our student's initial reaction to this is to refuse to acknowledge that it is music at all. At one point of his association with one of the more "insightful" members of this circle he learns for the first time to "hear" an aspect of Schoenberg's music: he hears amidst all of the cacophony that a specific intervallic motif (when "properly articulated in performance") is repeated at a seemingly "crucial" point in the movement. This is very exciting. For the first time he is able to concretely identify something which corresponds to the long-term workings of a piece of music; the gulf between theory and practice, composition as well as performance, appears to be bridged. Then another "major breakthrough": another friend points out similar events in the works of Beethoven. For example in the second part of the second Bagatelle Op. 126, there! A high note goes to a very low note . . . just as in Webern!!

The student perceives this process as an "expansion of consciousness" in the same sense as does one who partakes of psychedelic drugs. It seems to him that a new universe has opened up. Not only has he bridged the agonizing gap between theory and practice but between the two universes of classical music and twentieth century music as well. However a process of insidious cognitive destruction is taking place, of which the

student is completely unaware. With the first concession to an emotional cathexis on purely structural relations within a piece of music, abstracted from all reference to the intelligible world of ideas, of Platonic reason, and to an accelerated degree with the first transfer of that process to his study of Beethoven and Bach, the student is in fact converting systematically what he originally knew as a complex emotion corresponding to the advanced conceptions of classical music to a purely infantile simple object cathexis. The process of "consciousness expansion" is actually an advanced state of emotional and moral capitulation to the infantilizing tendency inherent in his earlier adolescent intellectual isolation. What was originally a result of intuitive strivings towards deeply socializing self-conscious intellectual development and moral resolve now becomes internalized as a directly cathected feature of the student's actual perception of identity.

The degenerative process in question may become fixed at a certain stage of advance; the student may wind up a musician such as Alfred Brendel, performing largely classical works but at the same time publicizing his "respect" for the music of Stockhausen. On the other hand the process may well continue to the point of actual psychedelic drug addiction and a "taste" for rock music. In either case the development of advanced musical creativity is arrested at a relatively primitive stage of development.

This is how musical genius is destroyed. The process of its destruction is no less accessible to scientific elaboration and lawful assurance than is that of its creation. The question of its re-creation in the foreseeable future, the question of the near term survival of advanced musical culture, with its crucial ramifications on life-giving scientific and industrial development, rests exclusively upon the adequate taking up of our American-based proposal with Beethoven's, and Franklin's, suitably "authoritarian" spirit.

THE LABOR COMMITTEES' APPROACH

Immediately defining the conceptual framework governing our specific investigation of the elements of musical theory are a number of "guidepost" conceptions offered to the musical research by Labor Committees' founder and chairman Lyndon LaRouche over the past several years. In addition to those conceptions reviewed in publications during the last year, (17) LaRouche developed the importance of the tempering principle in its relation to general questions of counterpoint and the relation to scientific creativity in an unpublished discussion paper circulated to the research group during early 1976. (18)

In general the character of those insights has been to define the broad outline of the cross-disciplinary methodology through which the basic musical considerations have been successfully reintegrated with a mathematical as well as philological theoretical framework for the first time in at least two hundred years.

In 1977 LaRouche, in collaboration with Anno Hellenbroich, drew attention to the implications of Beethoven's fully dialectical treatment of double-fugal development and its advanced formal implications in the Ninth Symphony. (19) This completed the orienting framework through which the systematic identification of the defining advances in contrapuntal development between the close of the sixteenth century and Beethoven's later works has been put on a truly epistemological ground through their established relationship to the equally defining advances in mathematical and physical science over the same historical period. Consequently a truly scientific "aesthetics" inclusive of the most advanced musical developments to date has been achieved for the first time in recorded music history.

The approach to the predicates of basic contrapuntal and formal conceptions in these terms has proceeded through a systematic consideration of Schenker's elaborated theory, correcting Schenker's formulations not only through the direct application of our more advanced epistemology but as well through the location of Schenker's defining conceptions in germinal form in major classical writings such as Zarlino's *Le Institutioni Harmoniche*, writings with which Schenker himself was unfamiliar. This approach has uniquely allowed the extension of the actually *recorded* classical theory of music, including its explicit relationship to mathematics and language-science, into the framework of the advanced developments of eighteenth and nineteenth century music in the absence of general and comprehensive treatises contemporaneous to those developments.

Detailed presentations of analyses of specific works of J.S. Bach and Beethoven based on this approach are now in preparation. It is relevant to the present discussion, however, to clarify the nature of the transformation of Schenker's best theoretical intimations with respect to several fundamental considerations.

Schenker's pioneering achievement with respect to the analytical approach to advanced composition was to delineate two discrete but interrelated aspects of complex tonal progression as the "voice-leading" and the "harmonic" or "scale-step" parameters of musical development, thus clarifying for the first time the correct application of the principles known classically as "theory of counterpoint" to the practical domain of tonal music as redefined from J.S. Bach forwards. This is the

essential clarification which serves as the basis of the entirety of Schenker's three-part *New Musical Theories and Fantasies* of which *Harmony* constitutes the first part, *Counterpoint*, the second and *Free Composition* the third.

Secondly, as Schenker himself makes very clear in the preface to Volume I of *Counterpoint*, the distinction between simple voice leading principles and the principles governing the delineation of the nodal points in the more general framework of harmonic development of musical form corresponds to what is again classically identified as the vocal contrapuntal features (voice-leading counterpoint as in Fux's *Gradus ad Parnassum*) versus the instrumental contrapuntal features (figured bass as in C.P.E. Bach's *Essay on the True Art of Playing the Clavier*) of an advanced tonal framework. Schenker's entire theoretical approach is predicated on the insistence that the instrumental contrapuntal framework, which corresponds to the process connecting successive motivically identified moments in a continuous line of development, is the more general, and in fact subsumes within it the voice-leading principles of vocal counterpoint. In this regard, Schenker carefully distinguishes himself from Rameau, whose "chordal" approach to form attempts to reduce the science of music to a framework approximating that which is known to a jazz guitarist. On a more advanced level, Schenker notes that C.P.E. Bach's treatise fails to integrate the vocal contrapuntal principles into the implicitly more advanced framework of his figured bass instrumental counterpoint, or in Schenker's terms "scale-step" treatment.

Schenker's own approach to these questions reaches its limit in his attempts to fully clarify the complex interrelationship between these two aspects of contrapuntal development in the context of elaborating the lawful basis of the tonality of the entirety of an advanced musical composition in the third volume of the three part compendium, *Free Composition*. Specifically at stake in this consideration is the capacity to incorporate the so-called *motivic* or idea-specific aspect of contrapuntal form into a single unifying conception subsuming the aspects of tonal continuity which override the predicates of any single motivic idea or set of interrelated ideas.

It is impossible to read seriously Schenker's *Free Composition*, or for that matter any portion of the *New Musical Theories and Fantasies* compendium, which spans Schenker's productive life, without recognizing that the concept of such a full conceptual synthesis was the explicit premise upon which Schenker based his entire endeavor. Schenker's *Ursatz*, essentially an attempt to represent metaphorically the conceptual unity of all tonal compositions through a simple formal referent, as elaborated in *Free Composition*, is in these terms the concrete reflection of this "axiom of unity" and at

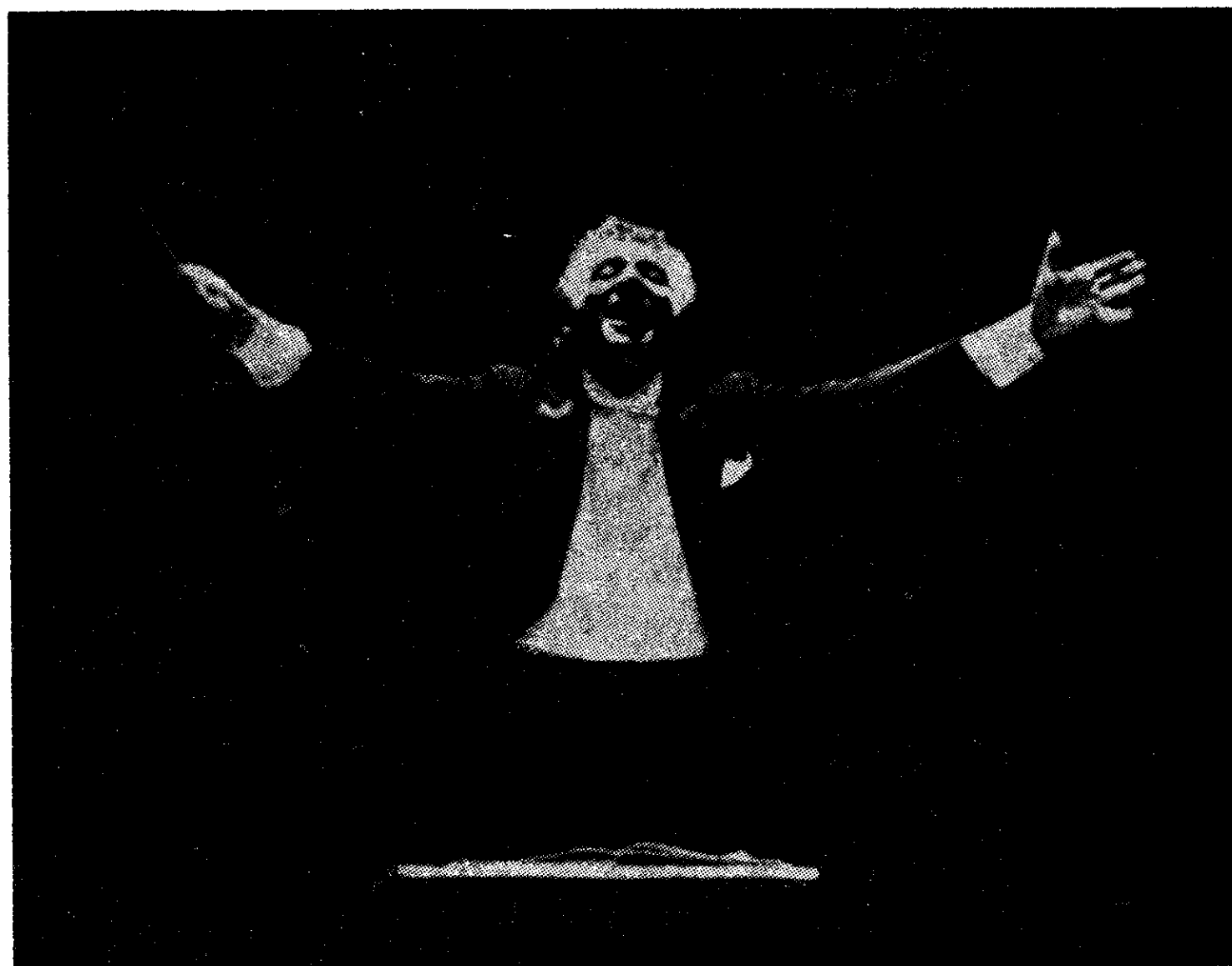
the same time an artifact of his ultimate incapacity to achieve that synthesis as a scientifically elaborated theory. Hence, in the later chapters of *Free Composition* Schenker is forced to insist upon the ultimate discreteness of the motivic and continuum dimensionalities of musical form. Although the premise of such an antinomy was *not* his fundamental conceptual framework or world view, given his advanced failure, such a dichotomization became the necessary defense against what would otherwise be a susceptibility to the determined perverters of his entire endeavor. Such perverters would, and did in the context afforded by the ban on translated publications of Schenker's writings, attempt to corrupt his inquiry into sheer reductionism, either through a "Wagnerian" or "systems theory" dissolution of the motif into undifferentiated continuum, or through the "opposite" Schoenbergian assertion of the primacy of the localized "event," bound to other such "events" through abstract structural relations.

The premises of our own approach, based on the general conceptual applicability of the crucial principle of the transfinite as formulated in the most advanced mathematical terms by Riemann and Cantor, have excitingly rendered Schenker's most advanced thesis of unity accessible to rigorous scientific and methodological proof. Recognizing the "harmonic" or scale-step principle of musical form as a transfinite order in relation to the voice-leading/motivic aspect of

development from which it arises, so that the scale-step progression is both continuous with, is generated through, and yet is qualitatively "outside" of the voice-leading framework of the motif, at once establishes the necessary principle of lawful continuity and at the same time fully demonstrates the crucial distinction necessary to account for the actual conceptual process involved in the composition of classically rigorous works.

This conception is essential to the rigorous demonstration of the transfinite, or "contraction," principle alluded to above as the defining ordering principle in J.S. Bach's Well Tempered Clavier. The fugal subject (provided it is performed appropriately) in each paired prelude and fugue embodies a condensation of the *entirety of development* of the preceding prelude into a discrete but complex motivic formulation. As such, the process of conceptual synthesis of the subject itself constitutes a higher order form of a process internal to the development of the prelude itself, as well as to movements within Bach's tonal framework in general. This process is itself in turn only describable from the standpoint of the concept of the transfinite.

Specifically, Schenker's "scale-step" principle, within a single movement, corresponds to the succession of nodal moments in the process through which an idea of higher order complexity is synthesized. In the context of Bach's tonal framework generally and the preludes and fugues in the Well Tempered Clavier in particular, this



Approaching the lowest level of creative consciousness found among today's musicians are polymorphous Dionysian Leonard Bernstein and his Apollonian counterpart, former Nazi Party member Herbert von Karajan (next page). Such musicians fill today's concert halls with the alternatives of uncontrolled outbursts versus regimented boredom.

succession characteristically proceeds from an initial phase of motivic elaboration in the tonic key through a second phase characterized by extensions of that elaboration through harmonic centers other than the original, finally culminating in a third phase of development characterized by a reemergence of the original tonic key center, albeit in a more complex form than at the outset. (Although these phases correspond to what is usually termed "exposition," "development" and "return or recapitulation," those terms as generally understood represent a formal compartmentalization of the total process of development which obfuscates the importance of the process connecting the movement as a whole.)

Schenker's "scale-step" principle is itself more general than these stages of development (i.e., each of the three phases is itself characterized by more than one harmonic nodal point). However, recognized as a representation of the transfinite unity of motivic and harmonic moments of development, it embodies the essential conception required to the formal elucidation of Bach's framework of development in adequately differentiated form.

Bach's keyboard suites and partitas represent an even more differentiated exposition of the same process. Successive stages of conceptual synthesis are represented in discrete movements, the whole process converging on the final movement whose fugue theme embodies the entirety of the development of the preceding suite.

Through this approach, the contrapuntal advances achieved by the northern European and late Tudor musical circles become immediately identifiable as a series of successively higher order syntheses of the idea-specific and continuum specific aspects of counterpoint culminating in the uniquely dialectical counterpoint of Beethoven's later works. (20)

The leap to Beethoven is exemplified by the developmental process embodied in the opening section of the chorale movement of the Ninth Symphony. Here, in a framework corresponding to the classical fugal stretto, the *process itself* through which the entirety of development of the preceding three movements is synthesized into the famous chorale theme is directly represented, a feat beyond the confines of Bach's contrapuntal universe, and whose most advanced implication is realized by Beethoven through the entry of voices into an otherwise strictly instrumental framework.

Crucially, a specific passage, corresponding to the setting of the words "und freudenvollere" in the baritone recitative, has been shown to embody the entirety of the process, the primary psychological cathexis of the composer on the substance of his own compositional mentation.

Put in other terms, Beethoven's transformed stretto function embodies concretely the higher order lawful



unification of the linearly disconjugate geometries of order governing the total field of discrete (motivic) and continuous (harmonic) development.

The foregoing statement of the relevant music-theoretical issue will be recognized by the mathematical physicists and other physical scientists to whom this proposal is addressed as identical in form to the problem posed by the necessity of the unification of gravitational and electromagnetic fields into a single universal field theory as requisite to the near-term harnessing of the nuclear fusion process for commercial energy use. The promising implications of this conceptual correspondence, with respect to joint collaboration which has already begun between the Labor Committee projects in music and the physical sciences, are best framed with reference to the temperament question discussed



Fabians Igor Stravinsky (left) and Aldous Huxley. The Stravinsky-Huxley circle, which included T.S. Eliot, was instrumental in promoting the fraudulent musical theories of Arnold Schoenberg, although Schenker attempted to contain this operation.

previously. A detailed discussion of the relevant issues will be presented shortly in the context of a review of the content and significance of the Euler-Bernoulli collaboration with the J.S. Bach circle also cited above.

THE QUESTION OF MUSICAL PERFORMANCE

The foregoing discussion frames the backdrop of work which constitutes the immediate basis for the undertaking proposed for the suggested "Heinrich Schenker Foundation For Musical Science." Supplementing that base of predicated conception is the body of knowledge represented in the basic principles of instrumental technique and contrapuntal articulation known to today's leading performers and pedagogues and to their most committed students. The several leading professional musicians presently collaborating with the Labor Committee musical project have made access to this area of basic musical understanding a sensuous reality.

Also part of the instrumental-technical consideration is the question of the technological specificity of musical instrumentation in its relationship to the development of contrapuntal form through the nineteenth century. A draft paper now in preparation by the Italian pianist Carlo Levi Minzi on the development of keyboard instru-

mentation and registral differentiation as it bears on concrete aspects of the performance of the works of J.S. Bach through Brahms is slated to be presented to the Labor Committee project in the near future. Analogous work on the development of the string and woodwind choirs is being pursued by John Howard and Carolyn Pollak.

The defining task of the project as a whole, which demands the level of expanded collaboration addressed in this proposal, however, can only be identified from a standpoint lying beyond the elaborated work to date. This is the task of restoring the performance of the classical repertoire to the domain of adequate universal knowledge, as the transition to full reconstruction and extension of the compositional knowledge of Beethoven.

An adequate approach to the performance of great music demands, minimally, a self-conscious grasp of the compositional method of the great composers, made sensuous through the restored capacity of leading musicians to reproduce those composers' documented improvisational capacities. This requires the innermost secret knowledge of the Platonic elites: the knowledge and mastery of the preconscious process of creative mentation. It is music which, correctly understood and performed, demonstrates the wholly *un-mysterious* nature of that knowledge.

Shocking as this sounds to today's intuitively informed but alienated musician, that musician can easily verify

these assertions by reflecting on some important aspects of knowledge which define his own innate musicality.

The internal features which correspond to melodic (motivic) design notwithstanding, the capacity for any rhythmic and metrical configuration of notes to communicate itself to the listener as an intelligible idea depends upon something which necessarily lies outside of the domain of the notes as predicates. A fugal subject from Bach's Well Tempered Clavier, for example, played purely mechanically according to the exact notation on the page, fails to communicate intelligibility. Performance, therefore, uniquely creates musical meaning not otherwise present in the notes of a composition. Performance *creates* the notes; it is "thinking out loud" musically.

To the extent that a listener or performer perceives a melodic theme or motif to be meaningful, he is necessarily hearing the subject from the standpoint of an internal image of how that configuration of notes must be performed. Such a performance involves relatively subtle internal articulations and dissymmetric emphases which in fact contradict the mechanical logic of the melody as a structure bounded by the notes. Such articulation, when appropriately executed, effects a directed ambiguity of meaning which shifts the listener's attention away from the events of the moment toward a set of developing possibilities *not yet determined as concrete predicates*. This forces a developing preconscious sense in the listener of the actual musical idea underlying the notes, which itself is preconscious. The complex of developing potentials generated through this process can be identified compositionally in terms of ironical possibilities of redefinition and transformation of the predicates of tone corresponding to an expanding manifold of complex harmonic directionalities. The musical idea itself, the substance of music, cannot, however, be analyzed as musical predicates.

Musical ideas are preconscious ideas. Music, as the science of the mind, (as opposed to Schenker's "art of tones") mediates the sensuous knowledge of preconscious mental processes characterizing the innermost secrets of the Platonic tradition. In classical terms of reference, music represents a shadow cast of the image of a preconscious idea as illuminated by the light of creative reason, an image known directly only to the self-conscious intellect.

The only fully adequate *analysis* of a rigorous classical composition is therefore an adequate performance of that work. Such a performance would be characterized by the implicit capacity on the part of the performer to improvise a different continuation of the work in the course of performing it, fully as acceptable as the composer's original.

The performance of a work unfolds a succession of

logical ambiguities of meaning, created by the performer, each of which serves to amplify the listener's developing presentiment of the underlying content. The metric and rhythmic displacements of the motivic themes, the transformations of the thematic predicates, the generation of a Platonic dialogue through the counterposition of dialectically related themes in Beethoven's double fugal mode of development, properly performed, are the compositional bases of this development. Characteristically, a culminating stretto effects a higher order confirmation of the same reality, "an agreement between the composer/performer and the listener as to the actual nature of the idea as preconscious," effected through a blurring of the differentiated musical predicates into each other.

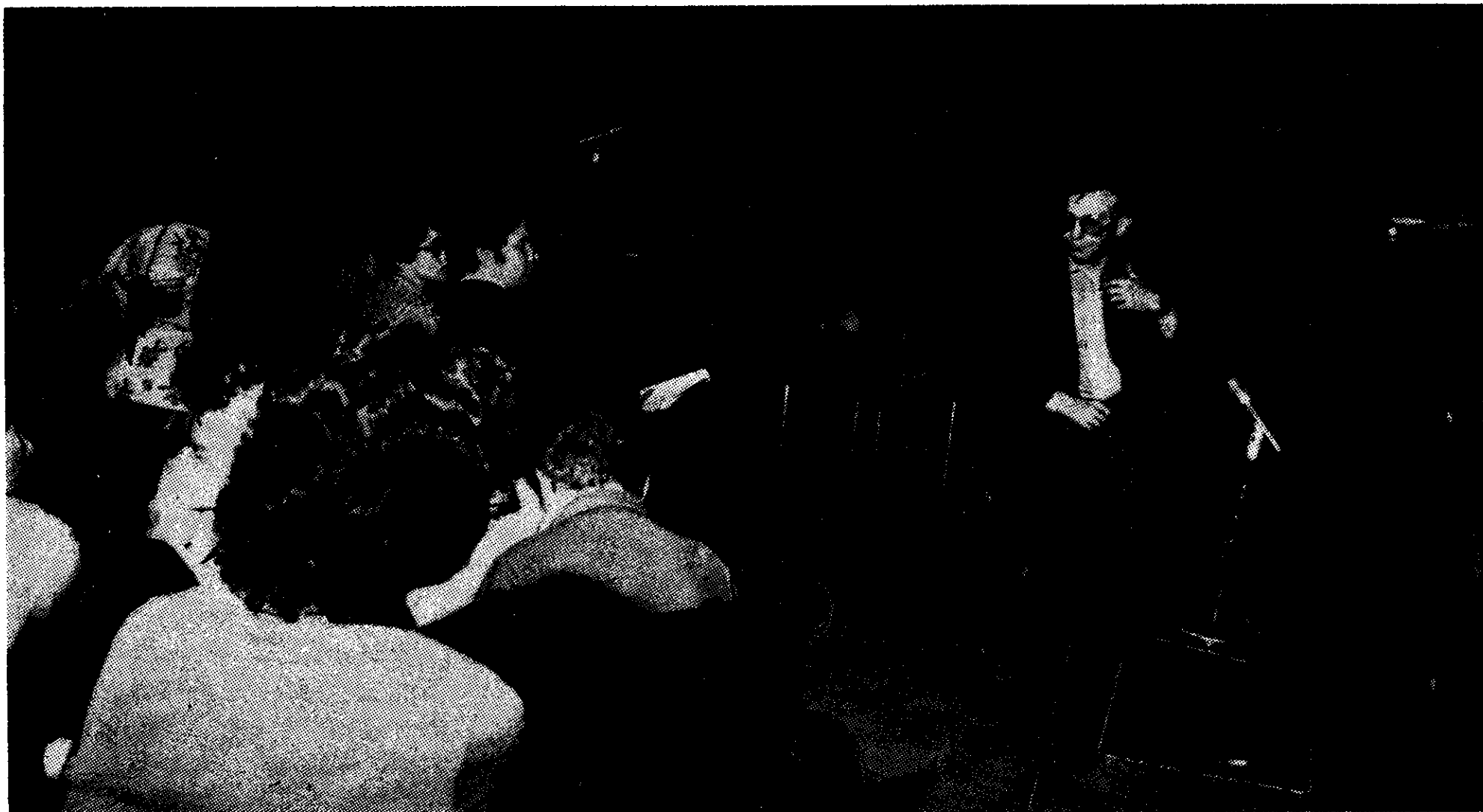
In Beethoven such a stretto itself is taken as the basis for even a further phase of higher order development, evidenced even among many of the earlier works in the extended coda sections.

From the standpoint of the knowledge essential to the achievements of Bach and Beethoven, the performance of music is the supreme act of compositional creativity. The works of those masters themselves are evidence of the completely accessible and non-mysterious nature of that essential knowledge.

With the obfuscation of the self-conscious knowledge of creative reason as preconscious process, it becomes no longer possible to rigorously account for the lawfulness of the "interpretive freedom" of a classical performer or conductor, even though the existence of true creative freedom in performance remains undeniably known to the best performing musicians. At that point, the performer's freedom is referred to an attributed "objective" lawfulness of "the notes" of the composition, as well as the secondary notations of the composer. Music becomes either the art or science "of tones." The fact that it is the perseverance of the Neoplatonic tradition of performance which constitutes the actual basis of that image of lawfulness is eclipsed, the "notes" take on reality in themselves.

The recorded performances of the great conductor Wilhelm Furtwaengler, the greatest creative musician of this century, at their best exemplify the limits of valid empirical musical knowledge bounded by the loss of the inner knowledge of compositional method. Furtwaengler's handling of tempo and dynamic shadings as subsumed aspects of complex contrapuntal articulation is beyond the developed capacities of any living musician today.

Among today's musicians, a dwindling handful of performers and teachers maintain adherence to and recognition of the principles corresponding to musical understanding. Included among others are the pianists Paul Badura Skoda and the now elderly Rudolf Serkin,



Italian pianist Carlo Levi Minzi teaching a class during his recent tour of the United States. Levi Minzi is in the forefront of efforts to revive the humanist musical tradition of Bach and Beethoven today.

the conductor Georg Solti, of the Chicago Symphony, the conductor Rudolph Baumgartner, now in his eighties in Lucern, and the organ-pedagogue Anton Heiller in Vienna.

On a still lower, extending to the lowest, level of creative consciousness, are the trolley car conductors Leonard Bernstein, Herbert von Karajan, cocktail pianist Gary Grafmann, eccentrics such as Glenn Gould (Glenn "Ghoul"), and more moral but almost equally uninformed, Alfred Brendel. Functioning beneath the level of basic musical understanding rooted in concrete principles of technique and articulation of performance, these musicians fill today's concert halls with the alternatives of Dionysian outbursts versus Apollonian boredom in place of the intimations of creative freedom communicated by a Furtwaengler. Largely, with exception of a few witting mercenaries such as Bernstein, these musicians represent relatively honest ignorance of basic contrapuntal knowledge.

The restoration of self-conscious musical knowledge must take place through a collaborative effort involving the best of today's musical elite and revolving around the reflective study of the principles of musical articulation which create musical meaning, from the standpoint of an intensive study of Beethoven's compositional method. This must develop in the context of intensive efforts directed towards the performance of selected works from

the classical repertoire. The work required will entail rehearsal periods of from six months to a year on the part of musicians accustomed to performing works after not more than a few rehearsals at a level thoroughly professional by today's best standards.

The intuitive knowledge of today's best musicians corresponds to musical knowledge which can be made real and sensuous through an appropriate task-oriented process of this nature. The performer of informed intuition operates from the standpoint of real musical freedom which is confined to relatively narrow attention spans in practice by the lack of the capacity to think in terms of *composition method*. The performer purposely confines his attention during the act of performance to the relatively immediate vicinity of the section of the work he is performing at the moment.

Since he cannot think sensuously of music in any terms but "the notes," thinking too far ahead necessarily risks a disorienting conflict of the supposedly pre-determined "notes" at any arbitrary future point with "notes" being performed at the moment. Hence the performer can only get away from the "notes" in the correct sense by restricting the domain of his attention span in the manner referenced. The consequence is that the performer cannot conceptualize the qualitatively appropriate nuances of articulation which he is actually performing in relation to the process through which as

yet undetermined formal possibilities are compositionally created. The reassertion of compositional method made accessible through appropriate study of Beethoven's sketch books and similar task-oriented studies of other composers, can free such a performer by allowing him to begin to think sensuously of musical ideas as the preconscious basis upon which he himself creates the notes of the work he is performing.

The cross-feeding of work in the area of poetry and drama, as well as the graphic arts, will contribute to and facilitate this process, as exemplified by work now being pursued within the Labor Committees on the poetic method and writings of Edgar Allan Poe as well as of Dante and others.

This process will draw upon and extend the features of research previously outlined in this proposal as sub-

sumed aspects of the direct work on the performance question. In turn, that work will provide the orienting context through which an approach to the adequate teaching of basic musical language skills, including solfeggio, basic counterpoint, figured bass, etc., can be efficiently reconstructed.

The Labor Committees' research and effort and methodology makes this endeavor an immediate and accessible possibility. To the extent that this challenge is taken up and with the appropriate political preconditions, it is relatively certain that the population of the early twenty-first century will look back upon the music of Ludwig van Beethoven as an important precursor of the subsequently more advanced tradition known as "American Music."

1. Cf. Peter Wyer, "The Frankfurt School's Assault on Music," *New Solidarity*, March 8, 1977; and Peter Wyer, "Rock Music and the Mass Marketing of Terrorism," *New Solidarity*, December 30, 1977.
2. Cf. Uwe Parpart, "The Concept of the Transfinite," *The Campaigner*, Vol. 9, No. 1-2 (January-February 1976).
3. Cf. Criton Zoakos, "Aristotle and the Craft of Intelligence," *New Solidarity*, February 24 and February 28, 1978; and Lyndon H. LaRouche, Jr., "The Secrets Known Only to the Inner Elites," *The Campaigner*, Vol. II, No. 3-4 (May-June 1978).
4. Cf. Ibn Sina's treatise on psychology.
5. Lyndon LaRouche, *The Case of Walter Lippman* (New York: University Editions, 1977).
6. Cf. note 1.
7. LaRouche, "Hitler—Runaway British Agent," *New Solidarity*, January 10, 1978.
8. Cf. Criton Zoakos, "Ibn Sina and the Dawn of the Humanist Heritage," *The Campaigner*, Vol. 10, No. 3 (July-August 1977).
9. A paper by Fay Sober on the fifty-year-long battle between the Zarlino circle and the nominalist Camarata circle around Monteverdi is in preparation.
10. Cf. Kathy Burdman, "The Case of J.S. Bach," *New Solidarity*, November 18, 1977. Burdman's thesis has since been further confirmed and extended in research by Robyn Press.
11. Investigations by Allen Salisbury of the networks and circumstances around the great American poet Edgar Allan Poe have revealed a much more advanced knowledge and appreciation of Beethoven's music as early as the 1820s than is generally conceded by historians.
12. Cf. Carol White, "The Royal Society," *Fusion*, Vol. 1, No. 3-4, December 1977-January 1978.
13. Cf. LaRouche, "Beethoven's Ninth Symphony Was Dedicated to Benjamin Franklin," *New Solidarity*, August 9, 1977.
14. Read Oswald Jonas's introduction to Schenker's *Harmony* (Cambridge, Mass.: MIT Press, 1973).
15. "Beethoven oder Rameau" and other essays, English translation included in S.S. Kalib, *Thirteen Essays from Das Meisterwerk der Musik* (University Microfilm).
16. Heinrich Schenker, "Preface to the Ninth Symphony of Beethoven."
17. Cf. LaRouche, "The Science of Music," *New Solidarity*, January 20 and January 24, 1978.
18. LaRouche, "Laughter, Music and Creativity," unpublished draft, June 1976.
19. Cf. LaRouche, "The Secret of Ludwig van Beethoven," *New Solidarity*, May 10, 1977; and Anno Hellenbroich, "Think Like Beethoven," *The Campaigner*, Vol. 11, No. 1 (February 1978).
20. For the most succinct delineation of the distinction between a dialectical and a phenomenological mode of development, see Lyn Marcus (Lyndon H. LaRouche), *Dialectical Economics* (Lexington, Mass.: D.C. Heath, 1975), pp. 242-253.



Fidelio: Beethoven's Celebration of the American Revolution

by Donald Phau

Lafayette. The story of his imprisonment was the subject of Beethoven's opera in honor of the American Revolution.

The events leading up to the writing and first performances of Ludwig van Beethoven's opera *Fidelio* demonstrate that for a century and a half Beethoven historians and musicologists have been engaged in a massive cover-up of Beethoven's conscious relationship to the leading political events of his day. Far from being the solitary, nonpolitical musical genius that their scribbles portray, Beethoven was a member of an extensive, European-wide humanist network which supported the American Revolution and which was actively using the new American government as a model for establishing new governments in Europe.

It is the story of the imprisonment of the Marquis de Lafayette, the world-famous hero of the American Revolution, and the courageous fight of his wife, Adrienne, to free him, which Beethoven adopted for *Fidelio*, his one and only opera. At the time *Fidelio* was written this was already one of the most popular and admired love stories of the eighteenth century.

For five years, from 1792 to 1797, Lafayette was held in virtual solitary confinement for daring to fight British colonial policy. After his key role in organizing European support for the American Revolution, Lafayette returned to France, where, together with Benjamin Franklin and Thomas Paine, he set out to reorganize the French monarchy along republican principles. But the British-

run mobs of the "French Revolution" intervened to wreck Franklin and Lafayette's design, and forced Lafayette to flee France. Shortly thereafter he was captured and thrown into prison by England's ally, Austria.

Still in France, Lafayette's wife was also imprisoned in the same year, 1792. Barely escaping the guillotine she won her freedom with the help of the American government and in disguise, traveled to Austria, where for two more years she submitted to imprisonment beside her husband. It was only after a worldwide press and organizing campaign by republican networks, which exposed the details of the joint imprisonment of the famous couple, that they were finally freed in 1797. Five months later, in February 1798, a Frenchman, Jean N. Bouilly, published his libretto *Leonora, ou l'amour conjugal* ("or wedded love"), which Beethoven was to use for his *Fidelio*.

For Beethoven, Adrienne Lafayette—represented by Leonora, the central figure in *Fidelio*—was the model for the promethean women he himself never found. It was Adrienne who never capitulated in her struggle to free her husband, nor abandoned the principles he stood for. This, despite the fact that the Lafayettes were on the "enemies list" of every major European government, without exception.

THE HEROISM OF MME. DE LAFAYETTE

Two weeks after her husband was captured, Adrienne and her family were themselves imprisoned, for failing to denounce Lafayette as a traitor to the Revolution as hundreds of aristocratic families who remained in France were doing in order to save their lives. France at this moment was under the control of a Girondin ministry headed by Brissot de Warville, an old friend of Lafayette's. Risking her life Adrienne wrote to Brissot, defiantly challenging him to defend his republicanism against the demands of British agents Marat and Danton to keep her jailed. Admiring her bravery, Brissot granted a parole and released her. It was only to be for a few months however; soon the Jacobins took power, and once again she and her family were imprisoned. In July 1794 Adrienne watched as her mother, grandmother, and sister were guillotined. Only after the United States' Minister to France, Gouverneur Morris, intervened by threatening American reprisals was she spared the same fate. Six months later the Terror was over and she was freed. Immediately she set out to find her husband.

For three years before Adrienne's release, friends of Lafayette—including Washington, Morris and James Monroe—had been writing the heads of European governments requesting the whereabouts of the American Revolutionary hero, Lafayette, but with no success. In a secret arrangement between England, Austria, and Prussia, Lafayette was transferred from a Prussian prison, where he was first held, to an Austrian prison at Olmuetz. The orders for the transfer as Adrienne was later to learn, came directly from British Prime Minister William Pitt (i.e., Pizarro in *Fidelio*).

The Austrians had orders to treat their prisoner harshly. Lafayette's cell was located directly above an open cesspool. His food was poor, which, together with lack of exercise, rapidly sapped his strength.

It was about the same time as Adrienne's release from the Terror, in 1795, that pro-American networks within Austria began to smuggle out, from Olmuetz, information on Lafayette's presence. Accounts of his prison conditions soon began to filter into English, German and American newspapers. An actual escape attempt was tried by an American friend of Lafayette, but it failed.

Leonora saves Florestan from Pizarro, in the dungeon scene from Fidelio. Beethoven's character's were based on the real-life Lafayette and his wife Adrienne, and the evil British Prime Minister Pitt.

Upon learning that her husband was at Olmuetz, Adrienne enlisted the aid of Monroe, the new Minister to France, who obtained false passports for her and her two daughters to go to Austria. Joyous at the thought of seeing her husband at last, she wrote to him in September 1795:

That I am free, my dear heart, is plain since I am already on the road which will bring me to you. So great is my joy that I can describe it only by saying that I feel guilty at still being capable of entertaining so lively a sentiment after all our miseries. They will poison all that remains to me of life, but all I can think of now is the only thing which might extinguish the memory of them: namely, that I am on my way to you. That hope alone gave me a renewed sense of life when I was almost at the foot of the scaffold.



After arriving in Vienna Adrienne soon learned that it was not the Austrians, but Pitt who was responsible for Lafayette's continued incarceration. With the help of the American consul she obtained an audience with Emperor Francis II, ruler of Austria. Though sympathetic, the Hapsburg ruler could do nothing, since Pitt had made the continued imprisonment of Lafayette a condition of the war alliance. Francis did grant Adrienne permission to see her husband, but told her, "So far as freedom is concerned, I can do nothing. My hands are tied."

Though Adrienne was allowed to visit the imprisoned Lafayette, Pitt established as a condition for continuing the visits that she herself must remain in the prison. On October 15, 1795, accompanied by her two daughters, Adrienne arrived at Olmuetz. Andre Maurois, one of her many biographers, describes the reunion. The reader should keep in mind the description of Florestan's dungeon at the beginning of Act II of *Fidelio*.

They were led down a succession of long passages until they reached two padlocked doors which gave access to Lafayette's quarters. He had not been warned of their coming. He was still kept in solitary confinement. Not only were there no letters delivered to him, but he was not even told whether the members of his family were alive or dead. The only news that reached him in this terrible solitude was conveyed in a code song hummed to him by Felix Pontonnier, his young secretary, who was put on a diet of bread and water whenever he was caught in the act by the jailers. After a great grinding of bolts, the door suddenly opened and Lafayette saw before him his wife and his daughters. What a shock and what happiness!

...He was little more than skin and bone. She had not set eyes on him for four years. Although he was only thirty-eight he had aged beyond all belief. ... He had difficulty in recognizing Adrienne in this gray-haired woman with seamed face.

For two years Adrienne and her daughters remained in a prison cell alongside her husband's. They were allowed to see each other only a few hours a day. During this time Adrienne developed scurvy and a severe eczema. She wrote to Francis II requesting permission to see doctors, but after many weeks the Emperor replied that he would give permission only on the condition that she never return to Olmuetz. She answered that she would never leave until Lafayette was freed.

During these two years, more and more letters and actual descriptions of the prison conditions were smuggled out of Olmuetz, to appear promptly in papers throughout Europe. A covert communication-relay system was set up with the help of the prison doctor. In America, Washington wrote a confidential letter to Francis requesting Lafayette's freedom. In France, Carnot, the architect of Napoleon's armies, was pressing

the Austrians to free him. Plates of paintings showing Adrienne and her daughters flinging themselves into Lafayette's arms were printed and poems were published describing the imprisonment. One poem by Charles d'Again, shares some similarities to the Bouilly script. In it the hero declaims:

Within this gloomy prison, the prototype of Hell,
For five years bowed beneath the weight of chains,
Forgotten in the world of man, the world of nature,
Here in the depths where light scarce penetrates,
Thus am I forced relentlessly to suffer pains
And die piecemeal, before the eyes of my oppressor.

In April 1797, with Napoleon's armies on the outskirts of Vienna, negotiations began for Lafayette's freedom. Carnot, a member of the French Directory, pressured Napoleon to make Lafayette's freedom a condition of peace with Austria. Austrian minister Baron Thurgot, a Pitt-agent, presented Lafayette with a deal. The terms were that he would be freed if he promised never again to set foot on Austrian soil. Lafayette refused, stating once freed, he would go wherever his government ordered.

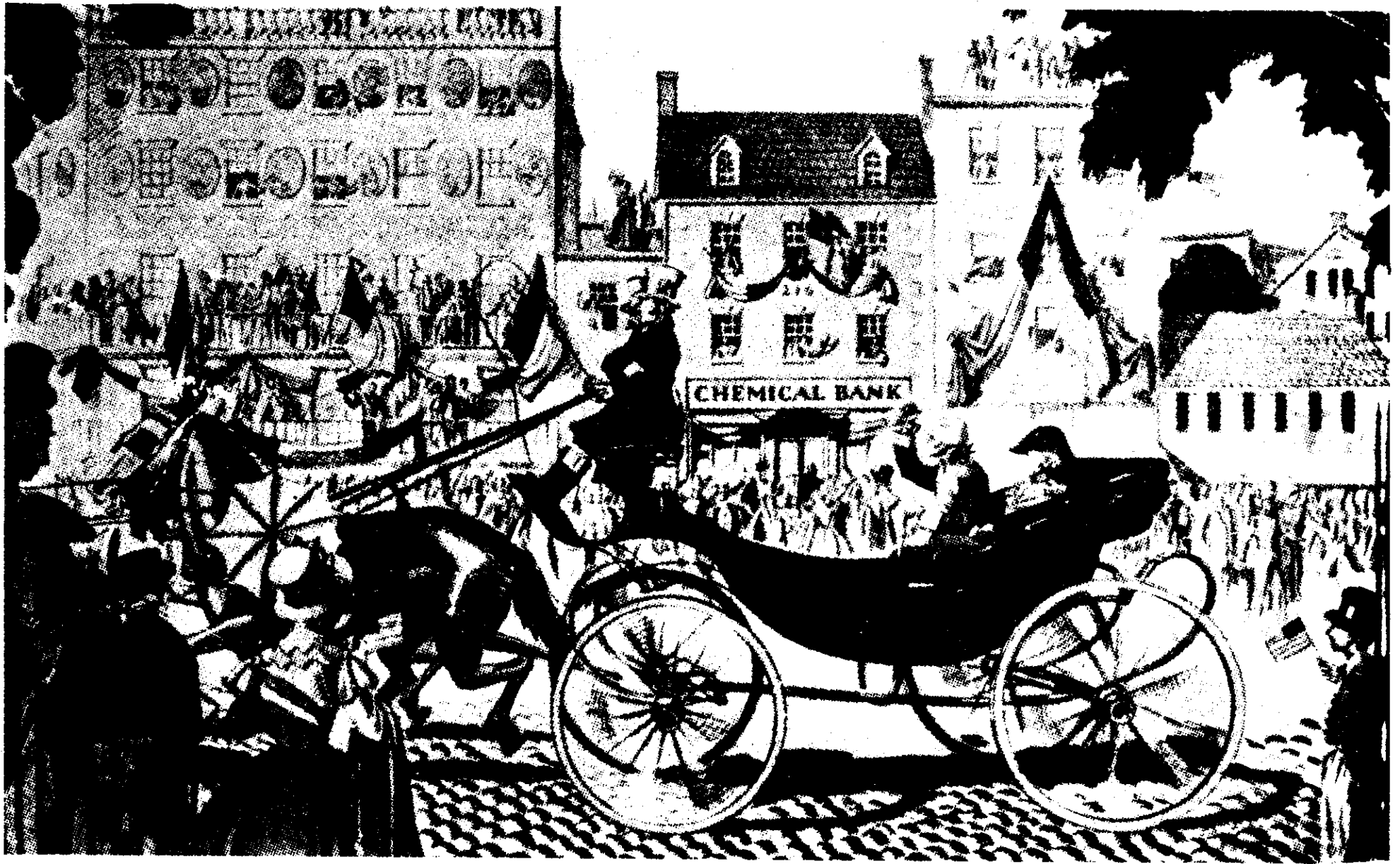
In a letter to Napoleon's negotiator with Austria, Victor de La Tour Maubourg, Adrienne addresses, by name, the source of their continued imprisonment — Pitt.

It is precisely three months since the preliminaries were signed. . . . Yet not only are we still here, but we have redoubled evidence of ill will. With the exception of Mr. Pitt, who, having adopted a position of personal antagonism to France, is twice over the personal enemy of Gilbert [Lafayette], there is no court in Europe which detests him so cordially as does that of Vienna.

From the start, Lafayette's imprisonment was actually Pitt's revenge on the Revolutionary War hero for defying the Court of St. James. Indeed, this was publicly revealed by Charles Fox, a whig leader in the English Parliament who, since 1794, had called for the release of Lafayette.

It was Pitt's egomaniacal thirst for revenge which Beethoven captured in his portrayal of the evil prison governor, Don Pizarro. It is Pitt who in Act II of *Fidelio* taunts his prisoner, Florestan. "Behold! You did trick me! Pizarro, whom you would have overthrown, Pizarro whom you should have feared. . . ."

The Lafayettes were finally freed from Olmuetz on September 19, 1797, mainly due to the intervention of Morris and Napoleon. Yet, it would be two more years until Lafayette was allowed to return to France. The new French Foreign Minister, Talleyrand and his confident, Mme. de Stael, both British agents-of-influence, had convinced Napoleon to keep Lafayette in exile.



Revolutionary hero Lafayette riding up Broadway in the parade given in his honor upon his arrival in New York in 1824.

FIDELIO IS BANNED

Lafayette's republican principles were Beethoven's, and because it expressed those principles, *Fidelio* was banned before its first performance. For Beethoven, *Fidelio* was a celebration of the victory of the American System over the British system, and the composer used his opera as an organizing weapon against his British opponents. When Beethoven first began writing *Fidelio*, in Vienna in 1803, Austria, Prussia and England were still at war with France, and Lafayette, having returned to France was reemerging as a power under Napoleon. The obvious pro-French republican content of the opera was all too clear to the Austrian government, which banned it before it was ever performed.

After the first banning, Josef Sonnleithner, who had translated the Bouilly script into German for Beethoven, sent the following petition to the Austrian censors. The petition clearly reveals the thinly concealed political content of the opera's text.

Court Secretary Josef Sonnleithner begs that the ban of this September 30th on the opera *Fidelio* be lifted since this opera from the French original of Bouilly [sic] (entitled

Leonore, ou l'amour conjugal) has been most especially revised because the Empress has found the original very beautiful and affirmed that no opera subject has ever given her more pleasure... thirdly: Beethoven has spent over a year and a half with the composition... fourthly: the plot takes place in the sixteenth century, thus there could be no underlying relationship; finally in the fifth place: there exists such a big lack of opera libretti, this one presents the quietest description of womanly virtue, and the evil-minded governor is executing only a private revenge like Pedrarias in Balboa.

Sonnleithner's half-hearted cover-up, that there was no "underlying relationship" and that the opera was only about "private" revenge, indicates that, on the contrary, what *Fidelio* was really about was well known.

The ban was removed and the opera was finally performed on November 20, 1805, but after a few performances it is reported that Beethoven removed the opera from stage himself, for "revisions." It was performed again a year and a half later. This time, however, it was to cause more of an uproar than before its first performance — again it was banned. Stephan von Breuning, another close collaborator of Beethoven, retracing this period, wrote on June 2, 1806: "... it

[*Fidelio*] was performed three times with great success. Now, however, his enemies in the theatre arose, and as it had offended several persons, especially at the second representation, they succeeded in preventing further performances." Breuning indicates earlier that Beethoven had deliberately changed the text after the third performance and that it was these changes that offended "his enemies." He writes, ". . . Nothing, perhaps, has caused Beethoven so much vexation as this work, the value of which will be appreciated only in the future. . . . Beethoven, who had also observed a few imperfections in the treatment of the text in the opera,

withdrew it after three representations. . . ."

When they were released from Olmuetz, bound for Hamburg, the Lafayettes had a caravan as hundreds flocked to greet them. As crowds gathered, the joyous climate must have been very similar to that portrayed in the finale of *Fidelio*. In Leipzig and Halle, university towns, students turned out *en masse*. There were torch-light processions and youthful voices sang the Marseillaise. In fact, if you listen closely to the opening lines of the chorus of people and prisoners in *Fidelio* you will find that it is an inversion of the calling notes "To Arms, To Arms, citizens . . ." in the Marseillaise!

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Goya, Las Luces, and the National Bank of Spain

by Judith Wyer



Goya's self-portrait, placed at the beginning of Los Caprichos, establishing the notion of self-conscious reflection as the guiding theme of the work.

One hundred fifty years ago, Francisco Goya died at the age of 82. During a career spanning over half a century, Goya expanded the formal language of painting and graphic art beyond anything previously known. Less known is Goya's politics, and it is the necessity of bringing to light this aspect of Goya's activity which motivated this memorial. For Goya's example demonstrates the fundamental relation of art and culture to the advancement of human society as a whole.

Both Goya and Beethoven are the artistic culmination of the current of Platonic humanism and were cultivated as such from their youth. Their patrons, as well as those of the mature Wolfgang Amadeus Mozart, were characterized by a common allegiance to the American Revolution and its leader Benjamin Franklin, as well as to that branch of Freemasonry which supported North American independence from the British. The American Revolution was seen as the symbol of a new epoch freed from the bondage of the regressive British crown and the allied Black Guelph feudal aristocracy of Europe.

In Spain, such humanists were known as "Las Luces" (the lights), a term synonymous with Franklin's Illuminati which was derived from the centuries-old Platonic conception that light was both human reason and the invariant energizing substance through which the physical universe evolves. Goya and his fellow Spanish

republicans were not only avid supporters of North American independence, but fought a parallel battle at home to establish a Spanish republic governed through a constitutional monarchy.

Goya's art was a profound and vital weapon in this fight, through which he invented ever more particularized and complex ironies to define the ideological chains which bound the Spanish peasantry, the church, and the aristocracy to a state of backwardness which served as a bulwark for British manipulated reaction against Las Luces. In so doing, Goya was in the forefront of an epistemological battle against British-sponsored Aristotelian aesthetics of "pure" sensual beauty as an edification of the senses. For Goya, as for all humanist artists, the essence of art is irony, the solicitor of self-reflection, the edification of the creative mind coming to know itself.

Notions that Goya was an artist "of the masses" and the first proponent of socialist realism as put forth by F.D. Klingender in his *Goya and the Democratic Tradition*, are a patent fraud. Goya was an elitist who saw his art as satisfying the practical necessity of awakening the dumb masses from the sleep of reason. If he were alive today and could read a select sampling of biographical and art historical accounts of his life and work, he would shudder, with the same disdain with

which he shuddered at the immoral court of Charles IV, the "liberal" Benthamite adjunct of Jacobin France in the 1790s. Like Heinrich Heine, Goya hated the concept of democratic pluralism and the foul Jacobin odor it exuded, just as he hated Jacobinism's controllers, the feudal-minded Black Guelph aristocracy.

POST-HAPSBURG SPAIN

Even before the death of Spain's last Hapsburg king, Charles II, the great French statesman Jean-Baptiste Colbert had established a noteworthy following within the Madrid court. Charles II symbolized the rot of the Hapsburg line, so inbred and supersitition-ridden that he required spoonfeeding and demanded daily exorcism — to the constant amusement of Europe's diplomatic community. Following the wars of succession at the beginning of the eighteenth century, the French Bourbons took control of the Spanish throne, and shortly thereafter Colbert's influence became predominant in the person of the court advisor, Geronimo Ustariz, himself a student of Colbert in his youth. Ustariz founded a tradition of political economy which spawned a new generation of intellectuals, among them the economist Count Pedro Rodriguez Campomanes, and his student Gaspar Melchor Jovellanos, a leading freemason, poet, scientist and intimate of Goya. It was the representatives of this tradition who promoted a policy of developing manufactures and industry for Spain and for her colonies.

Spain's economic recovery received a political boost in 1759 when Charles III, the former king of the two Sicilies, came to power. Charles employed some of Spain and Italy's most gifted minds as his advisors. Shortly after his coronation a series of events took place which changed the shape of Spanish history. First, the Family Compact between Italy, Spain, and France was signed, representing an economic Common Market between the three Bourbon states. Both France and Spain jointly expelled the reactionary Jesuits from their borders, freeing their educational systems from Jesuit domination and opening the door for major educational reform. The newly appointed court minister, the Count of Aranda, a future ally of Franklin's, working with his counterparts in France and Portugal, effectively neutralized Portugal from playing the role of a garrison state for the British. As well, Aranda began to organize a "French" lodge of Freemasonry, countering the British lodge led by the Duke of Alba. In all cases, the strategic Bourbon Mediterranean alliance was strengthened at the expense of the British, a reality which raised the ire of the British minister William Pitt, the Elder.

Moreover, Spain's economy began to bear the fruits of its Colbertian policies, with a major drive to develop new

manufactures and upgrade agriculture. The lessons of the Hapsburg's rape of Spain were still fresh in the minds of Las Luces. Jovellanos polemicized against measuring the value of Spain's economy simply on the gold and silver plundered from the New World, and stressed that the real value of a national economy was dependent on what it produced and the quality of its workforce. In his famed *Agrarian Laws* he wrote:

I shall recognize no public prosperity that is not derived from and based on individual prosperity; and all talk of international power, riches, glory and well being will seem to me vain and dismal unless it represents individual portions of the good to which we apply these names.

And later:

...there is much talk of public welfare and little of individual welfare; that we seek more peasants and not food and clothing for these peasants; that we want many artisans and craftsmen and that they should be content with a wretched wage. These ideas seem to me somewhat bizarre. They place the people, that is, the class which is the most necessary and most worthy of care, in a miserable condition, they found the opulence of the rich, on the misery of the poor and base the well being of the State on the oppression of the members of that State.

Campomanes urged that manufacturers, merchants and artisans be eligible for public office with the aristocracy, signifying the emergence of a new educated middle class.

It is a sad testament to eighteenth century history that Spain did not gain sufficient economic independence quickly enough to insulate itself from intense British harassment, primarily through repeated blockades of Spain's access to its colonies, but also through manipulation of badly needed state loans, an activity for which the traitorous French Finance Minister Necker was notorious. Hence Spain was a weak link in the Mediterranean alliance, one which the British exploited through the manipulation of the Napoleonic invasions of Spain in 1808, the culmination of London's efforts to sever the Franco-Spanish alliance dating back to the Jacobin terror of the 1790s. These developments shattered Las Luces efforts to rejuvenate the country's economy and left the door open for British manipulation of Spain's Latin American colonies during the wars of independence. The horrors of such are the subjects of Goya's art most directly depicted in his so-called "black period."

THE NATIONAL BANK

The fact that Las Luces had successfully founded a national bank, very similar in conception to Alexander Hamilton's National Bank of the United States is testament to the persistent effort waged under Charles III to rebuild Spain. Throughout the 1770s Spain had been



Goya's "The Family of Charles IV" [1800], a savage attack on the cuckolded and incompetent monarch, with a pornographic painting in the background satirizing the relationship between the Queen and Prime Minister Godoy.

quietly cooperating with such figures as the French minister Vergennes to support North American independence. It was out of this commitment to challenge the British that the Bank of Spain was formed.

In 1780, the American John Jay visited Spain for the purpose of gaining both political and monetary support for the revolution. Jay's deployment was coordinated with Franklin's stay in France. At that time, Spain was suffering a British blockade after having declared war against Britain at the behest of France. In order to accommodate the demands of the North American colonies, the Spanish government for the first time in its history floated state bonds, known as Vales Reales, in order to raise financial support. Despite the strenuous efforts to promote the bonds by their mastermind, the

French-born Francois Cabarrus, their value continued to decline. As a result, Cabarrus, who became a Spanish citizen in 1781, put together a consortium of French, Spanish, and Dutch financiers and raised a sufficient sum to found the National Bank of Spain on June 20, 1782.

The shareholders and the directors of the bank encompassed the array of Spain's humanists, including the very circles with which Goya was most closely associated. Goya himself was a shareholder, and his close friend Cean Bermudez, the playwright and art historian who is thought to have aided Goya in writing the captions for his etching series *Los Caprichos*, was on the Board of Directors, as were Cabarrus and King Charles. The bank was designed to undercut domestic usurers and to

promote manufactures and agriculture, issuing loans at 1 percent interest. "To assure success, maintain good faith," and satisfy "all elements of society who may be interested in the Bank," Charles called a special assembly of ministers and economists including Jovellanos and Campomanes for examination of the bank's proposed charter. It was following a lengthy, "perhaps the most prolonged and detailed examination" that the new-born bank was christened the National Bank of Spain (Banco Nacional de San Carlos).

Among the other notables attached to the bank was Diego Gardoqui, the Spanish ambassador to North America, whose wealthy Bilboan family had made a private contribution to the American revolution. Gardoqui was a director. Juan Joseph Goycoechea was a bank official. It was into his family that Goya's son married, and Goya himself was entombed with Martin Miguel de Goycoechea in Bordeaux.

The period leading up to the ominous 1789 siezing of the Bastille was the high point of eighteenth century

Spain's economy, thanks in large part to the bank. In 1785 on the occasion of the annual meeting of the Board of Directors of the National Bank, Cabarrus boasted of

The progress of our industries, the multiplicity of modern factories in Catalonia, the extension of those in Valencia, the growth of agriculture and the increase of demand for its products . . .

It was during this period that Spain's cloth industry was rivaled only by Britain's in productivity, using the most modern technology. On the occasion of this meeting, Goya was given the prestigious commission to paint the official protraits of the directors.

The impetus behind the founding of the bank was the establishment of a number of political groupings committed to the betterment of Spain, known as the Economic Societies (Amigos del Pais). Such groupings existed both in France and Italy. In the case of Spain, they were a direct import from France, having first appeared in the Basque-Aragon region shortly after Charles III took power and then spread southward. Between 1780 and 1790 Spain's trade with Latin America reached record levels, and there was significant improvement in wages paid to industrial labor in the areas of Catalonia, Barcelona and Valencia. But such developments were fast reaching their apex.

In 1785, the French Count Mirabeau, a British agent and associate of Danton, wrote a shameless diatribe against the Bank of Spain. The tract reflected the anti-industry sentiment of Britain's Jacobin controllers and was a preview of coming events. Six months prior to the 1789 seizing of the Bastille by a Danton-controlled mob, Charles III died, an event which sealed the fate of Spain. For Charles IV, who ruled in his place, was not fit to rule during the trying period which Las Luces and Spain were to face. In fact the reign of Charles IV perversely underscored the identity between the Black Guelphs and the Jacobin mobs when his queen, Maria Louisa, introduced among the oligarchs the fashion of dressing in the costumes of the lumpenized street rabble, the majos and majas.

GOYA'S REPUBLICAN ROOTS

Goya was a protege of Spain's Republican circles. His first sponsors were the most revered figures of Aragon — itself historically one of Spain's most progressive provinces. One of his first patrons was Ramon Pignatelli, a close associate of Aranda, a founding member of the Aragon Economic Society, and lord of Goya's native village Fuendetodos. It was the Pignatellis who lent the

"The Sleep of Reason," print 43 in Goya's Los Caprichos. This self-portrait of the artist introduces the second section of the series, which depicts the sordid, unconscious peasant mentality in Spanish life.



Los Caprichos, Print 42, alluding to the burden of Charles IV's court on the backs of the Spanish peasants. The Title is "Thou canst not"; Goya's original caption reads: "Who would not say that these two cavaliers are cavalry?"

young Goya his first assistance when he was in training with the artist Luzan. The other notable early sponsor of Goya was Juan Martin de Goycochea, who like Pignatelli was a wealthy merchant and also a leading member of the Economic Society of the Basque. Goya's father, a gilder, is known to have sought personal advice from Goycochea on developing the genius of his young son. It was in these circles that Goya's career was grounded, and they who led to his introduction to the court painter Francisco Bayeu, whose sister, Josefa, Goya married in 1773.

Like Beethoven, Goya did not complete any major artistic works until he was in his late twenties. One of his first politically important commissions came in 1779, to portray the historic expulsion of the Jesuits. In the 1780s Goya received numerous other important commissions including painting King Charles. It was during this time that Goya, who was always known as "an experimental" painter, became a painter to the court of the King.

The period following the death of Charles III and the 1789 seizing of the Bastille marked a bleak turning point for Goya and Las Luces. Within months of Charles' burial, Count Cabarrus, Jovellanos, and numerous others of Las Luces were jailed on fraudulent charges. The National Bank of Spain, too, suffered financial repercussions, its operations delimited after Charles passed from the scene. Moreover, Charles IV and his overbearing wife, Maria Louisa of Parma, were dominated by the despicable Manuel Godoy who, though only in his early twenties, soon became the leading court minister. The perverse relationship between the three represents the eighteenth century's most notorious and grotesque *menage a trois*.

In 1792, a mysterious illness suddenly crippled Goya, leaving him temporarily blind and permanently deaf. While there has never been a convincing diagnosis of the attack, there is strong circumstantial evidence in favor of poisoning — a *modus operandi* frequently employed by the British which was used against Jovellanos and his fellow enlightened court minister Saavedra in 1797 after their brief tour of duty in Godoy's government. Significantly, Mozart died an equally mysterious premature death a year before Goya's trauma. Whether there is a connection between the two events is as yet undetermined, though both figures were associated with the same republican outlook which was diametrically opposed to the British and their eighteenth century synthetic ideology of Rousseau and Voltaire.



GOYA'S TURNING POINT

It was immediately following his recovery in 1793, that Goya embarked on a project aimed at producing the etching series, *Los Caprichos*, which set the course of the remainder of his work. Comprised of eighty prints, Goya designed the program of *Los Caprichos* in two sections, each of which begins with a self-portrait. In so doing, he set up a uniquely ironical format in which he asserted from the outset his reason alone as determining the truths which unify the monumental series.

The *Caprichos* enjoyed a long period of intellectual incubation through the mid-1790s, a time when Spain and all Europe were caught in the terrifying throes of the Jacobin terror. With the beheading of the Bourbon Louis XVI of France in 1793, Spain was swept with torrents of reaction, in large part aimed at Las Luces who were seen as *afrancesados* (francophiles). At this time, Goya had

already set out to visually describe the psychological and political geometry that spawned such reaction in the form of systematic visual inquiry into the ideology of Hapsburg Spain, for which the Jesuits were the enforcers.

The series began with a stunning self-portrait of Goya in profile, glancing piercingly out the corner of his eye, informing his audience that he will be critical of all he sees, and that this will not be judged by superficial appearances or dumb sense certainty. In the first 42 etchings, he portrays all the sordid imagery of Spain, the dionysian cults of witchcraft, the sexual perversions of rigged marriages, and the abundance of prostitution. The first section of the series culminates with a poignant glance at the donkeys that dominate the court and the tolerant peasants with their eyes closed that bear the weight of the grinning beasts on their backs (print 42).

At print 43, a major departure occurs with yet another self-portrait, showing the artist having succumbed to the "sleep of reason." At this point, the black side of Spanish life, the imagery of the ideologically bound unconscious mind burst forth and Goya depicts the *underlying* truth of the first section. Such imagery is not simple abstract psychological representations, but the contorted and deformed demons that enforce the miserable Madriline street life and the idiocy of Spanish peasant life. These are the ghoulish court figures and the sadistic monks and nuns whose influence Las Luces never fully extinguished. The caption of the last print summarizes the psychological journey the viewer has just taken:

Then when day breaks, they scatter, each in his own direction — witches, goblins, visions, and phantasmoragia. A good thing that this breed only appears at night and under cover of darkness. Nobody has yet found out where they hide themselves by day. Anybody who managed to smoke out this nest of devils and put them on show in the Puerta del Sol at ten o'clock in the morning would have no need to inherit a great fortune.

Goya humorously extended the spirit of *Los Caprichos* to his 1801 portrait of the Family of Charles IV, in which again, as in so much of his work, he includes himself.

The subject of the painting is a shocking counterposition of the royal family arrayed in its regalia, a large painting on the wall in the background showing a sexual interchange between two women and a man, which is meant to signify the real moral content of the court, and the presence of the "painter of truth." Goya's epistemology is strikingly reminiscent of Cervantes in searching for new means of revealing underlying realities. It is also in the tradition of his predecessor the great Velazquez who swore, "verdad y no pintura" truth, not painting.

Goya considered his art a "universal language" which addressed the totality of mankind. In 1799 the year of *Los Caprichos*' release, an announcement appeared in the *Diario de Madrid*, most probably written by Cean Bermudez:

In the conviction that an indictment of human errors and iniquities though first and foremost the subject of rhetoric and poetry, may also be the task of the painter, the author has selected from the multitude of eccentricities and incongruities which are common throughout society and from the superstitions, lies, and delusions sanctified by custom, ignorance and syncophance only those which he considered most suitable as providing material for ridicule and, at the same time, kindled his imagination. The things depicted in this work being for the most part imaginary, it is not perhaps too daring to presume that their faults will be excused by a discerning public.

Goya considered himself to be the "inventor" of ideas and termed his art an "act of synthesis," a notion powerfully underscored with the *Disparates* series in 1819 which subsumes all the master's previous conceptions. In the last ten years of his life Goya made more qualitative advances in inventing new forms and advancing the technology of art than in his entire lifetime, exhibiting a burst of creativity likened only to Beethoven's last years.

The two men died within six months of each other, leaving behind a body of knowledge willfully created for future generations. The only commemoration which either would welcome today would be the revival of their epistemology as the active basis for a new Renaissance. It is to this end that this memorial is dedicated.

The Humanist Purpose of America

Special Report on the

U.S. Labor Party National Convention

by Paul Arnest

On June 30 and July 1 in New York City 500 members and supporters of the U.S. Labor Party met to discuss the Humanist Purpose of America. The convention's theme was to redefine this purpose in terms of advancing the 3000-year struggle between humanist city builders and Aristotelian bestialists that has determined all human history, to a decisive victory for the humanists over the immediate period ahead.

The convention met in the middle of a process of events centering around the mid-July Bonn summit of the seven leading industrialized nations outside the socialist bloc, Labor Party Chairman Lyndon H. LaRouche, Jr. noted in his keynote address, "Solving the Machiavellian Problem Today." "One of the reasons this Bonn summit process is occurring is that a number of people in West Germany, France, Italy, the Soviet Union, and in other countries, correctly perceive that unless the Grand Design is put into effect with significant irreversible steps this year, there is nothing in sight that can stop World War III."

"There has been a fight for 3000 years," LaRouche stated, between humanist city-builders and bucolic, "environmentalist" oligarchs which has been key in the process of human history, with the oligarchic policy today represented by the British monarchy and its allies, the International Monetary Fund, World Bank, Felix Rohatyn, Kissinger, Willy Brandt, Brzezinski, and others, committed to a policy they know will result in mass genocide. "They will pull every dirty game they can," LaRouche state, "but nevertheless, in terms of the correlation of forces, we have a chance to see in the process coming out of the Bonn summit a convergence on the policies for which we have campaigned. We must, within the current generation, transform the coming generation in the developing sector by providing the technology, the infrastructural development that they need."

To elaborate LaRouche's keynote, the members of the USLP National Executive Committee presented in four convention panels the results of the organization's research over the recent period, showing how, since before Plato, a continuous faction of humanists basing them-

selves on the principle of Reason has sought to create the Grand Design, and how for at least as long their efforts

Many of the conclusions are shocking to a generation raised in a pervasive cloud of Guelph myths and lies extending from Antiquity to such present-days hoaxes as "Watergate." But the purpose of the convention in recovering this history from Guelph myth was not to write better and more truthful history than the Guelphs, although this was accomplished as a necessary by-product. The purpose was to drive home the lesson to key layers of world leaders, and American leaders especially, that they must master the principles of reason as understood by Leibniz in order to secure the goal of human progress. Without such mastery they will be unable to stop the British-centered oligarchs from plunging the world into a third world war, just as they plunged the world into World Wars I and II.

Plato

The philosophical and political current represented by Plato has actually *ruled* only at very few times, but "it has always governed what human history has been," said Executive Committee member Uwe Parpart in opening the first panel, titled "The Epistemological Question: Plato vs. Aristotle." "It is no exaggeration whatsoever to say that if it had not in fact governed from behind the scenes through its intellectual influence, through its discoveries, through its methods, we could not and would not be here today.

"Plato represents the first individual in history with whom the kind of method upon which we based ourselves is absolutely explicit, fully defined, and fully developed.

"The first thing Plato ever wrote was called the *Apology*, a statement in defense of his friend and teacher Socrates. It states at the very outset of Plato's philosophical and political career what his principal concern is." Following his condemnation, Socrates said, and Plato reports, "If I were to leave Athens now, the one city which in spite of its failings represents the greatest accomplishments in its constitution that the human race has attained so far, would I then still be human? Would I

not betray the very thing that my whole life has been based on, namely the attainment of the life of reason, the actual conduct of a life whose sole purpose has been to define, to clarify, to fight for the conception of ourselves which makes us what we are precisely because we have this capacity of reason, and we are beginning to understand and develop how to use it effectively?"

Plato proceeded by drawing around himself a group of disciples and purchasing the land known as the Academy. "His most important piece of writing," Parpart said, "is the *Republic*. And we should conceive of the *Republic* as the founding document of the Academy, in the sense of the method of philosophy and the method of politics which he draws together in this outstanding document.

"The method," Parpart stated, "is spelled out in the centerpiece of the dialogue the *Republic*, and the actual principle of composition of the *Republic* is itself a very important thing to recognize. It starts in its first part as all the earlier dialogues, namely as an attempt to define the concept of justice, and, as in all the earlier dialogues, Socrates solicits various ideas, definitions, et cetera, and as in all the earlier dialogues each one is subjected to Socrates' critical wit and irony and is knocked down. And at a point when all the earlier dialogues had actually stopped" — leaving the reader without a statement which says, now I know that virtue is knowledge, or that piety is x, or that such-and-such is such-and-such — "in the *Republic* you then have a transition to an entirely different form of presentation, much more to a style of actual philosophical exposition. And in this critical centerpiece of the *Republic*, Plato defines for the first time what his actual method is, and he coins a new term which had not existed in the Greek language before: the concept of *hypothesis*. Plato reflects back and actually references earlier dialogues in this piece, and he says, what have we actually done? We have put forward in each case a certain hypothesis, and we have in each case successively knocked down every definition that we've come up with, and then we've tried to come up with a subsidiary hypothesis which might allow us to get closer to the truth, and what have we found? We have found that in this way we cannot succeed, because there is no way in which we can come to the truth on the basis of this method of definition and deduction.

"So what have we actually done? And he does not give you the answer, but he coins a new phrase: he says the way in which we should look at the development that we have made is that we have found a method of hypothesizing the higher hypothesis, a hypothesis which is not on the same level as any of the previous hypotheses that we looked at, but which in itself summarizes, by way of (as we would use that terminology) the notion of a transfinite conception what the actual process was that we went through when the dialogue was developed.

"In the *Republic*," Parpart continued, "Plato's conception of the notion of the forms is a concept derived from the process of hypothesizing the higher hypothesis, in such a way that any given form corresponds to an actual process of development of knowledge as a certain transfinite ordinal in Cantor's set theory corresponds to a certain lawful succession of numbers on a lower level of development.

"The conclusion that we have to draw," Parpart stated, "is that somebody only knows anything at all to the extent that he has acquired the knowledge of how this knowledge itself is attained. Only to the extent that I have gained the insight, that I have penetrated to a level of intellectual perception where I don't simply know something, but where I have mastered the method by means of which I arrived at that knowledge, only to that extent have I acquired anything at all. Only to that extent am I illuminated by the form of the good, which is identical to the conception of the true infinite, and which is the true representation of the human soul."

Aristotle: Moral and Juridical Criminal

"Aristotle was sent into the Platonic Academy to directly counterorganize against Plato," Criton Zoakos stated in the second presentation of the panel. "The record speaks clearly on this." Aristotle's goal was to subvert the Platonic method, the method of reason. "Aristotle was a Babylonian agent, and what he describes in highfalutin language in fourth century Athens was the run-of-the-mill bag of tricks of your average Babylonian priest for a couple of millennia before. These guys were experts in psychological-political manipulation of the masses. They had reduced all their political practices to one ultimate invariant: by all means people must be prevented from thinking."

In himself, Zoakos said, "Aristotle is not worth our time. But by doing the job on Aristotle we're going to make it impossible for our enemy, the empiricists, to reproduce themselves. Just ask: how does the British political elite, an avowed homosexual bunch, reproduce themselves over the centuries? They do it through Aristotle; Aristotle is their organum. They recruit young individual minds and subvert them to a certain mentality, and they recruit them into their ranks. Aristotle plays a crucial role in this process of recruitment of the empiricists. You destroy the moral authority of Aristotle, and with one blow you have completely obliterated the whole bunch of their leading lights: Thomas Aquinas, William of Ockham, Hobbes, Locke, Sir Francis Bacon, Lord Russell and the Vienna positivists; they have no intellectual contentions to stand on.

"To understand Aristotle's mentality, which is to understand the mentality of everyone who subscribes to the empiricist understanding of how the world of nature and society works," Zoakos declared, "what you do is survey the logical works of Aristotle, the so-called Organum of logic. What you get instantaneously is a perception of a mind for which the world exists as an unorganized agglomeration of two things: subjects and predicates."

In the *Prior Analytics*, Aristotle develops what he calls the "syllogism," the method by which we can demonstrate that what we know is known, Zoakos said. The key point about the syllogism, inductive or deductive, is that "it is not arriving at any truth, it is summarizing known truths. It is not creating new knowledge."

The question is, Zoakos said, "Where did Aristotle get his major premises from, the axiomatic assumptions which are taken at the beginning of a syllogism? Is there a source from which axiomatic, a priori synthetic knowledge is generated, to create the ambiance, the cultural climate in which a society exists? Who generates this thing? Does such a creative force exist? He says no. But the entirety of the cultural and intellectual life in which he lived and swam was created by Plato."

"Aristotle is morally criminal because in what he does in all his works is a systematic polemic to deny the existence of Plato. To deny the existence of a generative force is to deny specifically the existence of the person of Plato in his historical context. That's the personal vicious feature of Aristotle's moral criminality."

Aristotle, Zoakos explained, was part of the Babylonian-Persian intelligence networks operating under the Macedonian general Antipater, pitted against Alexander the Great who was carrying out the Platonic Academy's Grand Design. "We have numerous sources," he said, "fragmentary as they are but crucial in nature, which show that the Academy was directly involved in shaping both the broad contours of Alexander's strategy."

Before his death, "he had already accomplished the following: he had established for the first time in history a unified world monetary system. He built roads, ports, he dredged the silt from the Tigris and Euphrates and made them navigable, and he opened up Babylon as a major international import-export facility, all this during his lifetime."

"Alexander's idea was to provide advanced Greek education to Persian youth primarily and youth of all other nationalities subsequently. He established schools, a series of military academies, and he ended up right before his death having organized an army of all these Asian nationalities on the models of the best Greek armies, which freaked out the Macedonian general staff and contributed to their decision to assassinate him. That was the Grand Design of the Academy."

Alexander the Great "did not die of a mysterious fever

at the age of thirty-three in the mild climate of Babylon. He was poisoned as part of an operation which amounted to a military coup d'etat by the general staff against Alexander, organized by Antipater. Antipater sends his son Cassander with poison prepared by Aristotle himself to the court at Babylon. Aristotle is the author of the assassination of Alexander the Great.

"So why isn't it being said?" Zoakos concluded. "There is an insidious dictatorship of fraud perpetrated in classical studies and archeology by British intelligence. What have the British understood that the American republic has failed to understand and implement in the last hundred years? The question of political intelligence, and the facility, the department of intelligence. Arnold Toynbee was director of research of the Royal Institute of International Affairs from 1925 until his death. He was a top intelligence gamemaster, who knew that the primary thing in political intelligence is control of mind."

"But our enemies don't understand that they've given us evidence by simply making the mistake of publishing Aristotle's philosophical works on logic. That is what he should primarily be held guilty for, for having written all this crap about syllogisms and deductive logic."

"Crime is the empiricist world outlook and our enemy, the general staff at Sussex University and Tavistock, are our enemy because they are empiricists, not because they are British. Our enemy is that parasitical mental habit, which insists on having the right to parasitize on the great gifts that men of reason have given to the human race."

Plato and Neoplatonism

The advances made by the Neoplatonists — the bridge between the humanism of Antiquity and Leibniz and the American Revolution — were discussed by U.S. Labor Party Chairman Lyndon LaRouche in the question period following the first panel. "The central problem which is posed around Neoplatonism is the attempt, every time the element of reason is introduced, to mystify or to make supernatural the element which corresponds to reason," LaRouche said.

"But the Neoplatonists are actually very significant," LaRouche emphasized, "if one means Proclus, if one means Plotinus particularly, if one means Ibn Sina, if one means Nicholas of Cusa and others, Abelard for example, and the distinction is significant. The distinction is this: while Plato's writings do tell us about his thought, and what he thought about his thought, it is not until writings such as the Non-Other of Nicholas of Cusa

or the earlier Necessary Existent of Ibn Sina that I find evidence which is satisfactory to me of a complete understanding of the principle of reason. The distinction I make between the Platonists and the Neoplatonists is that in Platonic knowledge and in some Ionian pre-socratic knowledge, I find evidence of understanding of reason, that is as an empirical reality, and of the significance of this understanding, but not an adequate understanding, in terms of the surviving writings, of how to make this thing comprehensible to a large population.

“The problem of the noble lies in the *Politeia* I would identify as the crucial problem, the difference between them and us. Our problem is: we approach the fact that the masses of people are incapable presently of reason. We know that there are methods by which we can in this society or in this age convert a majority of the population increasingly under certain conditions to persons who exist by reason. We know what reason is. The discovery of reason is giving a name to the deliberate, willful process made conscious of generating new insights in an ordered deliberate way. That is essentially what Plato and the Ionians understood: their perception of physics, which is more advanced than the prevailing perception of physics today, is more advanced because they understood what was primary.

“What I am dedicated to doing in this period, among other things, is to make reason an empirical reality for our organization, thus to make reason an empirical reality for people outside our organization, in the process to mediate this accomplishment by effecting breakthroughs in physics and biology which cannot be effected without this training, by effecting those accomplishments in physics and biology, through the art of reason made conscious, thus to make reason itself accessible to the future generation in the way of which Plato in the *Politeia* despaired. And that’s the great achievement which distinguishes the Neoplatonic breakthrough from the earlier Platonic breakthrough. Politically, Plato, unlike the great Neoplatonists, despaired within the foreseeable future of making reason accessible to man, whereas the development of poetry and music by the Neoplatonists was conceived as a way — a substitute for physics in a sense — of making reason willfully available as a named thing for consciousness, and thus to accomplish the most fundamental thing, of making the human race human.”

The Destruction of the Body of Knowledge

The American Founding Fathers were heirs to both the political-philosophical tradition and the networks of G.W. Leibniz, the last fully conscious Neoplatonic humanist and exponent of the Grand Design until the

present, Executive Committee member Nancy Spannaus emphasized in opening the second panel, “The Destruction of the Body of Knowledge.” But, “although Franklin, Hamilton, Washington, and so forth were proceeding on the absolutely correct basis, programmatic alliances to defeat the British and to gradually or as quickly as possible bring around people to their own Neoplatonic philosophic outlook, they at the same time told lies. They told lies by propitiating the authorities of the Royal Society and elsewhere that had been set up as a strict counterweight to block out the existence of Leibniz in particular, Leibniz and the Platonic tradition.”

The Founding Fathers’ failure in this respect was a contributing factor in the chain of events that led, beginning with the Royal Society campaign against Leibniz, to the British hegemony following the Treaty of Vienna and the nearly complete collapse of the Whig movement as a conscious force in the United States by the end of the nineteenth century.

The situation began, Spannaus related, with the British campaign against Leibniz “at the beginning of the eighteenth century. Leibniz had failed to establish an ecumenical alliance between Louis XIV and his own powers. The destruction of the possibility of an ecumenical movement — alliances across the Protestant-Catholic division on the common basis of scientific progress, city-building, collaboration in a peaceful environment for reason to prevail, had resulted in the manipulation of one religious war, one religious battle after another, and the replacement of a concept of religion in which god is lawful reason with religion of two other poles, one pole being deism, in which God is a separate, unattainable and rather disinterested and uninteresting object, the other being the religion of the enthusiasts, the Calvinist enthusiasts who took Europe and America by storm from the 1720s to the 1750s.”

But the Leibnizian tradition continued out of governmental power “in circles of influence and study in England, France, Germany, the American colonies, circles of people who understood that they had to reimpose the international Grand Design, that the way Britain had been able to create chaos would result in the destruction of human civilization as we knew it.

“They took a particular approach, which I want to emphasize, which is absolutely relevant to what we have today. Their approach was a programmatic alliance with forces, with countries who on an ideological level differed phenomenally from the American republic. The American Revolution was won because the necessity of this programmatic approach absolutely took foremost consideration in the minds of Franklin and his international circle, and they were determined in the course of saving humanity to change the outlook of those allies.

“What’s key is that we have in the eighteenth century an international humanist network, committed to en-

circling Great Britain and its oligarchy and trying to replace their system of looting with a growth, city-building, technological perspective on an international basis. That international network had been created in part directly by Leibniz."

Hence, America was created not for the sake of America but to create the Grand Design. The British, however, succeeded in disrupting the international alliance which had made the American Revolution possible, Spannaus said. "The very international basis which allowed America to be established was disrupted. After that it was slowly, slowly built back up, directly by the networks of Franklin and Hamilton. This grouping continues itself primarily around the military. It was John Quincy Adams, Mathew Carey, and the Society of the Cincinnati which pulled themselves together into the military-philosophical society in the beginnings of West Point to actually reconstitute the humanist alliance, this time working from the outside.

"And it almost happens. They have sufficient influence in France so that there is this alliance between Napoleon and Alexander. Priestley, who's at least peripherally in these circles, convinces Jefferson to begin a correspondence with Alexander the First of Russia."

But the British disrupted this alliance by destroying the Franco-Russian alliance and wrecking Hamilton's Bank of the United States in 1811, a prelude to the War of 1812. "What was won out of that was not an expansion of the Grand Design but just the preservation of the United States. The same thing happened again in the 1860s."

The problem of the Founding Fathers' propitiation of British empiricist authorities is related to this, Spannaus concluded, because they failed to adequately reproduce their own Neoplatonic world outlook in their successors. "Franklin will refuse to attack Newton, he will refuse to attack the absolute philosophical underpinning of the British reductionist system. Hamilton, in one of his first major writings, a brilliant programmatic statement, then went back and footnoted it, put in references to all the legal authorities, to Locke, to Blackstone, to Hume; he made it presentable. The myth that actually sustains itself, unfortunately, out of the successful 'pulling together' which creates explicit American System politics around 1808, is a limitation to nationalism. The tradition that comes down is 'we are nationalists, we believe in reason, we believe in science, we believe in transformation and city-building, but we don't want to get too involved in this international operation. We are basically preserving the American national system.' And that's a distortion. That's a distortion that comes down to us in this absolute fear and hysteria that we reach from Whigs today. This is absolutely critical for us to deal with today. The Neoplatonic elite cannot rule by myth, or they are sowing the seeds of their own destruction. And it's to

that degree that we continue with our direct address against Aristotelianism, and for the assertion of the Neoplatonic method, that will give us the full consummation of the Grand Design, with the preservation of every country in progress for the century to come."

The British Mythology

"There are two modern myths which we have to dispel if we're to put Lyndon LaRouche in the White House in 1981," Executive Committee member Christopher White began the second presentation of the panel. "These are the myths of the capitalist system and the socialist system. Capitalism and socialism: what the hell are they? Capitalism and socialism are the creations of the European oligarchy on both sides, the capitalist side and the socialist side. Capitalism and socialism, as those doctrines and as the cult followers of those doctrines have come down to us, were put together in the aftermath of the Napoleonic wars in Europe to obliterate the legacy of the American System which the Founding Fathers had put together.

"What's the unifying conception in the capitalist and the socialist myth? Parson Malthus, the Malthusian zero-growth system, the system elaborated by David Ricardo and by Thomas Hodgskin, a disciple of Ricardo," White said. "Both are glorifications of the old, old aristocratic principle of ground rent as the basis for tax income, for loot, a doctrine that land is wealth, that labor—for Ricardo and for Hodgskin—can create wealth in the form of money wealth, which can be ripped off. For Ricardo this is good; for Hodgskin, it's bad. The fruits of labor's wealth for Hodgskin should go to labor; for Ricardo, should go to the capitalist. Both doctrines come from the gut operation that has run Europe more or less continuously since the thirteenth century defeat of the Hohenstaufen and which has existed in its modern form since the end of the sixteenth century: the Lutheran and the Calvinist churches, which are the principal political arm of the oligarchy and which, in alliance with Judaism, have been the vehicle again and again for the imposition of fascist Malthusian doctrines on the world's population.

"It's demonstrated in the circumstances which create Ricardo and Hodgskin. Ricardo is the grandson of a Portuguese Jewish immigrant to England by way of Amsterdam. He and Hodgskin both worked with the Edinburgh Review in Scotland, a review which spawned every political operation which the British have put together since the Napoleonic Wars. This review was run by the Calvinist church, the predestinarian Calvinist church, set up by English Whigs, disciples of David

Hume and of Adam Smith, the lying, thuggish founder of the free market economy. The predestinarians and the libertines of the Calvinist and Lutheran churches were pulled together around that review and its offshoots, as a political intelligence operation.

"Ricardo and Hodgskin merely picked up on work that had been done by Adam Smith and David Hume before them. Ricardo and Hodgskin work with Sir Walter Scott on the Edinburgh Review.

"How were their political and economic doctrines put through? With the Romantic movement. This movement was the way in which America's capability to hook up with humanist tendencies in Europe was wiped out.

"Hume says it explicitly in his philosophy," White continued, "where he elaborates a theory of the Big Lie, a theory of how to manipulate Stoic sheep. He tells you that you can get anyone to believe anything, most of the time. Most people, he says, are too stupid to bother and will simply report what is passed on to them as gossip as truth. Other people will not bother to inform themselves of the particular circumstances which define the origins of a particular untruth. They will simply deny it.

"So they set up swindles. The major swindle pushed by these guys is the Ossian cult, which became the kind of mythological underpinning of the reconstruction of Europe's oligarchy after the Napoleonic wars. Hume and Smith and their friends from the Calvinist Church in Edinburgh decided that Scotland, as the leading intellectual center of Europe in that particular juncture in history, needed a culture. And they in effect created a culture whose result was Hitler, via Wagner and via Houston Stuart Chamberlain, the Ossian cult.

"The way Hume created his culture was by creating a poetic so-called culture. This is not poetry as we know poetry. Hume and his followers, including the Transcendentalists in the United States later on, used what they call poetry as a profile on the population, profiling simple cathexes to achieve a desired result in terms of the way people think about themselves and think about the world. What was called poetry by these creeps was much like soap opera, as soap opera is put on television these days, and has the same effect on the mind.

"So Hume and Smith fabricated a series of epics, with the collaboration of another Calvinist priest called the Reverend MacPherson, who was set up by Hume and Smith to translate from Gaelic, or Erse as it's called in Scotland, fragments of the epic poems of Ossian which had been passed down orally from generation to generation. And when MacPherson had accumulated enough of this garbage, it was published, as "The Song of Ossian" or something, and people bought it. Herder in Germany, an ally of Franklin, swallowed this thing. Goethe swallowed this thing.

"Now, as soon as Ossian is published, the Celtic fringe is up in arms. In Ireland, for example, Burke writes to

Hume that even though none of the peasants there can read, everyone says that they have known the Ossian myth or the Ossian poems since childhood, even though no one can tell you exactly what the poems are.

"This movement of sincerity and feeling," White concluded, is what had as its "end result this creature that we know as one end of the socialist movement, a movement that was endorsed in 1830 by Lord Byron, who said that if this goes through, the future of England's aristocracy will be secured for generations to come. He meant the movement which underlay the Reform Act, one of the first political labor movements in history, organized off of the kind of bacchanalia that were encouraged by Scott and Company through the mediation of Hodgskin, Jeremy Bentham, Francis Place, and so forth, a movement for labor banks, labor money, all organized on the basis of local production, local needs, and so on ad infinitum. It all comes back to the same thing: that man is a bundle of passions, the individual man, and that there is no such existence as humanity as a whole. This is the credo of these oligarchs: there is no such existence as the human race as a whole."

The Collapse of U.S. Whigs

The McKinley Administration marked a turning point in the Whig-humanist tradition in the United States, Executive Committee member Carol White demonstrated in the opening presentation of the third convention panel, "The Dirty Rhodes to Treason." The period around the McKinley Administration was one of intensive British subversion and terror operations against the United States, which included such operations as the terrorist Settlement House movement and produced, White said, "the period of twenty-year assassinations of American presidents. Lincoln was assassinated in 1865; Garfield, 1880; McKinley, 1901.

"But as well, and I think more important," she continued, "it's necessary to consider the quality of good leadership from the Civil War period on through to McKinley. There's a documentable series of people who are all interconnected. You have Garfield and then Hayes and McKinley and Mark Hanna; all come from that section of Ohio which was firmly in the camp of Abraham Lincoln. They were cadre in the Civil War. And they were lamentably, tragically inadequate to carrying on the Whig tradition.

"I'll start with McKinley, a total incompetent disaster." In 1896, McKinley and the Republican Party, White said, "represented all of the layers of American industry with a program that said the expansion of business is in the interest of labor. This was expressed by

McKinley running on his record for the protective tariff, which was defended on the basis that the protective tariff supported American industry and allowed American industry to compete with British industry. And this won the workers to his cause in the midst of a depression.

"Now McKinley was barely in office before he was pressured by a media campaign forcing him into the Spanish-American War," a war to protect the British Empire. "McKinley was broken. Within the space of McKinley's first term in office, a complete revolution occurred in American foreign policy," even though, White emphasized, "McKinley did not wish to go to war. His strength and his weakness was that he was a follower of what he conceived to be the American System. And he had no intention of going into an imperialist war."

"The other inherent failing of the Whigs," White continued, made McKinley "vulnerable to the most disgusting capitulation to the British colonial system, and that is Know-Nothingism, antiforeignism, prejudice, racialism." Having taken over the Spanish colonies of Cuba, Puerto Rico and the Philippines, the Whigs asked, "Are we going to let all those gooks into the United States? Would the Constitution follow the flag, as it had in every other territory? Were these people protected by American citizenship? And the answer given was no, which was a devastating affront to those workers who read those foreign languages, who had voted for McKinley on the basis of a notion of this land as a land of opportunity and development for labor." So, McKinley imposed second-class citizenship and the British system of rule by privy council on the newly won colonies, a major defeat for the American System, "because of the failure of the Whigs as a humanist leadership."

Under McKinley's successor Teddy Roosevelt, placed in office by a British assassin's bullet, White said, the British made further inroads against the American System and American industry. "Roosevelt came in on a trust-busting, populist basis; he came in as a conservationist. It was a shibboleth that was accepted by any intelligent person up until Teddy that you couldn't have any kind of policy of development if you had cutthroat, unregulated competition. Therefore the notion of actual trustification on the basis of sound economy was accepted.

"As soon as Teddy Roosevelt comes into office, he appoints Oliver Wendell Holmes to be Chief Justice, and he pushes his attorney general to begin prosecuting the trusts on the basis not that they are preventing commerce, but that they are preventing free competition." And under Justice Holmes, "the Supreme Court ultimately ruled that this is an acceptable reading of the Sherman Act.

"The second front" against such U.S. industrialists as the Rockefellers was "the muckraking, distorted books

which were printed by William Demerest Lloyd and Ida Tarbull, both very traceably Fabians in British employ, who concocted various horror stories, more or less since disproved, against the Rockefellers." The Rockefellers' crime was not their industrial practices, White asserted, but that "in 1912-1917 they turned their money over to Mackenzie King, to the British, to be used as the basis of the foundation subsidies to these Fabian fascists in this country. They capitulated because they didn't understand who they were. They capitulated to the line that business which is enhancing the technology of the country is evil because it is the rich against the poor.

"It is because," White concluded, "there has been no effective opposition on the level necessary, on the level requisite, since John Quincy Adams and Abraham Lincoln, that we must do what we must do."

The Dirty Rhodes to Treason

"The turn of the century is a very key period in American history." USLP Director of Third World Affairs Fernando Quijano stated at the beginning of his presentation, "because it is the turning of the British century into the American Century, which was hoked up in England" to bail out the faltering British Empire through the creation of a new "Anglo-Saxon Empire."

The British were faced with imminent consolidation of the Grand Design, embracing Russia, Japan, Germany, and potentially the United States. Industrial growth in these nations had overtaken England. "It took three major wars — the Spanish-American War, the Russo-Japanese War, and the World War — and several other British maneuvers, but by the end of 1907 the British had essentially wrecked the Grand Design potential and by their actions had determined the inevitability of World War I and World War II," Quijano stated.

"As you could see already in Cecil Rhodes's formulations," as early as 1877, Quijano stated, "there was a wide recognition that no longer would the British Empire be viable unless they had unity of the Anglo-Saxon race and you had a united Anglo-Saxon Empire.

"By 1891," Quijano continued, "it was clear that Britain was not going to lead the United States into the Anglo-Saxon Empire. And it's at that point that you have the clearest expression by the British of the American Century doctrine that was later made popular by Walter Lippman, et cetera." Oxford-educated Cecil Rhodes, a member of circles including the Rothschilds, Lord Rosebury, Lord Milner, and others, sets up "an amazing subversive operation, the Rhodes scholarships, to be given to two students from every state of the United States, to people from the colonies, Canada, South

Africa, Rhodesia. During John F. Kennedy's administration, two-thirds of the administration was made up of Rhodes scholars. And they had to be educated at Oxford.

"The thing develops. They import the whole unit into the United States under the title the New Commonwealth, and they create the National Civic Federation to have this New Commonwealth. Morgan interests are involved in it, Gompers and of course the Rothschilds are involved in it. Everyone should know of course that all of these people are virulently anti-Semitic, and, of course, funded by the Rothschilds. There's a whole history to the Rothschilds' funding of anti-Semitic operations. Hitler praises Cecil Rhodes, although Rhodes was set up through Rothschild money and his partners, who were Jewish.

"At the same time the Coefficients are formed in England," Quijano stated. "This is the precursor to the Round Tables, which includes Lord Milner, Alfred Mackinder, the geopolitician, and the Webbs. They were crazy racists, believers in eugenics. They outdid Hitler.

"The major task that the Coefficients are assigned is the creation of geopolitical doctrine. This the geographer Mackinder is assigned to do. The Mackinder project almost from its inception is the project to put Hitler into power. And Mackinder comes up with a very simple formula: whoever rules the heartland rules the world island; whoever rules the world island rules the world empire; the heartland of course being Eastern Europe and Russia, the world island being Asia, Africa, and Europe, one huge land mass.

"The major target of this was that there could not be a Russian-German alliance. Geopolitics demanded the disintegration of Russia. The people who were in power in Russia — at least in the finance ministry — in the mid-1890s, led by Count Witte, were descendants, direct descendants of Leibniz, and subscribed to the Leibnizian notion of the grand design for Russia: the development of industry, of a whole Pacific development. Count Witte starts a massive development and settlement project in Siberia, opens a trans-Siberian railroad. His industrial policy is to get huge loans to buy the latest in U.S. technology and build up the most advanced industry in Russia. He creates a national bank, and, by the way, is a fervent reader of Henry Carey and Frederick List.

"His diplomatic policy was very simple: the British empire must be destroyed. For that you have to create a continental league which united Germany, France, and Russia.

"Now that was what the Coefficients and their friends wanted to absolutely destroy: the possibility of a hook-up between Germany, France and Russia — and the United States — the Grand Design. The conspiracy begins to work. In Russia, the most reactionary elements of the court begin to systematically sabotage the policies of

Count Witte. Of course Count Witte is not getting any help from the United States. McKinley was very strangely silent on the whole question of Russia.

"And of course, there were the Trotskyists," Quijano said. "The Revolution of 1905. Again, all the Russian Revolution buffs here will remember that it was an Okhrana agent who started the Revolution. And of course key in this was the Russo-Japanese War," which was manipulated by the British, with the support of Teddy Roosevelt, Quijano noted.

"Once the Russians were wrecked, once Roosevelt was in the White House, the road was completely secured for World War I and World War II, an irreversible course toward war.

"In Germany," Quijano continued, "the whole Bavarian royal family, the Wittelsbach family, are hooked directly into the British, taking their policies directly from Mackinder. General Haushofer is an integral part of this grouping. Haushofer meets in India with Lord Kichener and other British controllers of India and they have long discussions dealing with how England actually does not want to go to war against Germany, that the war is against other people — i.e., the Russians.

"Hitler, Roehm, Himmler all came from this grouping in Bavaria, which is also closely connected to Rhodes.

"One of Haushofer's students reported that, on the eve of World War II, Haushofer was sitting by a telegraph when the cable came in that the Stalin-Hitler pact had been signed. Haushofer said, "all is lost. Hitler will also go west now, just like we did in World War I. Another war will have been fought for nothing."

"And that," Quijano concluded, "is how we got World War I, World War II. The British secret elites performed a regular, normal, dumb British operation, and it succeeded. And that's where it got us. We cannot have that today. And the most frustrating thing, when you look at this whole process, is that when you look at the United States, you see that the whole thing could have been turned around. A U.S.-Russian alliance would have destroyed the British Empire. They were finished, they were nothing, a bunch of queers and bums."

The Postwar Battle for the Grand Design

U.S. Labor Party Executive Secretary Costas Kalimtgis led off the final panel, "The Postwar Battle for the Grand Design." "It is a myth that World War II ended," Kalimtgis stated, "the peace was never won. Since World War II, the strategy of Britain has been to secure and win the objectives they were unable to win in

World War I and World War II. They have used the United States as a pawn, just as they used Nazi Germany as a pawn.

"As we review the past thirty years, what will become obvious is the abysmal disintegration of people in the United States who came out of the Whig tendency and who were supposed to be the Whig faction. After 1950 these people ceased to exist as a coherent faction. Since 1973-1974 especially — with the world leadership role of Lyndon H. LaRouche and the Labor Parties in Europe, the United States, and Mexico, we can be certain that had we not been on the scene, the world would already be on the course to war," Kalimtgis said.

The U.S. war strategy as stated by Roosevelt was to dismantle the British Empire and establish global prosperity based on economic cooperation between the United States and the Soviet Union. "During the war there was a Great Design," Kalimtgis said. "People such as Stimson, whose father was educated under Pasteur, Vannevar Bush, who was a Leibnizian and a scientist, MacArthur, who came out of the West Point tradition, Stillwell, and others had a Great Design. But they did not have the epistemology to give them the courage to stand up to the British, especially after Roosevelt died."

"What happened right after the war? The big fraud of Greece, of Poland were used to get NATO going. NATO was a predicate of the mythology-building in the United States, that was swallowed by the dumb Whigs. The purpose of NATO was to contain the United States, so that it would not link up with Russia in the postwar design. Bretton Woods was a disaster. Britain's epistemological dictatorship was established, and the dollar was used to save the pound."

Britain and British agent Dean Acheson manipulated the Korean War to secure U.S. funding for NATO, "and for National Security Council Memorandum 68, which called for rearming," Kalimtgis said. "Within weeks there was a tripling of the military budget in the United States, and NATO was in full swing."

The Eisenhower Administration's 1953 "Atoms for Peace" approach threatened to "create an environment in which the British oligarchy could no longer manipulate the two dumb giants," he continued. "British agent Dulles went into high gear, along with the British. The 1956 insurrections in the East bloc were an attempt to stop this process." The U-2 incident was another ploy to wreck U.S.-Soviet rapprochement, he added.

"The British brought John F. Kennedy, the greatest traitor since Andrew Jackson, into the White House," to wreck what remained of the Eisenhower initiatives, and the hegemony of de Gaulle in western Europe. Kennedy was completely controlled by his old tutor, the British ambassador to the U.S. Sir David Ormsby-Gore, Kalimtgis stated, and through Kennedy the United States got into Vietnam and the biggest arms buildup in

history. Moreover, he declared, the likelihood is that it was the British who assassinated Kennedy, because he was more useful to them martyred than alive.

"After they killed Kennedy, the British used the bloody shirt to implement the 'Great Society.' The guy who coined this term was A.D. Lindsay, the guy who taught William Yandell Elliott, Kissinger's teacher, and who came out of the London School of Economics. The Great Society, the War Against Poverty, the riot apparatus that was built in this country, the Institute for Policy Studies, the environmentalist movement, the fascist movement, the Anti-Defamation League were all mobilized during this period. All of it leading to one thing: Watergate.

"By the time Nixon came into power, the United States was close to negotiating the Great Design. So the British watergated him. Of course, he lacked the guts to fight, being too ambitious and too tricky, and they got rid of him. But Watergate was part of the final insurrection to take over the United States, to use the power of the United States to achieve the aims that had not been won in World War II.

"But since Watergate," Kalimtgis said, "especially beginning in that period, the Labor Parties have become a world-determining force. If we had not been on the scene, the world today either would not exist, or we would be on an irrevocable course toward war. We've been effective because we are an elite, because we're armed with the scientific knowledge, with the scientific method developed by Lyndon LaRouche. The Labor Party is the only fighting force in the world that has the will to act on the basis of reason. We have allies, valuable allies, without whom we could not win, but we are the elite.

"That's what 1981 is all about," Kalimtgis concluded. "We're not going to spoonfeed people, we're not going to tell them noble lies, give advice, become Grand Advisors to the elites. We're going to make it happen. Of course, victory is not guaranteed, it is probable provided we do what is required of us. If at any point we wait, then the human race has no chance. And we believe that the human race must have a chance to decide whether it is fit to exist or not. And that chance must be guaranteed by us."

Winning the Peace

"The issues before us at the Bonn summit and immediately after are two alternatives for the world economy," USLP Organizational Secretary Warren Hamerman began, in his presentation concluding the final panel of the conference. "One is East-West co-

operation for Third World development, nuclear energy, nuplexes for the developing sector, and global economic expansion; the other is Schachtian economics on a world scale.

"At four moments before now in the postwar period, a conjuncture existed where all the technical features of a global development package could have been implemented: 1945; the Atoms for Peace period, 1953-55; the period around 1960 before the Paris summit; and 1972-73 after the Nixon Administration buried Milton Friedman and was going for an export policy. The failure of each of those four points to get an alternative to Schachtian economics on a global scale, to bypass the IMF and World Bank, led immediately to world recession and war. Each of these potential peace moments we've lost, which explains why there have been some 133 official wars since 1945. Now we must ensure that the current conjuncture around the Bonn summit and the process immediately afterward is *not* lost.

"As for the peace plan," Hamerman continued, "it's really quite simple. All the principals who were fighting in World War II knew that since it was a world war, what was necessary was a world peace program, one which could replace the British and Dutch empires. The British are very open on this." In his *Memoirs*, former British Prime Minister Harold Macmillan is frank in stating that the Bretton Woods monetary system, the International Monetary Fund and World Bank, were designed to bail out bankrupt Britain, Hamerman continued. "From 1944 to 1960, Britain grabbed 33 percent of all IMF withdrawals. The next two nations — the U.S. and France — in total volume got 20 percent added together."

It is important to recognize, Hamerman emphasized, that "the technical features of our program today have been kicking around for quite a while. The reason they have not been implemented is due partly to British-oligarchic "snakes" embedded in the United States, the East bloc, and the developing sector, and partly due to the weakness and failures of will of development-oriented forces. "Policymaking layers, nations, get bamboozled by the most obvious snake operations. For example," Hamerman continued, "do you know what the biggest opponent operation to the Grand Design in the Soviet Union has been in this century? It's 'fiscal conservatism,' Milton Friedman. Milton Friedman's teacher and Bukharin sat in the same classroom at the University of Vienna in 1911-17, under Parvus's direction, the Royal Dutch Shell nexus in Vienna.

"What are Bukharin's writings aimed against? Hamiltonian economics. His argument in these works published while he was in Vienna developed the follow-

ing thesis: What's wrong with capitalism is that it creates a central capitalist state, which is like a super-trust which exploits the workers. Therefore, a true 'Marxist' program is opposed to 'overinvestment, planning, and centralization.' A true 'Marxist' economic approach favors market equilibrium, not growth. What was Bukharin's program? One, cut taxes; two implement a two-tier credit policy, which penalizes the capitalists and favors labor-intensive and handicraft industries.

"What was Bukharin's role in the 1920s? Fighting against Rapallo, fighting for zero growth, anti-industrial development packages, a Schachtian economic package, over which World War II was fought and not quite resolved yet.

"What about Friedman?" Hamerman continued. Friedman's teacher, von Hayek, in the same World War I period was in the same classes at the University of Vienna. Then he went to the London School of Economics, and then to the University of Chicago. Some of his people came to New York and, in the 1930s, they gave scholarships to two bright economics graduate students at Columbia, and brought them to the University of Chicago to study with the Fabian transplants. What were their names? Arthur Burns and Milton Friedman. Bukharinites!

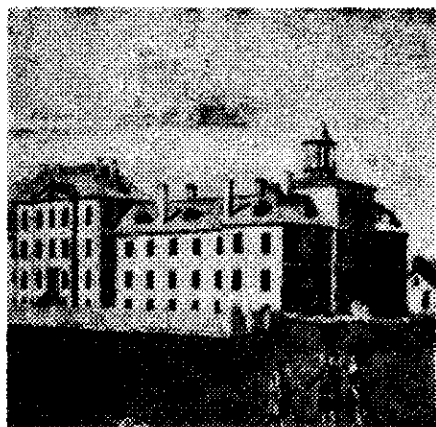
"That's the Royal Dutch Shell operation: Vienna. There's not an aspect of our epistemological work — from the beginning of the Labor Committees and Labor Party — that was not pitted against the tendencies in that Vienna operation. Keynes is a part of this circle in Vienna.

"The question is this," Hamerman concluded. "In 1945, forty nations in the world were members of the IMF; today, 160 nations are members of the IMF. How can they be nations, sovereign nations, unless they're organized around the notions of Hamiltonian economics, the founding principles, the humanist purpose of America, the notion of Platonic reason? How can you have economic development? Do you have an alternative to the World Bank and IMF? That question is the central one.

"We're going to use shorthand because all of the elements of the package are summarized around the world in one name: LaRouche. In the world community at this point, there is nobody in leading institutions of power, authority, and government who does not know what LaRouche stands for *in principle*. That's why we're not going to leave this convention and merely *run* a presidential campaign, the task from this convention is getting LaRouche *into* the White House in 1981. That's how we *win* the Grand Design, and not merely wage the battle for the Grand Design."

**THE CIVIL WAR AND THE AMERICAN SYSTEM:
AMERICA'S BATTLE WITH
BRITAIN, 1860-1876**

by Allen Salisbury
Campaigner Publications
University Editions
New York
1978, 450 pp.
paper: \$5.95



City-Builders and the Civil War

Allen Salisbury's book is required reading for anyone who claims that "free enterprise" and fiscal conservatism" made America great. It is equally mandatory for those to whom the free enterprisers imagine themselves opposed, the Fabian liberals and "socialists" who advocate the redistribution of existing poverty, rather than industrial development, as the solution to the global depression now engulfing us.

Any American who, under the banner of "free enterprise," espouses the ideology premised upon the "free market" clash of greedy individual wills, has not merely placed himself on the side of King George III of England against the American Revolution. He or she is firmly in the camp of the Confederate slavocracy and its British creators, who attempted to destroy the American republic in the Civil War.

The industrial nation which emerged after 1865 as the triumphantly *United States of America* owes its existence to the struggle of the Lincoln-Carey faction of the Republican Party against "free enterprise," which was served up for the credulous in the nineteenth century as Adam Smith's doctrine of "free trade." Henry Carey, the now almost forgotten Philadelphia economist and correspondent of Karl Marx, created an internationally famous American school of political economy based on the humanist principles of man's self-perfection through technologically advancing economic progress.

It was Carey and his associates who revived the American System of Franklin, Hamilton and Washington, after the Founders had given a future to the great city-building impulses of Tudor England and Colbertian France by establishing a humanist republic in North America. Out of the Civil War, a yet "more perfect union" was reborn, and that defines our direct heritage and responsibility today.

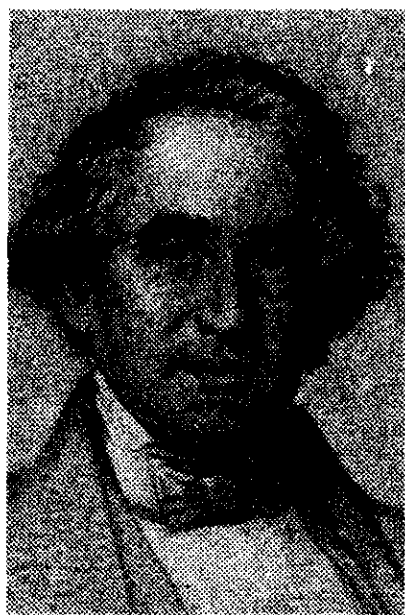
This is the startlingly relevant point which Allen Salisbury documents in his new book, the second volume in the University Editions American History series. As in the case of Volume I, *The Political Economy of the American Revolution*, by Nancy Spannaus and Christopher White, *The Civil War and The American System* situates the key episodes in American history upon the stage of a global struggle for human self-development, and presents an extensive selection of original sources to prove that the protagonists understood their actions in precisely that way.

Salisbury's book is a major publishing event. It upsets, on irrefutable scholarly grounds, the standard academic versions of the Civil War as having derived from an indifferent mass of "factors," or as having been fought over the single issue of slavery (or worse, the revisionist versions which promote the Southern plantation owners as victims of greedy Northern industrial capital). At the same time, the author removes the controversy entirely from the realm of stoical academic debate, and locates it squarely in terms of the major issues confronting American policy today.

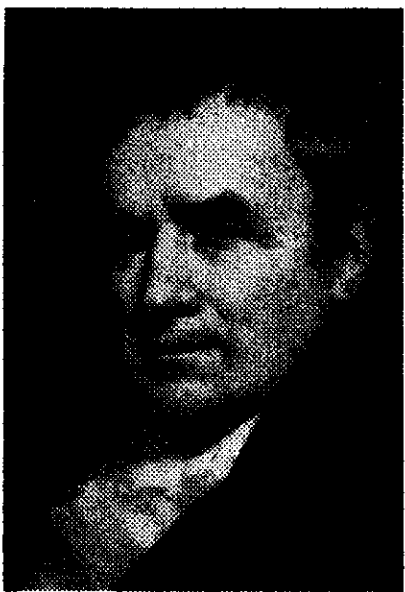
"The War Between the States...was the second military phase of the political battle which raged between Britain and the United States from the time a formal ceasefire was concluded at Yorktown in 1781," he declares. Because "Whigs" such as Mathew and Henry Carey, Abraham Lincoln, William Kelley, Stephen Colwell, William Elder, Daniel Raymond, and others fought for a policy of protection and credit for industry, the USA became the industrial powerhouse of the world. "Yet, to the extent that British monetarist control over the credit mechanism of the country was allowed to remain intact, the war was not won."

And, we might add, to the extent that

THE CIVIL WAR AND THE AMERICAN SYSTEM: AMERICA'S BATTLE WITH BRITAIN, 1860-1876



Henry C. Carey



Mathew Carey

lying historians and British-controlled groups like the self-styled Heritage Foundation obscenely drape the American flag over Adam Smith's Tory creed of *laissez-faire* "capitalism," the war could still be lost — the consequences today being thermonuclear holocaust. The rapid education to the American System as Carey understood it of many well-meaning American business, trade union, and political leaders today, holds the key to the outcome of the strategic issue. Either the United States will join plans for a new world monetary system being organized by West European and other governments on the basis of the ideas of the American humanist economist Lyndon LaRouche — or this nation will tip the balance towards the triumph of Britain's bankrupt International Monetary Fund.

The latter choice would mean that our forefathers who defied Great Britain in 1776; those who fought to defeat British-fostered fascism in this century; and those who bled on the fields of Gettysburg to end the precise ancestor of a fascist economic system which Britain bred in the U.S. South, would all have fought and died in vain.

This, we consider to be the meaning and importance of Allen Salisbury's book.

One suppressed reality which will surprise many a donkey on the current Republican National Committee is the fact that the Republican Party, which emerged in less than a decade to elect Abraham Lincoln President and lead the nation through its bitterest trial, the 1861-65 Civil War, was fundamentally a *labor* party.

The concept of *labor power* was the basis of Henry Carey's well-known ties to the advanced iron industrialists of his day. As articulated by the Careyite Congressman William D. Kelley in 1865, diversified and growing industry was not an end in itself, but the only historically known means for achieving useful, productive lives for the entire population and hence developing the human mind — "genius."

...the great want of our country [is] men. Labor alone can make these unparalleled resources available; and when by securing to industry its just reward we shall develop and attract hither from other lands a

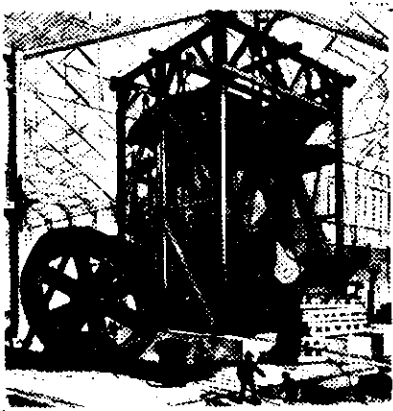
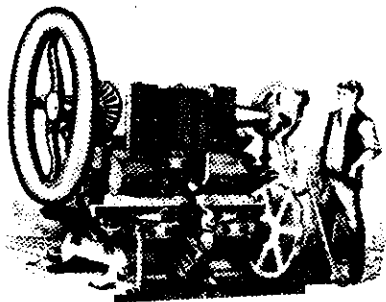
supply of labor that will make the march of our conquest over the elements of our wealth steadily progress, our debt, though expressed by the numerals that tell it now, will shrink into comparative insignificance, and the Powers which by treachery and disregard of international law during the last four years would have destroyed us, will assume relatively Lilliputian proportions.

...To make a nation prosperous remunerative employment must be accessible to all its people, and to that end industry must be so diversified. . . . Agriculture and commerce afford few stimulants to inventive genius; diversified industry offers many. Childhood in a purely agricultural community is wasted in idleness, as are the winter months of robust men. . . . the varied industry of a country should offer employment to all for all seasons of the year, and each day may be made to earn its subsistence.

Conversely, the most devastating indictment of the British System was, as Kelley elaborated in another passage, the destruction of labor power throughout the South: not only of the black slaves, but of the "mean whites" for whom generations of beast-like subsistence in the backward slave economy had meant deprivation of even the glimmer of *hope* to become human. It was on the basis of the promise of transforming this subhuman mass into productive, creative and moral human beings through industry and education — not the mere abolition of slavery — that the Carey-Lincoln Republicans successfully defended the Union against the British onslaught.

This conception that society's primary obligation is to foster industry in order to perfect labor power, may be contrasted — as it was, by Henry's father Mathew Carey in an 1819 polemic against British "free trade"—to the standpoint of the Scotch aristocrat and inveterate gambler Adam Smith. For Smith the *development* of industry is a nonexistent problem, and the basic premise is the naked greed of the individual "capitalist" choosing to place his chips on this or that "cost-effective" short-term enterprise. Mathew Carey notes sarcastically that the "great theoretician" Adam Smith must have been oblivious to the hideous consequences in waste of human resources and destruction

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of national economies which resulted wherever his "principles" were applied.

The Carey faction also proved — over and over again, using historical and statistical arguments — that the prosperity of a national economy is directly proportionate to the deliberate actions of governments to encourage development of industry. This was the significance of their protectionist tactic. For Carey's school the tariff on imports was to be used exclusively to shelter infant industries from the vicious economic warfare waged by the British. The London bankers, in conjunction with New York City-centered American profiteers, mainly in the Rothschild-controlled Democratic Party, sacrificed American industrial growth to the quick profits of the carrying trade. As Carey demonstrated in letters published by Salisbury for the first time since their original publication a century ago, every time that Congress was persuaded by this Tory-tainted grouping to drop the proindustry protectionist approach, depression followed. The key example, which was well understood by Carey et al, — although regrettably *not* by their Republican successors — was the traitorous administration of Andrew Jackson.

Should any further evidence be required on how America's industrial-capitalist wealth was really created, it is provided in black and white by William Elder's Report *On National Resources*, provided to Congress at midstream in the Civil War. Elder proved that under the Lincoln Administration's policies — despite the loss of trade and revenue from the rebel states — real production had undergone a tremendous spurt, including implementation of a range of new heavy-industry technologies and capabilities.

After 1865, the question was whether such "dirigistic" policies, which had built a mighty domestic iron industry brute-force over the short years of the war, would continue. The Careytes insisted on maintaining the proindustry policies of the war years, and making available the benefits of economic growth to the population as to upgrade labor itself. As Elder had put it in the cited Report,

"Under our greater rate of growth —

three-fold greater in the last decade, we will not venture to say how much still greater in the next twenty years — what will be the burden of debt of twelve or fifteen hundred millions, upon the wealth that shall spring from our mines, our fields, our workshops, and our commerce?"

Against this, *correct*, conception of rising productivity as the basis of credit policy, enter the "fiscal conservatives." At precisely the point that an adequate money supply was urgently required to finance a rapidly expanding and farflung American national economy, the Bryant-McCulloch wing of the Republican Party attacked the greenback currency as "inherently" inflationary, in a thinly disguised effort to harness the nation's wealth to the City of London's speculative purposes while strangling credit to domestic labor and industry.

Salisbury's incisive account of this operation, which was carried out from *inside* the Lincoln Administration, is particularly obligatory educational matter for the "Whigs" of today. In addition to the notorious treacheries of Secretary of State Seward and Secretary of War Stanton, Salisbury highlights the less known case of David Ames Wells. Wells was a "fiscal conservative" whose efforts to contract the currency and repeal tariffs were "the most devastating British operation against the Lincoln Administration — next to the assassination of the President."

Wearing a mask of loyalty to Carey's hegemonic American System economics, Wells nonetheless conspired behind the scenes with the British Rothschild and Baring bankers to end the protection of U.S. industry from British "free trade" war. Although Wells's four-year tenure as head of a Special Revenue Commission severely set back American industrial efforts and the process of Southern Reconstruction, two aspects of the belated "Whig" response are especially instructive for today.

First, when Wells's plans to subjugate this country's economy to the City of London bankers finally came out openly in the press, Carey counterattacked with a series of devastating gloves-off public letters to Wells, refuting the spurious

**THE CIVIL WAR AND THE
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BRITAIN, 1860-1876**



William Kelley ·

“statistics” by which Wells lied that government action had proven to be irrelevant to prosperity or depression over the preceding decades. Sad to note, today’s economically miseducated Republicans and their monetarist economic experts would scarcely be able to do competent battle on such real economic terms.

Secondly, in line with the concept of a “harmony of interests” between labor and industry on overall economic policy issues, a concept which had been Carey’s special contribution to the articulation of American System political economy, it was the (Marx-linked) American *labor* movement which came to industry’s support by sharply identifying and mobilizing its members against the British empiricist enemy.

Of all the documents printed by Salisbury in this book, perhaps the most moving are the speeches of Philadelphia Congressman William D. Kelley, Carey’s chief political protege. In 1871, Kelley fought to obtain congressional funding for a Centennial Exposition in Philadelphia which would show the world America’s technological accomplishments, for “to thus bring the people of Europe to a knowledge of how laborers live in our free Republic would give an upward impulse to the temporal condition of humanity everywhere.”

Kelley at that time delivered six-hour addresses to the Congress, educating them on the real causes of the American revolt against Britain a hundred years earlier — precisely the issue of industrial progress which, in the 1870s as now, had been blotted from history books by Anglophile historians.

While touring the defeated South immediately after the Civil War, Kelley laid out an enormous city-building program to lift Southern blacks and whites alike out of the bestial state to which the British created “peculiar labor system” had degraded them. After hailing the hard-won battle for the Union, Kelley told a cheering audience in New Orleans:

I cannot better illustrate the value of this unity than by pointing to the future of your beautiful city. It is the entrepot for the commerce of the Gulf, the trade of which proceeds under our bright flag. The river that winds around you carries to the sea the waters of sixty thousand miles of river course. The valley it drains will sustain a population of five hundred millions of people. They will be free, intelligent, enterprising, and given to commerce: and your city will be the center of their great commercial exchanges. But as I look through the vista of a brief future, the glories of the great cities of antiquity fade away, and Florence, Venice and Genoa, recur to me as but so many distant villages. Not Paris or London will be your equal; for behind each of them lies a territory less in extent and resources than any one of a score of American States; while behind New Orleans lie the resources — agricultural, mineral, and manufacturing — of a territory broader and richer than all Europe, and a people destined at no distant day to be more numerous than the people of Europe.

More than a century later, Kelley’s words are an apt reminder of the real heritage of America, a heritage we will fulfill today only by crushing the British System, building cities in the underdeveloped sector — and soon, colonizing other parts of the solar system.

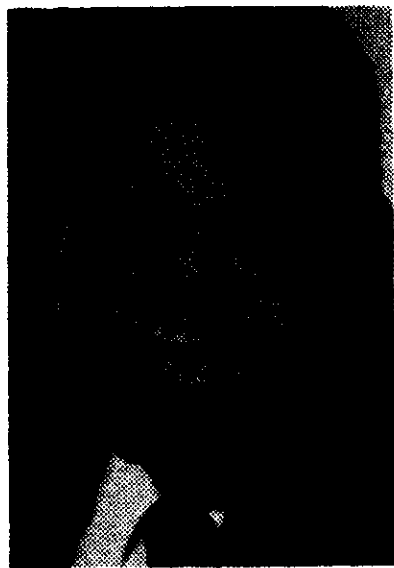
**RN: THE MEMOIRS OF
RICHARD NIXON**
by Richard Milhous Nixon
Grosset & Dunlap
1978, 1120 pp.
cloth

The Question of Leadership—Past and Future

Richard Nixon’s memoirs provide a singular access to the achievements and failures of a would-be statesman and his generation. With the former President once more surfacing publicly after half a decade of self-imposed silence, the most powerful contribution he could presently make to world progress would be to tell the

actual story of his political destruction at the hands of Henry Kissinger and the Kennedy machine, a story conspicuously missing from his book, but one which, this publication has been informed, he now understands as a thoroughgoing British-inspired operation.

Following a congressional career un-



distinguished by contributions to national welfare, and his 1960 acquiescence to John Kennedy's electoral larceny, Richard Nixon assumed the presidency at a time of all-out British destabilizations of the U.S. — geopolitically, through the Indochina and Mideast trap; financially, through warfare against the dollar; domestically, through Ford Foundation racist agitation and drug-terrorism deployments. When he sought his own course during his 1968-1974 terms, it was a course of economic growth through export expansion, of international peace through a broad detente-Mideast-Vietnam settlement. Industrial capitalism bitterly needed strong leadership at this point, and Nixon was one of the few individuals at all oriented to providing it.

Richard Nixon was forced out of the presidency through a "grand deception" operation on the part of British Special Intelligence Service (SIS) channels headed by Henry Kissinger, the Kennedy machine, the *Washington Post*, and the Institute for Policy Studies. Though surrounded with increasing intensity by an array of controlled "options," Nixon intended to fight to the end; it was the strategic failure of his business, labor, and GOP supporters that left him isolated. Nixon was a mature politician, not a mild-mannered opportunist like Jerry Ford — his map of the world during his Presidency was the world, rather than a football field. But he had his own "backbench jock" problem, a paranoid streak in the specific sense expressed by a college essay he cites here: "... for the time being I shall accept the solution offered by Kant: that man can go only so far in his research and explanations. ..." While his enemies were out to reshape the globe on their deindustrialized model, Richard Nixon and his friends were unable to ruthlessly and explicitly pursue the world of peaceful economic and technological cooperation on which Nixon's policies converged. Better than "Tricky Dicky," his enemies planned ahead.

The memoirs' treatment of the Rogers Plan is a case in point. In December 1969, Nixon's Secretary of State, William Rogers, put the weight of the U.S. govern-

ment behind the only possible long-term solution of the Mideast crisis: Israel was to yield occupied territory in return for a pledge of territorial integrity from the Arab powers, together with a commitment by all nations to undertake rapid industrial development of the region. National Security Advisor Henry Kissinger, by Nixon's account, convinced the President that Rogers was "the most unpopular man in Israel" and "the Rogers Plan could never be implemented." At the end of January, Kissinger interpreted USSR protests against Israeli bombing of Arab centers as "the first Soviet threat" delivered against the U.S. since Nixon took office. In the memoirs, Nixon stresses his moderate response; but he was already being set up for the Cambodian invasion that halted his peace moves. The 1970 Black September war followed and thus, by "stages," the 1973 Yom Kippur War, two weeks after Kissinger replaced Rogers. Even during the oil-price hoax, while Watergate pressures crescendoed, Nixon pursued the idea of U.S. atomic reactor supplies to both Egypt and Israel as a basis for peace; but far from identifying Henry Kissinger as the saboteur of such possibilities, he writes that he recommended Kissinger to his successor Gerald Ford as "indispensable."

That it was Kissinger who spearheaded not only the defeat of Nixon's policies but the downfall of Nixon himself has been documented in the 1978 *Campaigner Special Report*, "Expel Britain's Kissinger for Treason," by U.S. Labor Party Chief of Staff Costas Kalmtgis. In order to subvert precisely the threat to the London deindustrializers represented by Nixon's second-term efforts to expand Export-Import Bank operations and avowed ambition to abolish the threat of nuclear war, Kissinger had been insinuated into the national security apparatus in the 1950s by SIS agents W.Y. Elliott of Harvard and Fritz Kraemer.

Kissinger, along with his protege Alexander Haig, played the key inside role in the Watergate operation. Kissinger used Nixon's well-founded mistrust of "the Eastern Establishment" to create an atmosphere of combat against the



William Rogers



with Brezhnev



with Kissinger

“leakers” and antiwar “subversives” controlled by Kissinger’s own supervisors. Kissinger’s aide David Young, with the complicity of Kennedy Democrats and British intelligence, then set up the plumbers’ unit, whose capers were used to “bring Kissinger’s entire crew of agents into the government after Nixon’s closest advisors were watergated for Kissinger’s crimes,” as Kalimtgis put it. Kissinger’s indispensable weapon was the “Alger Hiss profile” — Nixon’s profound hatred and fear of left-liberals whose treachery he misidentified as “Communist” rather than the spawn of an SIS-Bertrand Russell-James Warburg subversion.

The “outside” part of the cold coup against the U.S. had been readied in 1972 as the Kennedys, through fraud and probable murder, substituted their Watergate operatives for traditionalists at the posts of House Speaker and House Judiciary chairman. As the memoirs confirm, Nixon nevertheless remained unbroken by either the inside or outside deployments right down to August 1974, when his isolation was finally consummated. These memoirs’ account of the resignation decision attests that — for all the lip service he subsequently paid to it — Nixon rejected Kissinger’s insistent claim that national unity and foreign policy strength required him to step down. Not only did Nixon abhor becoming a personal “quitter”: he knew and said that the institution of the presidency was at stake. Yet in the next breath the memoirs relate that he believed he would lose a criminal trial. What happened is in fact that Kissinger and Haig succeeded in their last desperate gambit — using “the tapes” to turn the GOP itself against the potential for a counterattack against the Kennedys. For lack of GOP support, Nixon caved in.

Both at the time and in the memoirs, instead of an insightful filling out of the internal features of that critical period in history, Nixon chose to play out the role of the All-American quarterback who could not bring himself to admit that he lost the big game because his two best players were working for the other team. Consider the following exchange with Haig and Ron Ziegler at the point that Nixon made his

final decision to resign from office:

I did not care what else people thought as long as they did not think that I had quit just because things were tough.

I turned to Ziegler and said, “How can you support a quitter? You know, when I was a kid I loved sports. I remember running the mile in track once. By the time we reached the last fifty yards, there were only two of us struggling in for next to last place. Still, I sprinted those last two yards just as hard as if I were trying for the first place ribbon. I have never quit before in my life. Maybe that is what none of you has understood the whole time. You don’t quit.

But — precisely because this “jock” profile finally undermined him — he *did* give in.

Thus, as a character study, these memoirs are very much worthwhile. For all the liberal press outcry about the alleged sleazy banality of the book, it gives a quite moving sense of Nixon’s youth, religiously motivated commitment to take public responsibilities, his serious study of music, as well as the devotion to progress whose counterpart he recognized in the Soviet leadership and sought to encourage with his presidential “China opening.” Simultaneously the book once more shows how Nixon’s lack of intellectual depth, and consequent entanglement with the synthetic post-World War II Tory version of Republican conservatism, occupied his House and Senate career with bugaboo anticommunism.

Nixon remained unable and unwilling to identify the background of London’s Hisses and Ellsbergs, instead trying to combat them with what he hoped to be the patriotic craftiness and tenacity of London’s Henry Kissinger. Yet Nixon exerted far more guts and brains than the corporate leaders who in his place would have allowed the oligarchist conspiracy to install a literally fascist “government of national unity” in Nixon’s stead by 1974. Those blackmailed business and political fallguys can now be led to change the rules of the game and make Washington, D.C. an active, creative force.

Since Nixon wrote these memoirs from the position of a political has-been, Western Europe and the U.S. potential Comecon allies have shown the courage to

RN: THE MEMOIRS OF
RICHARD NIXON

forge the fullblown "Grand Design" of peace and economic development he pragmatically aimed at. Now Nixon can write the last chapter of the memoirs. He can say to the population and the GOP leadership: "Henry Kissinger tricked me and you. I didn't give in till you did, and we have to fight together now. Henry's no-

government, no-energy, no-detente ideas are the opposite of Dwight Eisenhower's Atoms for Peace, and Atoms for Peace has to finally go through. Kant was wrong — there is nothing on heaven or earth we can't know and do."

—Susan Johnson and Jeffrey Steinberg

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The Civil War and the American System

*AMERICA'S BATTLE WITH BRITAIN
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by Allen Salisbury

In 1827, a U.S. Senator summed up the contemporary opinion of informed Americans: "There are two schools of political economy—one headed by Adam Smith, and the other by Mathew Carey—a British school and an American school...."

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CONTROVERSY (CONT'D)

The Crucial Element of Fraud in G.W.F. Hegel

continued from page 3

sycophantically corrupted at the outset to make his philosophy acceptable and serviceable to the oligarchist factions of Germany.

The time has come to reexamine the Hegel question afresh. The point of reference is the progress of my own work in the articulation and application of the principles of reason. This effort is rooted in my childhood, my early-adolescent education by Leibniz, and my entry into young adulthood as a person informed by Leibniz, Kant, and dedicated to the course of inquiry and practice so shaped. In this course, I effected a qualitative breakthrough—with aid of Riemann and Cantor—during the early 1950s, and a definitive breakthrough respecting the notion of reason at the close of that decade.

This comprehension of the principle of reason was the guiding feature of the series of lectures on which the Labor Committees were based, as that is reflected in the textbook version of those lectures, *Dialectical Economics*. I made an effort to bring this knowledge of reason to the consciousness of the membership in the "Beyond Psychoanalysis" series, in which the connection between the creative processes of the preconscious and the principle of necessary and sufficient reason are the focus. This led, in the further development of the organization following from that "Beyond Psychoanalysis" series, to the elaboration of the history of the

elites. My own approach to that history was combined with and informed by certain progress in physics and biology within and around the organization during recent years. This work on history, and related work on organic and inorganic physics (and their implicit intersection), provided me with the basis in utterable conceptions for going directly to the public exposition of the innermost principles of reason.

As my past year and a half written work on the principles of reason is assimilated, especially now that I have brought it all directly into the open with my "Poetry Must Supersede Mathematics in Physics," the reader now possesses the essential apparatus for directly reexamining Hegel's work in the most profound way.

It ought to be feasible, employing my indicated writings to that purpose, to sort out Hegel's epistemology. On the one side, insofar as Hegel describes the processes of reason for itself and the related determination of utterable, conscious knowledge, there can be no doubt that Hegel had efficient empirical knowledge of reason in respect of his own mental processes and his related powers for recognizing uttered reason in the writings of the Platonists and Neoplatonists as well as such key Ionians as Heraclitus. This becoming clear, the fact and magnitude of his fraud becomes clear.

This distinction within Hegel

understood, we must reexamine the claims of Hegel and his admirers respecting Hegel's originality in the progress of conscious epistemology. We must also compare Hegel and Goethe with Heine, Schiller and Beethoven from this same vantage point. As Beethoven discovered, in a flash of insight, Goethe was a moral Lilliputan with respect to Schiller. It is readily feasible to show Goethe's moral degradation from the middle 1770s, and to sort out the difference between Hegel and Goethe, on the one side, and Schiller, Beethoven, and Heine on the other, by their opposing attitudes concerning the American Revolution and Lafayette.

It is the same with Goethe's poetry. My own understanding of poetry came chiefly by way of Shelley, Heine, Goethe, and the "Rosetta Stone" sort of connection between music and poetry provided through study of the German *Lieder*. Goethe has a powerful comprehension of the principles of poetry—as does no nineteenth century English poet after Shelley. Just as Hegel betrays reason, so Goethe betrays his knowledge of poetry. It is the sharp contrasts afforded by such studies of Hegel and Goethe which most efficiently shows how the struggle between good and evil—between reason and Angliphiliac disorders—interface, struggle, how a man or woman capable of reason betrays reason in the fashion of a Judas or a St. Peter's renunciation of Christ. This reference strengthens our powers of insight into the same struggle reflected in more primitive terms within ordinary men and women.

—Lyndon H. LaRouche, Jr.
Chairman, U.S. Labor Party

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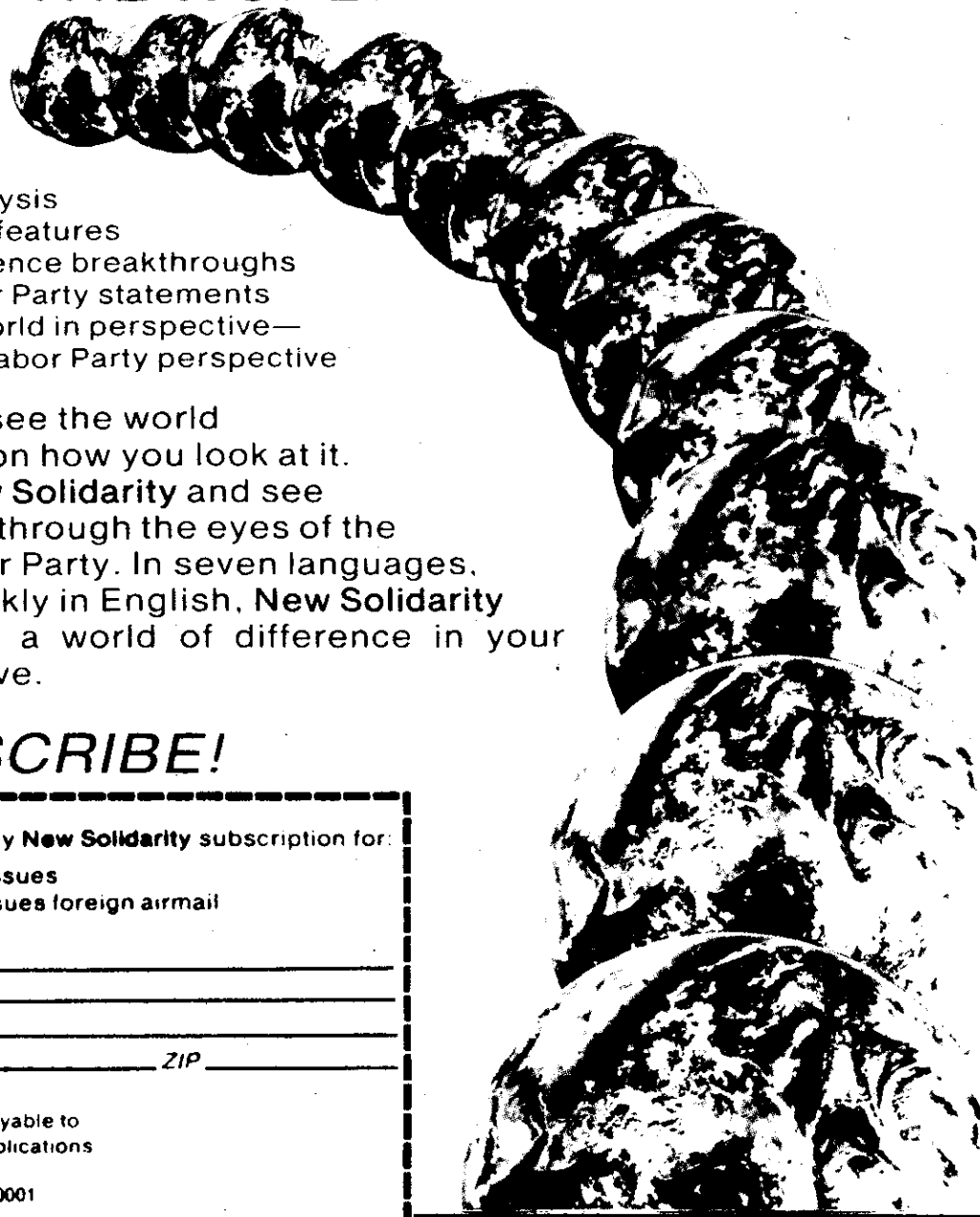
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ABOUT THE AUTHORS

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Peter Wyer has played a leading role in Labor Party activities to redevelop humanist musical culture, and recently completed a tour of Europe to promote the proposal for a Schenker Foundation. He has a diverse background in both music and science, having studied music at the Oberlin Conservatory and earned a degree in medicine from the University of Pennsylvania Medical School.

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COMING... IN THE CAMPAIGNER

The Urban Origins of Civilization: The True Story of Mesopotamia and Greece

by Henry Moss

Recent archeological discoveries make it possible for the first time to trace the origins of the scientific and philosophical flourishing in ancient Greece along a path of development beginning in Western Mesopotamia in the third millennium BC and transmitted by the Phoenician civilization of 1000 years later. The archeological remains preserved in the city known as Ebla I prove that the most fundamental tenet of ancient historiography—that human civilization arose out of the Sumerian alluvial plain culture organized around a feudal priesthood, slavery, and latifundist agriculture—is false. They prove that the progress of ancient civilization was brought about, just as today, by a conscious political faction of city-builders committed to using scientific and technological development to create a skilled, urban population out of the bestialized nomadic peasantry around them.

These *tamkaru*, or merchant princes, created over a 300-year period a vast trade nation whose trading partners extended as far as India and Crete. Their exports (including metal tools and textiles) were the fruit of their significant technological superiority. Moreover, their financial institutions included an international currency, state-guaranteed capital investment, and the issuance of development credits, all under the control of international treaty arrangements.

As a form of mass education, the *tamkaru* fostered popular literary epics—most notably the Epic of Gilgamesh—whose themes emphasized man's scientific creative capacities and mastery over nature, and attacked the infantilism and irrationality of the peasants' tribal gods, the world of polytheistic

magic. These promethean themes reappear in Homer's *Iliad* and *Odyssey*. The Mesopotamians' surprising accomplishments in mathematical computation and number theory (repeating decimal approximations to infinity, exponential and logarithmic functions) presage the fuller treatment of the questions of continuity and the transfinite in the work of the (pre-Socratic) Ionians Thales, Anaximander, and Anaximenes.

Although less direct evidence is available on the Phoenician civilization of the first millennium BC, it is clear that a similar urban-centered faction (whose most familiar member is King Hiram of Tyre, the ally of the biblical Kings David and Solomon) directed the development of the enormous Phoenician trading fleet and Mediterranean colonization, and that the full significance of the invention of the alphabet to express complex concepts to increasingly wider populations was understood at the time. The Phoenicians' technological breakthroughs in metallurgy (steel and bronze making) and glassmaking reflect a scientific analysis of the continuum of physical transformations according to temperature changes, again presaging the epistemological approach of the Ionian physicists.

The scientific renaissance of the Ionian city states arose from this political tradition—and not from the bucolic idiocy of the local goatherds and farmers extolled in the works of feudalist Hesiod and modern-day British historians who control the study of ancient history. Thales and his contemporaries succeeded in identifying the necessary existence of a universal creative power of reason upon whose mastery human progress depends.

Albrecht Duerer and the Portrait of Human Reason

by Ginny Baier

Duerer used his master engravings *Melancholis I* and *St. Jerome in His Study* to attack the problem of the quality of mind required of the Erasmian political networks associated with his colleagues Willibald Pirckheimer and the commercial Swabian League, in their battle against the feudal anarchy of the German princes and their Dominican ideologues in the early 1500s. Completed in 1514, the same year as Machiavelli's *Prince* and Thomas More's *Utopia*, these engravings contrast the life of reason in the person of St. Jerome, one of the patron saints of the Neoplatonic ecumenical faction of the Church led at that time by Erasmus of Rotterdam, to the sterile world of the Aristotelian faction depicted by the earthbound, perplexed "angel" and incoherent landscape of *Melancholia I*. (It is probable that *Melancholia I* is a pun on the German Emperor and Duerer patron Maximilian I's morbid belief in astrology.)

Duerer, like Leonardo da Vinci, the genius who inspired him, approached the artistic principles of perspective and light from a fully formed philosophical outlook developing these principles and their technological applications scientifically in

order to bring his audience to know their own minds' capacity for reason. Perspective is used by the artist to unify the universe at a single point—the point at infinity, as Nicholas of Cusa expressed it. Light, or illumination, is used to signify creative energy, as in his woodcuts of the *Apocalypse*, and came to represent the self-generating principle of reason in Duerer's later work.

Duerer insists on the primacy of his mind as a universal power, and hence he paints his self-portraits in the pose of Jesus Christ, the World Saviour.

The Warburg Institute's Erwin Panofsky "decoded" *Melancholia I* into a series of mystical iconographic objects and symbols, trapping the viewer in the very Aristotelian insanity against which Duerer polemicized. The point is that the artist composes a picture to lead us to make discoveries which are merely alluded to by the arrangement of objects; that the subject of perspective and light is the invisible in-between quality of space which must be recreated as the artist's idea of the processes of the viewer's mind.

Poe's Conception of Poetry

by Lyndon H. LaRouche, Jr.



For me, life is truly wonderful. Over the course of decades of a turbulently fruitful life, I have had the satisfaction—and sometimes the frustration—of effecting numerous discoveries in various aspects of experience and inquiry. Some of these have served the tasks I put before myself during the period the discoveries were made. Most were by-products of intent, used for a while to exercise the fact of their being, and put aside into memory, gradually taken for granted, forgetting the fact that they had been discovered, forgetting the pleasure associated with their discovery. Now, as my own work and that of my immediate collaborators takes the form of a Platonic dialogue in numerous fields of inquiry, I have occasion to revive some of the stored-up discoveries of the past, to recall the circumstances and pleasure of their origins, and to polish their further development for current practice.

The case of Edgar Allan Poe is exemplary. I once had my "Poe period," from which the Dupin of "The Purloined Letter" remained foremost in my attention over the intervening decades. Recently, Allen Salisbury—who also had his "Poe period" earlier—took up the Poe matter again as a by-product of his work on nineteenth century Whig developments. Allen's fresh view of Poe's work was informed by the intense and growing study of Platonists and Neoplatonists in which we have been engaged this past several years, including major Neoplatonic literary works and related influences from Abelard through Leibniz. This and other collaborations developing under governance of the principle of the Platonic dialogue, the Poe studies have been among the occasions to resurrect stored-up past discoveries as part of the armentarium contributed to my part of the dialogue.

The point on which I focus at this moment is Poe's conception of poetry. Poe is profoundly learned in the secrets of poetry—few scholars have the education to be able to recognize how profound and learned Poe is in fact. Furthermore, Poe's explication of the principles of poetry is superior to anything available from Shelley in the matter of making that side of the matter, the art of composition, accessible to the student.

I fully understand what Poe intends to say, and he says it clearly to my satisfaction as his reader. For a larger audience of readers, such as the range of readership now enjoyed by Campaigner Publications, I doubt that even Poe's lucid presentation would be adequately understood without some additional guidance.

For example, the modern educated reader is ignorant of the significance of the term *Eros* (love) in Plato and the Neoplatonic writers. The Platonic-Neoplatonic conception of *beauty* is similarly uncomprehended. What would have been more readily grasped by a certain stratum of educated American readers during the *Beatrice guides Dante through Paradise in Botticelli's illustration of The Divine Comedy. In Neoplatonic poetry, the love for beauty or a women leads the reader to identify the emotion that accompanies human reason.*

first half of the nineteenth century would not be understood by any but the tiniest handful of educated readers today. Modern *diseducation*, radiating from Oxford and Cambridge, is the crux of the matter.

It is necessary to reconstruct the proper meaning of key conceptions used by Poe, in order to make Poe's work on the subject as clear to the eye as it is intrinsically in fact.

For example, the notions of *moralizing* or *didactic* forms of poetry. The reader notes that Poe derides such policies of composition—music adapted to the composition of banal concert-program or recording dust-jacket program-notes. The ordinary reader of today, and I mean the purportedly educated reader, cannot grasp why Poe should make an issue of principle in this matter.

The points of difficulty to be overcome in these and related matters are all of a sort which I have an accumulated independent capability for clarifying. My own work on poetry and ancient Greek archetypes during the 1947-1953 period, my work on the study of the preconscious processes then and during the post-1959 period, and expanded knowledge and new discoveries I have gained with aid of my collaborators over recent years, all combine to the effect of seeming to insist—at this moment—on the business of explicating certain important features of Poe.

I would not argue that I did more than threaten to become a good poet. Nonetheless, the approach I took toward composition was in agreement with the notion of composition of Shelley and of Poe, and expressed principles which my presently enriched knowledge shows me to have been employed by Dante, Petrarch, and many others. The working poets I knew personally, and other contemporaries I knew by their publications, did not write poetry; at best, they wrote in poetic forms, the better among them employing some cleverness in selecting ironies on certain levels. They did not write what Dante, Petrarch, Philip Sidney, Shelley or Poe would regard as poetry. They did not know what a poem is.

I hope to make that point clear as we proceed here.

My parting with contemporary poets during that time centered around my commitment to the Prometheus-Eros conception and principle.

After some initial efforts in composition, I learned from insight into other past poets made available to me by my own composing efforts what the Prometheus-Eros principle signified. Comprehending that principle, I assumed at first that poetry fulfilling that requirement must establish itself as influential poetic activity. A more insightful working poet with whom I was acquainted broke through the barriers to recognize what I was doing—how much poetic conceptions worked. He was startled, horrified by recognition: "You can't do that

today!" The conception of the content of poetic composition accepted by Shelley has not been tolerated in working poets during the twentieth century.

This issue is not one of form, but of content. In a sense, the critic was correct: no audience for the Neoplatonic conception of the content of poetry existed. I weaned myself from composing poetry to concentrating on the problem identified. I channelled the experience of working with poetic composition into discovering the secrets of the Promethean, Apollonian, and Dionysian archetypes, leaving discoveries along the path of that result as assimilated experiences.

I understood the content of true poetry then. I understood the matter more profoundly during the period beginning 1959, as I began to master the notion of the preconscious. Once the notion of poetry is approached from the vantage point of understanding the preconscious, all of Oxford's and Cambridge's allegedly scholarly productions on poetry and related subjects are transferred confidently, with a sardonic chuckle, to the archives of crank literature.

This autobiographical approach is indispensable.

There is nothing so frustrating, so wasteful as that cult of pseudoscholarship which assesses the merit of a work by the proliferation of footnotes. Footnotes, except as parentheticals tucked at the bottom of the page, where they do not interrupt the flow of the principal text's argument, are useful only insofar as they are used as *footprints*. Most allegedly scholarly writing is useless, except for purposes of clinical pathology. The publication of such texts is predominantly counter-productive but for the discoveries which may be made in the course of following the back-trail of the author's footnotes in the search for best sources.

The merit of a conception is located in the process by which it is developed. How an idea is developed represents no more than an hypothesis, of course, respecting the scientific applicability of the notion involved. Even so, one does not know a conception until one reproduces the conception's development in one's own mental processes, knowing why and how it was developed. Ideas so known are the only conceptions we are competent to subject to scientific tests of applicability. The *who* and *how* of a conception is the only honest and truly efficient presentation of knowledge. Nothing is so destructive of the powers of a mind as purported "objective" textbook styles of exposition.

THE PRECONSCIOUS

It is the explainable prejudice of one who has leaned preponderantly to the side of creative work that he or she should identify the preconscious processes of mind empirically with the "purely preconscious" phase of

knowing of a creative discovery. This emphasis is partially a selection governed by prejudice. There is nothing so exciting, so satisfying, as the initial experiencing of a validated creative discovery. To focus on that aspect of one's experience, to cathexize one's thought to the generality of that experience, is the most gratifying mood one can experience, the mood in which one is most productive in any enterprise.

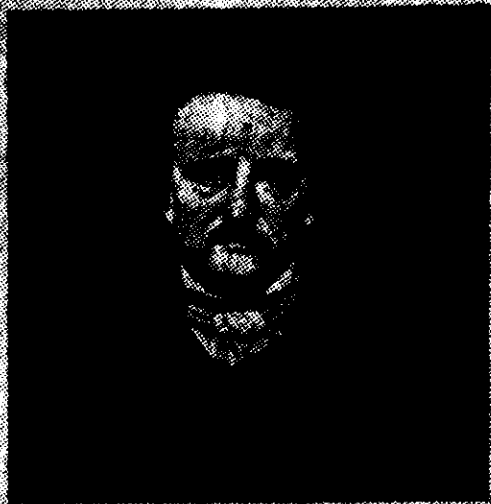
Emphasis on this aspect of the preconscious is partially a reflection of prejudice. It is not merely prejudice. It is the distinguishingly creative moments of preconscious processes which bear most directly on that inner quality which absolutely distinguishes man from the beasts. In such aspects of thought, thought and emotion are inseparably expressed in the way which empirically defines the human essence, the human soul, in its concentrated expression. This aspect of the mind is the location of the equivalence of Prometheus and Eros in Platonic and Neoplatonic thought. This aspect of the mental processes is the only proper subject of poetry. It is this aspect of proper forms of poetry (and of great musical compositions) which defines the specific quality of *beauty* a poem must achieve.

Unfortunately, the ordinary layman does not distinguish the creative moments of preconscious processes with the sort of efficiency of perception needed to isolate the empirical reality of the preconscious processes in those terms of literary reference. So, to make poetry comprehensible to such a layman, we must make him aware of the preconscious processes by introducing the experience of such processes in other terms of reference.

The preconscious is also readily recognized in another connection. Often enough, memory momentarily fails us. The thought is, so to speak, "on the tip of my tongue," but the communicable images the thought requires are not yet attached. It is the completed thought searching for the name in memory, the unarticulable thought itself, which is *the completed preconscious thought*. It is the unarticulable, completed preconscious thought which is the isolable empirical expression of the nature of preconscious thought as an existence.

In philosophical literature of any tolerable competence, as in the case of Immanuel Kant's writings, the quality of preconscious thought is *a priori*, and the quality of the same thought with selected communicable images attached is that of *a posteriori* thought. However, in tolerably competent writings, the name of a priori thought is delimited to the distilled expression of such thought, the preconscious processes associated with creative discoveries (synthetic a priori reason in Kant).

Poetry (and great musical composition) is the concentrated expression in communicable forms of the most direct and intense expression of *synthetic a priori* mental activity—preconscious creative activity. For example,



The Raven.

But, with mien of lord or lady, perched above my chamber door—
Touched upon a bust of Pallas just above my chamber door—
Perched and sat and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," it said, "art sure no raven,
Hither, grim and ancient, wandering from the Night's Plutonian shore!
Tell me what thy lordly name is on the Night's Plutonian shore!"

A manuscript of The Raven in Poe's handwriting; (inset) Edgar Allan Poe.

Poe's explanation of the composition of "The Raven" in his essay, "The Philosophy of Composition," is identical in outlook with Beethoven's method of musical composition.

Continuing with the moment that thought whose name is sought in memory is still "on the tip of my tongue," this condition is not merely the desire for a thought, it is the Gestalt form of a definite thought. It is a definite thought, distinguishable from other preconscious thought, and able to recognize appropriate predicates (words, communicable images, and so forth). It is a *universal* with respect to all the predicates which might properly be attached to it. It is the interplay of two or more preconscious Gestalts which selects predicates determined by their conjunction, their interplay—an interplay which is also a Gestalt.

This configuration leads to orders of such Gestalts,

orders which are in correspondence to Georg Cantor's notion of transfinite.

It is the reality and power of preconscious thought, that conscious thought is merely the ordering of communicable images of communication and other practice by preconscious thought, which makes the preconscious processes empirically recognizable as the "self," the inner mind. It is the preconscious processes of mind which define the ambiguity and agreement of the terms "mind" and "soul."

There are, however, three qualities of "souls," as Plato's Socrates, in particular insists. In the doctrine of "Phoenician lies," the lowest order of souls are "iron souls," the next higher order, "silver or bronze souls," the next higher order "golden souls." Poetry is the language of "golden souls." But that is to disguise the truth of the matter by "Phoenician lies."

The three qualities of souls—lies put aside—are the infantile or Dionysian, the adolescent or Apollonian, and the adult-human or Promethean. These are otherwise expressed respectively by irrationalism-Sophism-Stoicism, Aristotelianism, and Platonism-Neoplatonism. In Poe's satire against the traitor Martin Van Buren, "Mellonta Tauta," the three qualities of soul are respectively characterized by the method of *crawling* (Baconian Hoggishness, or inductive method), by the method of *creeping* (Aries Tottle, or deductive method), and by the method of *soaring* (Platonic method, or reason).

The Platonic method—the method embedded in the Platonic dialogue—is a rigorous method for evoking creative mental activity to act upon the preconscious processes to the effect of transforming the infantile mind into the adolescent mind into the adult-human mind, to transform the sense of personal identity and world outlook from the existentialist to the Kantian to the Platonic-Neoplatonic, to the condition of *reason*.

Reason is nothing but the creative mental process (preconscious creative activity) deliberately conscious of itself. Those are no mere words, represent no mere construct. That is an empirically demonstrable actuality. *That is the subject of poetry.*

Preconscious processes in one person do not communicate preconscious conceptions directly to the pre-

conscious processes of another person. They communicate indirectly; their communication is mediated. Words, communicable images are the forms of the mediation. Poetry and musical composition ordered by Platonic-Neoplatonic principles are the fundamental modes of intensified communication our species has developed for achieving the relatively most immediate kind of mediated communication among the preconscious processes of persons.

The "hard, empirical factualness" of this will be made more accessible to the reader as we proceed here.

POETRY AS SUCH

Of course, the words of a poem must be read by the faculties of conscious perception. However, the content of the poem must be read preconsciously, out of the corner of one's mind's eye. Poetry which is intended to be read otherwise may have the form of poetry, but is not poetry.

I have taken this point up with Dr. Stephen Pepper, respecting his excellent manuscript paper on Dante Alighieri. I have proposed that he expand the draft to focus on that central feature of Dante's major work which cannot be understood without employment of the principles we are outlining here.



"Homer Dictating to a Scribe," one of several studies of the great humanist poet made by Rembrandt.

Each of the cantos of Dante's famous work is a poem in principle. The experiencing of the canto is intended to establish, catalyze a definite, new, preconscious thought in the mind of the reader. The succeeding canto has the same function, conditional upon the preexistence of the preconscious conception established by the preceding canto. This builds up to the conclusion of the final canto. Perhaps the appropriate reader must repeat the progression several times, almost certainly so. The mind must not only experience the development ordered by the progression of cantos; the mind must adduce the progression itself as a self-developing conception.

That point is made clearly by considering the fact of the nonsense authored to explicate Dante's and other great Neoplatonic poetical writings by the sort of scholarship agreeable to Oxford and Cambridge. How silly their alleged scholarship is to anyone who knows the principles of poetry!

It is generally agreed among most leading classical scholars and scholars in the field of Neoplatonic studies, that Platonic and Neoplatonic writings contain some "hidden body of knowledge." On this account, it is the acme of self-admiration of scholars to produce books, monographs and such-like which purpose to "decode" such literature by elaborate sortings-out of assumed symbolic allusions, or by cabalistic or other exotic methods. The more profoundly they appear to probe the matter in this scholarly fashion, the higher the pile of worthless rubble they place between themselves and what they imagine themselves to seek. The images, ideas, which correspond to the "hidden knowledge" are essentially preconscious conceptions.

Although inquisitions, both inquisitions as such and aversive circumstances to the same general effect, have imposed dissimulation upon some great Neoplatonic writers, the notion that these writings contain some sort of disguised *literal* message is the prescription for a fool's errand.

The poet is not attempting to hide something. Exactly the contrary. He is struggling to get past the presumption of literal (a posteriori) judgment to evoke the cognitive processes of the preconscious processes to a specific effect. He is attempting to provoke the preconscious processes into awareness of their existence, to awareness of creative preconscious activity. *The self-awareness of creative preconscious processes is the Prometheus-Eros conception.*

Aeschylus's equation of Prometheus and Eros is not only classical, but rigorously Platonic, rigorous scientific psychology. Although the evidence ought to be superabundantly clear, we continue to hear gossip to the effect that "Platonic love" is a euphemism for homosexuality. Plato, referring to Socrates, insists on the opposite.

Homosexuality, Socrates rightly insists, destroys the powers of reason.

As Pepper rightly emphasizes, how asinine are those recherche scholars who find Dante's motive in Beatrice of Petrarch's in Laura! The role of the image of the *loved woman* in Neoplatonic art is a *trick*, one of the most indispensable of Poet's tricks. The point is to lead the reader to associate the emotion he associates ordinarily with the most perfected love for a woman with the quality of emotion experienced in a higher intensity and form in creative mental life. Any effort to find agreement between Neoplatonics and romantic poets preordains that the scholar's effort will lead only to miserable rubbish. Indeed, anyone who does not understand this has no consciousness of creative mental activity within himself. The preconscious activity of knowingly creating valid new discoveries is the most intense of all emotions, an ultra-intense expression of the quality of emotion one associates with tender love between a man and a woman, the quality of emotion one wishes might be realized in love between a man and a woman.

A poem must signify *love* in that sense. It must cathexize loving to the grandeurs of the creative insight. *To love a problem* in original scientific discovery is to deliberately effect the creative solution to that problem. The emotion of love is expressed in its most concentrated form in the self-conscious act of deliberative discovery, on condition that one's deliberation is focussed on the preconscious moment of one's cognitive processes. That condition is the condition of *reason*.

Gilbert Murray has violently disagreed—in the manner of a nasty sort of fatty little boy who has been caught in the act of attempting to steal candy. Do I need to prove that Professor Murray is wrong? Do I need to prove that that donkey on yon hill today is not the Christopher Columbus who discovered Hispaniola? Professor Murray's insistence that the Prometheus-Eros images are not interdependent is in itself crucial proof, sufficient proof by itself, that the philistine Professor Murray has never understood a single great poem, has no recollection of a single truly creative moment of mental life in his entire life.

The difficulties in the path of understanding true poetry and great musical compositions are aggravated by the Cambridge University school of Platonic studies and the connected enterprises of the Warburg Institute. Both schools of "scholarship," which have hegemony in most educational institutions today, stipulate—with aid of great lying—that reason, preconscious creative thought-processes, does not exist. "Mysticism," "intuitionism," and so forth are employed as epithets to slander the existence of reason as merely a superstition's construct.

This slander was already fully afoot before Poe's time.