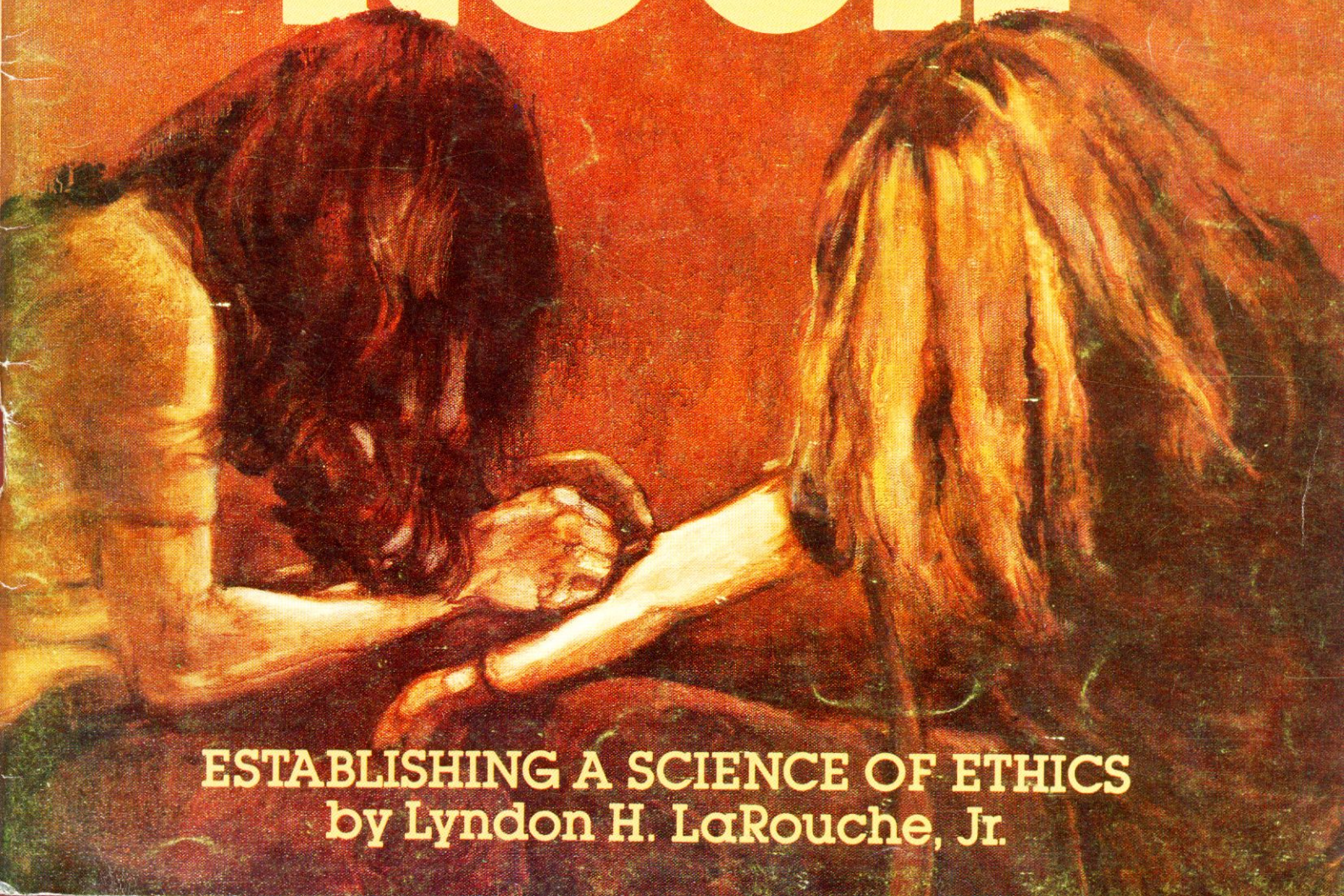


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Music Is Political

This country is being held hostage by a conspiracy. Two hundred billion dollars a year profit is the fruit of the illegal drug trade and the destruction of our youth. The rock-drug culture is not a hideous but spontaneous phenomenon, it is a plot deliberately contrived by evil men.

To defeat this conspiracy it is necessary to expose its inner workings, but it is also necessary to reestablish as hegemonic those values upon which our nation was founded.

Who is the Enemy?

In May of this year, a nonprofit organization called Musicians for Safe Energy, MUSE, was set up. The chairman of the board is Sam Lovejoy, an environmentalist who was arrested and indicted in the early 1970s for destroying property on a nuclear construction site. During the month of September, MUSE ran a series of rock concerts ostensibly to fund the abortive terrorist seizure of the Seabrook nuclear plant construction site in New Hampshire. A large part of the audience at these concerts, held in New York City's Madison Square Garden and in Battery Park, was made up of elementary school children.

In reality these concerts were not held just in order to raise the money needed by the terrorists to arm, supply, and transport the mobs whom they hoped to assemble at the Seabrook site. They provided a convenient opportunity to launder money from the illegal drug trade into the environmentalist-terrorist movement. Equally important, they contributed to creating a climate of acceptability for the planned provocation and for similar anarchist violence. Concerts such as these play a part in recruiting young

people from the counterculture directly into the terrorist movement.

While the concerts held in New York City did not feature the most virulent punk rock, drugs were circulated freely, and many of the young people were "stoned." The affairs are aptly characterized as Dionysian cult rites. And this is only the beginning. Lovejoy has stated that MUSE was formed as a campaign vehicle for the 1980s.

The MUSE foundation is a front for the Ted Kennedy campaign. Tom Hayden, for example, is on the board of both MUSE and the Citizens/Labor Energy Coalition, which was established in May 1978 with Kennedy as keynote speaker. The Coalition is merely a more respectable front for the environmentalist movement which Kennedy endorses. Moreover, the senator advocates legalizing the drug trade. A leading feature of his legal reform bill, S. 1 (now S. 1722), is the decriminalization of marijuana.

Only Lyndon H. LaRouche has made destruction of the rock-drug culture a leading plank in his platform as a candidate for the Democratic presidential nomination. He has been instrumental both in the foundation of the National Anti-Drug Coalition and in the formation of the Humanist Academy. Equally important is his method, the method of the International Caucus of Labor Committees which he founded, which has already scored victories internationally in combatting terrorism.

The key lies in exposing the carefully guarded connections between academic figures in departments of sociology, anthropology, and psychology who are the

actual controllers of street-level operatives; lawyers who act as go-betweens between these and the criminal networks who provide professional hit-squad capabilities; and the self-avowed anarchist-terrorist movement. Once this connection is exposed, it becomes clear that terrorist violence and the uncontrolled spread of drugs are not a sociological phenomenon but the deliberately contrived result of an evil conspiracy.

A British Plot

The depths of this evil are difficult for the average American to fathom. It is here that the LaRouche method is critical. Through his rediscovery and elaboration of Neoplatonic humanism, he and his collaborators have documented a conspiracy to destroy the humanist movement which can be dated back over 10,000 years to the time when the Atlantian civilization was destroyed.

Our republic was formed by Neoplatonic humanists, who modeled our Constitution directly on Plato's conception of natural law. It is only since the death of Abraham Lincoln that British ideology has been allowed to subvert this country, while humanist culture is virtually destroyed. It is so bad that today many Americans are confused as to the difference between the American System and the British monarchy, which is conspiring to destroy this country. Otherwise, Senator Kennedy would not find it expedient to openly call for revising the Constitution.

Our forefathers understood the essential connection between the British enemy and his ideology, and they beat him. That

Continued on page 64

Statement of Policy

With this issue, *The Campaigner* is being published as the independent journal of the newly revived humanist movement. This is appropriately the case, since it is through the concerts, classes, and other activities of this movement that the theoretical breakthroughs otherwise reported in these pages are directly transmitted to broader layers of the population. Perhaps the most important such effort is the organization of choruses and orchestras for children and adults throughout the country, so that America can once again rejoice in the music of Bach, Mozart, and Beethoven, once as familiar to Americans as the plays of Shakespeare.

It is by reviving that tradition, the tradition of Benjamin Franklin, Edgar Allan Poe, and Henry Carey, that we will rescue our children from the evils of drugs, pornography, and rock music. Only so can we hope to liberate and stimulate those creative minds necessary to the survival and enrichment of our posterity. Anything less is disaster.

In line with this commitment, we will be publishing new discoveries in the fields of history, historiography, philosophy, music, painting, science, and political economy as well as continuing to expose the British counterculture conspiracy.

Our next issue, the February issue of *The Campaigner* will feature the only authentic English translation of Plato's *Timaeus*. The *Timaeus* was still read in the original Greek by well-educated people throughout the nineteenth century. One of the nastier by-products of the cult of modernity has been to isolate the study of Greek to a classics specialty, leaving the typical educated person with fraudulent English-language translations, such as that by Oxford don Jowett, which deliberately distort and obfuscate Plato's meaning.

The *Timaeus* was crucial in shaping the thinking of such humanists as St. Augustine, Nicholas of Cusa, and Leibniz. It is the first existing statement of the principle described by LaRouche as negentropy—the principle that has led us to the point where it is at last within our reach to establish the rule of reason.

In the following, March, issue, *The Campaigner* will expose the treason of Thomas Jefferson. A subsequent issue will feature an article by Uwe Parpart on the fraud of Euclidean geometry, in which Dr. Parpart describes how he taught Riemannian geometry to eight-year-olds. It is our intention to make *The Campaigner* into the forum of the campaign for humanism.

Carol White
Editor



The Sixteenth-Century Roots of Jimmy Carter's Nonmusical Taste

by Fay Sober

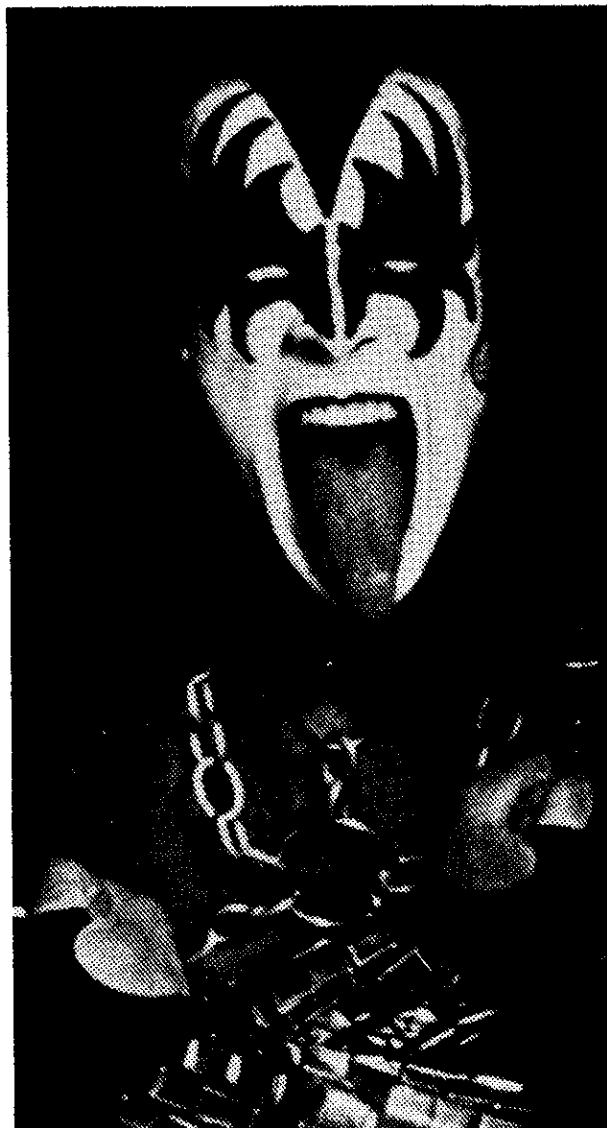
EDITOR'S INTRODUCTION The importance of the key issue of musical theory to politics—and life generally—is demonstrated in an ugly manner in the important role the rock-drug counterculture had in putting President Jimmy Carter into the White House, and in influencing White House policy on crucial matters to the present date. The connection, not overlooked even by such anglophile conduits as Rupert Murdoch's *New York Post*, is easily documented.

The fact of the causal connection between Capricorn Records, Warner Communications, the Allman brothers, and Carter's policies is easily, directly—and massively—documentable. It is therefore relatively easy to show the corrupting connection; it is more difficult for the ordinary citizen to understand how and why the rock-drug counterculture could possibly affect national policymaking in that fashion.

There is no such difficulty of comprehension among qualified musical historians. Firstly, the rock-drug counterculture is an interdependency among "environmentalism," psychotropic-substance usages, and Dionysiac forms of dance which has a long history since the introduction of the Cult of Dionysus to ancient Phrygia. Over the thousands of years of

recorded history of Dionysian cults to the present date, the self-subjection of persons to protracted, monotonous rhythms modeled on those of the infant "bed-rocker" has shown itself a practice which efficiently promotes a definite sort of irrationalist world-outlook among the participants in such cult practices. It is also demonstrated that a consistent relationship exists between such forms of dance and drug cultures, and that the world-outlook of the Dionysiac rock-drug countercultures is etiologically interlinked with the bucolic imbecilities ("environmentalism") which have proliferated in Mediterranean culture's literary record of history since the time of Hesiod.

The elite circles of the oligarchical faction have understood that connection continuously over thousands of years to date. To abort scientific and technological progress, these oligarchist elites have repeatedly promoted Dionysiac, "environmentalist" cults as a crucial facet of their overall political strategies. The combination of bucolic backwardness and the promotion of Dionysiac rock-drug counterculture cults among urban youth has been repeatedly employed to create a social battering ram against republican forces committed to generalized scientific and technological progress.



If one examines the financial-political pedigrees of the entities—such as Warner Communications, Inc.—which have performed a crucial part in promoting the rock-drug counterculture, from Elvis Presley and the Beatles, through the Rolling Stones and punk rock ventures, one begins immediately to discover the evidence proving that the 1950s-to-present-date promotion of the rock-drug counterculture is a deliberate political-strategic effort by the London-centered leading forces of the present-day oligarchical faction. It is the rock-drug counterculture, combined with legalized gambling and related forms of irra-

tionalist superstition, that is destroying the moral fiber of the U.S.A. and other nations. The connection between the rock-drug counterculture and the immorality of "super-hero comics" is merely illustrated by the case of Warner Communications. The connection is otherwise lawful.

There is another side to the same problem. If one combines knowledge of this other side of the problem with historical knowledge of the problem outlined above, the combined overview of the rock-drug problem brings us to an adequate comprehension of the principal problems involved. There is a direct, interdependent connection between the promotion of rock-drug countercultures over the ages and recurring attacks on music proper.

In modern European civilization, the development of music celebrated in the cases of Bach, Mozart, Beethoven, Schumann, and Brahms is directly governed by the influence of the musical-theoretical writings of the tenth-century Ismaili scientist and scholar al-Farabi, and also by the coherent writings on music by al-Farabi's immediate successor ibn-Sina. This influence was mediated through the Fatimid culture centered in Cairo and by the Toledo school up through the dethronement of Alfonso the Wise. Al-Farabi's writings were the princi-

pal source directly studied by all of the Renaissance thinkers contributing to the perpetuation and advancement of European music.

Al-Farabi properly reports that his notion of contrapuntal science and of the well-tempered system was already ancient in his time. Although we have so far been unable to turn up musical compositions of the Attic period, the view of music in Plato's writings and by Aristoxenus, a contemporary and adversary of Aristotle, leaves no doubt of the kind of musical conceptions known to them at that time.

As we reach the Golden Renaissance, and into the sixteenth through eighteenth centuries, we have a rich documentation of a bitter struggle by forces centered around the Genoese oligarchs (during the latter phase) against the current of musical-contrapuntal thought and practice leading through Bach, Mozart, and Beethoven. During the eighteenth century, the British monarchy conducted a massive operation against Bach, adopting the wretched Rameau as the preferred musical-theoretical model of the British monarchy. Earlier, Genoese agent and sodomist Francis Bacon had conducted a hideous operation against the British composer John Bull, one of Bach's immediate predecessors.

In the following article by Fay Sober, the conflict within



Italy itself is situated. The greatest Italian musical thinker, Zarlino, was attacked by the talented but immoral Claudio Monteverdi on behalf of the Jesuits and the Genoese oligarchs, who had created and who controlled the Jesuit order as their private intelligence service.

The use of Monteverdi parallels the later use of Felix Mendelssohn and Richard Wagner against Beethoven. It was Mendelssohn who, at the prompting of the wretched Goethe, launched the assault on Beethoven's music in Germany. It was the immoral musical talent Wagner who performed the more crucial role. After Mendelssohn, Richard Wagner, Liszt, and Richard

Strauss, the *talented* adversaries of Beethoven, came the neurotic last gasp of romanticism, Gustav Mahler, and then the unleashing of the nontalents, the Schoenbergs, Weberns, Stockhausens, and the wholly degenerate non-musicians centered around today's Cage and Milton Babbitt.

So one situates Claudio Monteverdi. Whenever a great current of musical culture has established itself, the oligarchist currents are obliged to attack that culture with aid of talented musicians, turncoats to music, who introduce an immoral principle into musical composition and the interpretation of music. These "fifth-columnists," such as Franz Liszt, prepare the way for the hegemony of the Richard Wagners and Richard Strausses, the irrational sentimentalists who make use of musical learning, cathexising musical-learned compositional techniques to the cause of irrationalist sentimentality ("romanticism"). Musical culture so corrupted and weakened becomes, then, easier prey for the Dionysiac.

Fay Sober affords the reader insight into the crucial fight between the two, Neoplatonic and irrationalist, factions in Italy at the turn of the sixteenth and seventeenth centuries.

At the close of Fay Sober's article, we append a summary by Lyndon H. LaRouche, Jr.



Claudio Monteverdi
and his Madrigals of Love and War

Mention the name of the seventeenth-century madrigalist and monodic opera writer Claudio Monteverdi to most music students and music historians and they will exclaim in reverent tones, "Ah, the divine Monteverdi—the creator of modern music."

This appellation, bestowed on Monteverdi by the arbiters of musical taste for the British Broadcasting Company's official Music Guide, Denis Arnold and Nigel Fortune, and widely accepted today, is indeed true. Monteverdi is the creator of the nineteenth-century Wagnerian linguistic "music-drama." Monteverdi is the doctrinal predecessor of the atonalist serial cacophony churned out by Arnold Schoenberg, and of the bezerker productions of Stockhausen and John Cage. Monteverdi is, in that degree, the evil pathbreaker for the present day's rock music, and the destruction of our youth by the drug-pushing counterculture and its mind-destroying music.

From Stockhausen to the Sex Pistols, the doctrine of the anticulture against music is based on one and the same principle—the willful destruction of human creative potential through the embrace of hedonistic so-called freedom and worship of "my personal needs." This principle Monteverdi pioneered in what he termed his "discovery" of the *stile concitato*—pure rage—in music, a discovery he lyingly claimed to have made "in Plato," and which was later developed into the psychological warfare armamentarium of the twentieth-century Frankfurt school for its role in creating the drug cults of today.

All this and more we owe to Monteverdi. Although he was quickly forgotten in his own age, his name is revered in today's leading music conservatories, his works restored to the modern repertoire, his fame (which originally did not outlive the seventeenth century) most recently revived by the late Nadia Boulanger for her "popular music" efforts against the humanist musical school of Heinrich Schenker.

But who among even accomplished musicians

and music students today knows even dimly the works of the monumental Neoplatonic music theorist and teacher of the Golden Renaissance, Gioseffe Zarlino? It was precisely against Zarlino's towering humanist influence, fifty years after Zarlino's death, that the lilliputian Monteverdi was deployed.

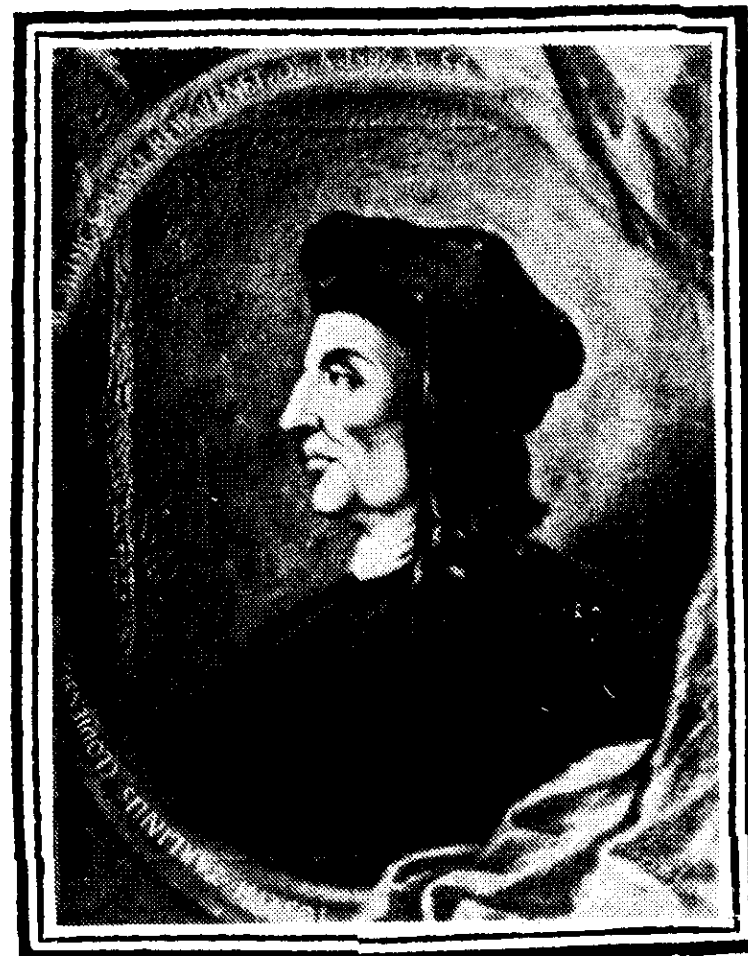
Zarlino, the leading sixteenth-century music theoretician and natural scientist, and church deacon of St. Mark's Cathedral at Venice, developed musical theory and practice as the "science of the mind" that it was for Plato and the Platonic Academy, and which we know today through the "German music" of Bach to Beethoven. He was consciously a member of the Neoplatonic inner elite of humanists in the tradition of the Islamic city-builders and al-Farabi, of the great Cardinal Nicholas of Cusa, of Erasmus of Rotterdam and Giordano Bruno—using music and language to inculcate a population in the science of reason and to extirpate the mind-destroying neo-Aristotelian nominalism assaulting art and science.

For this, Zarlino is derisively footnoted in music texts today as the "reactionary churchman" who defended the antiquarian classical style against the irrepressible "new music" of the sixteenth-century "moderns." It is even recommended that he "need not be studied" by the modern student of music.

The purpose of this fraud is to keep hidden from view the inner secrets of the contrapuntal method, the platonic dialogue in music.

In his own lifetime, Zarlino waged a ruthless polemical battle against both sides of the Aristotelian subculture—the hedonistic atonalism of the so-called chromaticists on the one side, and the Apollonian monodic opera of the stoical "imitators of nature" on the other. Monteverdi and his "new school" developed the latter into the seventeenth-century cult of linguistic Italian opera. That both these nominally antagonistic styles shared the same Dionysian pedigree Zarlino demonstrated in his thirty-year battle to reestablish the contrapuntal science of reason as the basis of all music.

Moreover, as a leader of republican humanist



**ISTITVTIONI
HARMONICHE
DEL REV MESSERE
GIOSEFFO ZARLINO
DA CHIOGGIA,**

*Maestro di Capella della SERENISSIMA SIGNORIA di VENEZIA: di
nuouo in molti luoghi migliorate, & di molti belli secreti
nelle cole della Prattica ampliate.*

*Nelle quali: oltre le materie appartenenti alla MUSICA: si trouano dichiarati
molti luoghi di Poeti, Historici, & di Filosofi: si come nel
leggerle si potrà chiaramente vedere.*

*Con due Tabelle, l'una che contiene le Materie principali: & l'altra
le cole più notabili, che nell'Opera si trouano*

*Ἔστι δὲ ἄνω, οὐδὲν ἰσχυρὸν γένος·
καὶ αὐτὸ δὲ ἄνω, οὐδὲν ἰσχυρὸν γένος.*

Ἐπιπέρι τὸ δὲ ἄνω, οὐδὲν ἰσχυρὸν γένος.

IN VENETIA,
Appresso Francesco de i Franceschi Senefe.
M. D. LXXIII.

Gioseffe Zarlino and his Harmonic Institutions

forces who had himself been trained in music and science by the humanist cadres allied with Erasmus of Rotterdam—especially Adriano Willaert, Zarlino's predecessor and teacher at St. Mark's Cathedral—Zarlino well knew that the struggle for a humanist culture was a *political* fight, which would crucially determine the future of mankind.

Zarlino's Erasmian musical predecessors in the Netherlands had used public productions of contrapuntal works and plays to politically organize and educate a population against Hapsburg tyranny. Zarlino's native Venice was the last of the Italian Golden Renaissance republics at the middle of the sixteenth century, from which he could view with horror on all sides the economic and cultural devastation wrought by Black Guelph hegemony. The Genoese oligarchs' Jesuits insisted upon a mind-deadening cultural formalism, designed to entomb the Golden Renaissance age of discovery and its intellectual achievements. The Golden Renaissance revival of apostolic Christianity's ideal of self-perfection was forbidden by superstition and religious stoicism. Opposite to the Jesuits, Zarlino fought to revive the method of self-perfection of mind in music, against the stoic-Dionysiac cultural forms of Black Guelph feudalism. His fight against chromaticist Dionysian frenzy and its overtly stoical monodic-opera twin must now be recalled into the battle against the psychological-death merchants of the rock and drug culture today, the modern-day heirs of Monteverdi's antirational arts.

The Harmonic Institutions

Zarlino insisted that there is only one universal science of music, the science of the mind expressed through man's perfection of his natural universe, not the slavish submission to "nature" that was his enemies' motto. In 1558, the renowned choirmaster and natural scientist published a four-volume treatise, the *Harmonic Institutions*, dedicated to this idea. Within three years, the treatise was sold out in its first edition, reissued, translated into other languages and studied throughout the continent. The Dutch translation of Zarlino's treatise by his student, Jan Pieterszoon Sweelinck, the republican humanist and musical (and political) collaborator of Tudor musician John Bull, was later to profoundly influence the young Johann Sebastian Bach. Young Bach had access to both Sweelinck's music and Zarlino's teaching.

Zarlino's four volumes were: (1) a history of musical development; (2) a treatise on the physical science of the production of musical tones, in which Zarlino applied his own critical insights to revolu-

tionizing both the teaching and practice of music; (3) a third volume titled *Counterpoint*, on musical composition (the only volume of the work currently available in English); and (4) an epistemological treatment of poetry, language, mathematics, cosmology, religion, and other questions pertaining to music. Nor was this monumental treatise a merely academic tour de force. Zarlino aimed it as a powerful political-polemical attack against the contemporary chromaticist cult of madrigal song-writers and musical debauchery. One entire volume of his *Harmonic Institutions*, the *Counterpoint*, was largely dedicated to this polemic, naming the chromaticists by name (and with references to their leader, Cipriano de Rore, that were clear enough to anyone at the time), in the context of a positive course on the basics of good music.

In 1588, thirty years later and just two years before his own death, Zarlino renewed this polemic in his *Sopplimenti Musicale*, a rejoinder to the monodic-operatic critics of the *Harmonic Institutions*. The operatics were the successors to those chromaticists Zarlino had thoroughly discredited with his earlier work. The new monodics styled themselves a Florentine "cultural society" called the *Camerata*. Their leader was a Genoese-allied monk from Rome, one Girolamo Mei, today known as a minor translator and popularizer of the works of Aristotle. Mei openly confessed his profound ignorance of all matters musical. He especially professed a thoroughgoing distaste for the contrapuntal compositions of Golden Renaissance composers such as Josquin des Prez, Heinrich Isaac, and others among Zarlino's direct predecessors. (Zarlino's teacher Willaert was a student of the great Josquin.) Mei's sole claim to musical authority was based on (his own) translations of Aristotle's works on music and poetry.

Zarlino's 1558 attacks on the chromaticists had been so effective as to necessitate a recasting of their peculiar parody of polyphonic music. The "new music" was presented under the banner of a revolt against the anarchistic polyphony of the chromaticists. This misnamed new "opera" style was totally nonharmonic, nonpolyphonic, and atonal—a kind of droning set to bare-bones accompaniment which, not coincidentally, stank of the feudal dungeons of Gregorian chant.

The identical pedigree of both this "new style" and its obverse, atonal polyphonic chromaticism, was demonstrated to Zarlino's fullest vindication at the turn of the sixteenth century by the conversion of one of northern Italy's leading chromaticist madrigal writers, Claudio Monteverdi, to the "new style." The convergence of the two styles had been

fully anticipated fifty years earlier by Zarlino in his *Harmonic Institutions*, as we shall see.

Music and Morality

The chromaticist de-composers were patronized by Italy's overripe feudal nobility, and in fact counted as one of their leaders the notorious Italian thug and assassin Prince Gesualdo of Venosa, particularly famed for his overt musical debauchery. The chromaticist artists were the lumpenized detritus of post-Renaissance aristocratic society, linked to today's suburban hippies by their distinctive aromas. They eschewed tonality for its "limitations" on their "total freedom" for exploiting the chromatic nuances and sensuality of arbitrarily employed shadings of pitch. Like today's jazz improvisationists, their stock in trade was the use of weird dissonance and atonal effects to evoke the "feeling" of sado-masochistic love songs. "*Amore morire*"—to love, to die—was a favorite refrain, sung to painfully sour dissonances and palpitating sighs worthy of a sixteenth-century Elvis Presley.

Zarlino therefore addressed the chromaticists on the basis of their blatant immorality. In his "Rebuttal to the Opinions of the Chromaticists," the concluding chapter of volume three, *Counterpoint*, of the *Harmonic Institutions*, Zarlino first instructed the chromaticists on how chromatic "singularities" ought lawfully be employed in music—in the universalizing framework of diatonic *transfinite* organization of tonality. His insistence on the necessity of the diatonic tonal system as the only lawful context for advancement of musical discoveries was his staunchest principle. That it absolutely necessitated man's intervention into nature and the "natural tone system," to *improve* nature in accordance with man-made "natural law," he also insisted. In his later *Sopplimenti Musicale* he expanded this polemic for the diatonic system into an explicit demand for equal tempering of keyboard instruments. Only by creating a universal tonal coherence subsuming individual notes as things in themselves, could the "color" and thus development of musical ideas occur. Addressing the chromaticists' ungovernable penchant for the atonal use of "pitch" as an arbitrary thing in itself, Zarlino wrote in his "Rebuttal":

I have wanted to state this because it is one thing to write the intervals of a genus as a series of pitches, and another to say that they can be used simply in the genus with good effect. There are many things which become good and have an admirable effect when combined with other things ... The same may be said of these last two genera [chromatic and enharmonic]. Alone they

are insufficient to delight the ear, but accompanied by the diatonic and used suitably in a composition they are of great utility and convenience. This will be clear from what I am going to say.

Their first advantage is this: by combining their steps with diatonic steps we can use the perfect harmonies and at the same time obtain with the steps of these genera many imperfect consonances, major and minor, at many points in the diatonic scale where they are not ordinarily available, as is apparent to anyone who has experience in composition . . . With the steps of those genera we can moreover transpose modes into higher or lower registers . . . This could not be done without the aid of those steps. Although the steps are often used on such occasions, it does not follow that they are other than diatonically treated. When we proceed as described, they give the highest pleasure and delight to all who listen. On the other hand, listeners are much annoyed and their senses much offended at the inappropriate use of these steps without order and rule . . .¹

The chromaticists instead cherished the use of their "genus"—alone and unfettered by the universalizing tendency of diatonic tonality—for its sheer sensual effect. To the unmitigated cynicism of this view Zarlino responded:

[The chromaticists'] contention that because the voice can sing every interval all of them may and ought to be used is also not valid. One might as well say that because man is capable of good and evil, it is legitimate for him to commit any infamy and act contrary to good custom and against all that is proper and just. Certainly the ancients never held such malign opinions or took such presumptuous license as to spoil anything good in music. Rather they sought to diminish the bad and increase the good and even to improve it . . .

The multiplications of possible sounds, [the chromaticists] say, would permit the expression of every nuance through every kind of tone. Just how ridiculous this is I shall let decide whoever is capable of reason. While many steps and intervals are possible on an instrument, these should not be used without purpose or unless demanded by the composition and the mode. To employ something without need or purpose is truly futile and indicative of a lack of discrimination, not to mention the irritation that it causes the senses involved.

True, there are many who are not disturbed

by hearing fantastic new things, whether they are good or bad . . . If such persons were shown the truth they would soon change their minds . . . Someone might state that such things displease not because they are poor in themselves but because our ears are unaccustomed to them . . . I feel that even if a person were to habituate himself to such sounds, he would confess their poverty upon hearing a well-written diatonic composition . . .

I have said all this for those who cannot see the difference between a flea and an elephant, to make them realize that nothing good can be accomplished outside of our [diatonic] genus, used as we are accustomed to with chromatic and enharmonic steps where appropriate.²

Zarlino maintained that music was absolutely a moral and intellectual concern with an epistemological dictatorship of truth—natural law—over “style.” In the spirit of Plato’s *The Laws*, he enforced a strict juridical distinction in music between “*harmonia propria*” and “*modulatione propriamente*,” or “proper harmony” and “modulation properly speaking,” versus “*harmonia non propria*” and “*modulatione impropriamente*,” or “improper harmony and modulation.” The former was the prerequisite for music that moved the mind and soul, while the latter, he averred, had “no power to move the mind.”³

What is Counterpoint?

The question of just how music “moves the mind,” and the soul, lay at the center of Zarlino’s polemic against the sixteenth-century chromaticists, and subsequently against their “new music” replacement, the operatics. The secret weapon Zarlino brought into the fray was his understanding of the process by which the mind works, the method of the platonic dialogue, Socratic reason. Zarlino knew that this process in music was counterpoint, the dialogue of the composer’s mind with the subject of its own development.

This counterpoint of “I” and “Thou” is the invariant of musical development in any *progressing* culture, and it is the unique necessity for the rediscovery throughout the ages of the tempering principle applied to altering the “natural tone system” so as to render it susceptible of contrapuntal development. The counterpoint of note against note is in turn governed by the counterpoint of ideas, the process of *higher hypothesis* through which the mind knows itself. The sensuous reflection of *this* process alone is the characteristic of all great music.

Zarlino’s diatonic system was the *transinvariant* framework for the elaboration of this process.

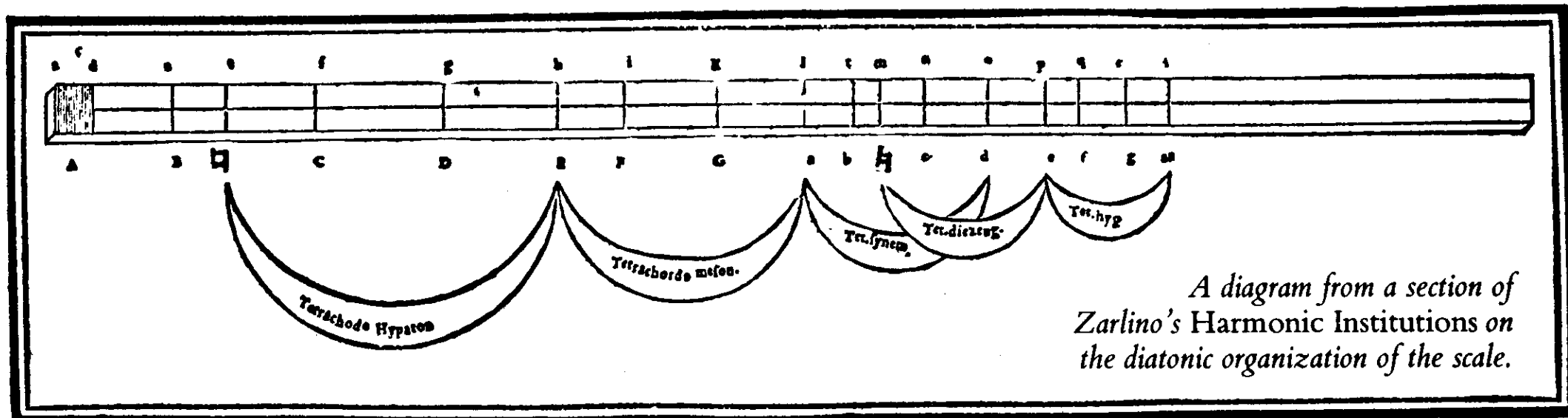
Known today in the form of the twenty-four major and minor keys, the form in which Johann Sebastian Bach elaborated this system in his eighteenth-century *Well-Tempered Clavier*, Zarlino’s diatonic organization of the scale involved a regularly recurring pattern of half- and whole-tone sequences transfinately organizing any musical key or “color.” Within the transinvariant “connectivity” of the diatonic system as a whole, contrapuntal singularities, or anomalies (such as chromatic accidentals), could mediate lawful progression into a new musical key or emotional gestalt—the motion connecting the phase spatial development of the whole. The broad sweep of this process in a great contrapuntal musical work *necessitated* that the mind of the listener or performer engage in the corresponding process of the higher hypothesis—the supersession of any particular emotional gestalt by the quality of mind *thinking* those gestalts, the identity with the creative process itself.

What the chromaticists called counterpoint or polyphony was diametrically opposed to this. Deceptively labeled *contrapunto alla mente*, or “counterpointing at liberty” (but in no way related to the “free composition” [*Freie Satz*] conception that Heinrich Schenker used to attempt to *formally* give a name to the creative process in music), *contrapunto alla mente* was a total perversion of the proper meaning of counterpoint, to accommodate it to the evil purposes of the chromaticists. By *contrapunto alla mente* they meant the totally random composition of two separate lines of music, arbitrarily placed against each other for sheer chaotic effect. In the words of Adriano Banchieri, a contemporary of Claudio Monteverdi, whose own lawful transition from his early chromaticist style to his late operatic style was governed by the principle of *contrapunto alla mente*, this technique succeeds when:

. . . no one knows what his companion is going to sing . . . but those dissonances, [consecutive] fifths, [consecutive] octaves, extravagances and clashes are all graces that make up the true effect of *contrapunto alla mente*.

The trick to composing such music was to write each part independent of every other part, as separate harmonic lines against a fundamental melody, the “tenor.” The clashes that thus resulted randomly between the lines were cherished for their “spontaneous” and “natural” effect.

The measures in *Example 1* show how Monteverdi employed the effect of this technique in a madrigal, *Cruda Amarilli*, singled out for attack by Zarlino’s student and Monteverdi’s leading contemporary critic, Giovanni Maria Artusi, in his dialogue,



A diagram from a section of Zarlino's *Harmonic Institutions* on the diatonic organization of the scale.

"L'Artusi, ovvero, Della Imperfezione della Moderna Musica," of 1600.

The use of "artful" clashes like the diminished fifth and seventh at the end of the first measure, using an F natural instead of an F sharp in the key of G, interspersed with consecutive fifths and octaves like those completing the word *fugace* in the third measure, achieve a highly disruptive stopping and starting of the piece, jarring the listener with unprepared dissonances and equally unprepared cadences, arresting the motion of the music midway.

Taking another example from the same madrigal (*Example 2*), Artusi attacked Monteverdi for "failing to accord the upper parts with the bass" (in the use of the "accidental" F natural again), creating an unwarranted dissonance. Monteverdi's supporter Lodovico Zacconi defended the composer with the apt assertion that this device "gives so much pleasure and delight that it appears to us that we are hearing *so many well-trained birds*" (emphasis added).

Zarlino, his rules for contrapuntal writing in the third book of the *Harmonic Institutions*, had warned against "some presumptuous persons—I will not call them fools" who wrote in this way "solely to impress the audience with a skill they did not even possess. If these improvisations were to be written down, they would be found to contain a thousand errors against common rules and to be full of innumerable dissonances. It would not even be necessary to write these counterpoints down for a skilled musician to recognize their errors, because they can be heard as well as seen."

But this nonetheless was the very method adapted by the "operatics" and translated into a monodic setting for precisely the same effect.

"Linguistic" Opera Fraud

The monodic operatic school, or *stile rappresentativo* ("style imitative of spoken speech") first reared its head in Florence in the mid to late 1500s, simulta-

neously with a new and unprecedented popularity of the writings of Aristotle in that city. In Florence, which had been the Neoplatonic capital of the Golden Renaissance, the city of Ficino, Pico, Leonardo, and Machiavelli, a neo-Aristotelian circle calling itself the Florentine Camerata set about organizing a cultural revolution dedicated to a spurious revival of what they termed "ancient Greek music." Whatever the intentions of this group—comprised of vestigial elements of Florence's great families, and including Vincenzo Galilei, father of the great sixteenth-century humanist Galileo—it was entirely coopted by the Rome-based Jesuit networks to be used in a vicious counterdeployment against the teachings and influence of Gioseffe Zarlino.

The primary means for doing so was to misrepresent the history of ancient music, claiming it was noncontrapuntal and atonal monody that subjugated instrumental and vocal counterpoint to adaptation to spoken speech. This emphasis on the literal word was chiefly the doing of the linguistic mentor to the Camerata, the monk Girolamo Mei, who attached himself to the Camerata from his base at Rome in 1561, just three years after the first appearance of Zarlino's *Harmonic Institutions* in Italy. Mei directed his efforts especially toward isolating Zarlino and grooming the impressionable amateur composer and Camerata member Vincenzo Gallilei to become a spokesman against the teachings and writings of Zarlino, his former teacher.

In 1581, Vincenzo Gallilei did indeed publish a treatise, the *Dialogo della Musica Antica e della Moderna*, purporting to refute Zarlino's theory of counterpoint and history of music. Gallilei's treatise was such a shallow regurgitation of Mei's linguistic theories of ancient monodic Greek music that it achieved only its authors' public humiliation when Zarlino identified the "certain gentlemen" behind this "stuff and nonsense" in his 1588 *Sopplimenti Musicale* response.

Mei's theory insisted that the word was the sole conveyor of intellectual meaning in music, and claimed that music affected the emotions through a purely linear process of changes in volume and pitch—the highs corresponding to emotional excitement and happiness, the lows to sadness. This system permitted of no development except repetition of a single monodic theme in higher and lower registers, at faster or slower tempi. In a letter to Vincenzo Gallilei in 1572, concerning "why the music of the ancients did such great things as one reads and why ours does not appear to have for us idiots and nonmusicians even a trace of these effects," Mei commented that "ancient music" articulated the "determinant affections" solely through such "highs and lows" of "sung speech," with "regulated temperament of the fast and slow."

This formula became the *stile rappresentativo* of the Camerata composers, and later Monteverdi's stock in trade. It eschewed counterpoint as "cluttering" the mind and "cancelling out" emotional effects through such characteristics of the contrapuntal method as "contrary motion" of simultaneous highs and lows, ascending and descending in unison. It also rejected tonality, just as its chromaticist precursor had done, but now from the standpoint of Mei's theory of a simple return to the natural sanctity of ancient Greek music, untouched by man's intervention into even the natural (untempered) tone system. For Mei's "sung speech," such complexities as tonality and contrapuntal development were totally superfluous, since the music consisted solely of a nonharmonic line of barest accompaniment to texts habitually taken from Roman and Greek myths.

Such was the origin of the Italian opera and its "classical" thematic content that Monteverdi popularized at the start of the seventeenth century, after his own late conversion from the sixteenth-century chromaticist style. But Zarlino had shown that this was emphatically not the music of the Greeks.

'Meter, Harmony, and Words'

Contrary to Mei's lies, taken straight from his own translations of Aristotle's "Politics" and "Art of Poetry" on the subjects of music and poetry, Zarlino had demonstrated in the *Harmonic Institutions* that "the ancients considered a song to be comprised of meter, harmony and words, and this combination they called melody," not the linear monody of the operatics.

This contrapuntal notion of "meter, harmony, and words" combined was the essence of Greek poetry and music, as Zarlino demonstrated from all available historical evidence:

... some of the strings of [ancient Greek] instruments were tuned in octaves, fifths and fourths, as are many I have seen and heard, and ... the harmony that issued from these strings was continuous and without intervals of quiet. Above this they improvised another part with the higher strings. What makes me believe this is that there remain very many instruments constructed in this way and played as I have indicated ... It may be what Horace commemorates when he says: 'Ut gratas inter mensas symphonia discors.' (At a pleasant banquet a symphony is out of tune).

Moreover, the operatics' fraudulent linguistic version of ancient Greek music displayed the same fixation on the thing in itself that Zarlino had earlier identified in the *Harmonic Institutions* "Rebuttal to the Opinion of the Chromaticists":

Finally the chromaticists are of the opinion that any interval whatsoever may be sung, even though its ratio or proportion is not found among the harmonic numbers. Here is how they justify this. The voice is capable of forming any interval, and it is necessary to imitate ordinary speech in representing the words as orators do and ought. Therefore it is not inappropriate to use all these intervals to express the ideas contained in the words, with the same accents and other effects we employ in conversation, so that the music might move the affections.

I reply that this is indeed inappropriate. It is one thing to speak normally and another to speak in song. [The chromaticists] say we must imitate the orators if our music is to move the affections. Yet I have never heard an orator use the strange, crude intervals used by these chromaticists. If orators were to use them, I do not see how they could sway the mind of a judge and convince him of their point of view ... rather the contrary would occur ... the results would compel one to seal one's ears.

The Monteverdian Craft

In the seventeenth century, the Monteverdians once again called this linguistic cult into service, but attempted to give a Neoplatonic veneer to the new style, which was experiencing great difficulties in gaining popularity. Monteverdi's contention, constructed for him by his brother and "music theoretician" Giulio Cesare, was that Monteverdi's music followed the doctrine of Zarlino's hegemonic theories, but differed from Zarlino "in practice." The ground for this dissociation of theory from practice

had also been prepared by Mei in his grooming of the Camerata. His instructions to the Florentines, in a 1577 letter to Gallilei, were: "Considering and understanding are one thing and putting into operation another. The former belongs to the intellect and the latter to the senses." Furthermore, since "material and other circumstances" impair the perfectibility of the senses, "the practitioner, having simply to satisfy the sense does not . . . esteem reason as much as the theorist and is content whenever his art succeeds in satisfying the sense without going any further . . ."

Mei's conviction was that emotion and intellect were two distinct and irreconcilable phenomena, the former dependent on the senses and the latter on some unknowable quality of "reason"—in Mei's scheme, reduced to a pure linguistic construct. Monteverdi's operatic style followed this formula.

Claudio Monteverdi had first come into contact with the Florentine Camerata through his patronage at the court of Duke Vincenzo Gonzaga of Mantua in the 1590s, when he was still a leading chromaticist composer in Italy. Monteverdi remained publicly aloof from the Florentine circle, however, and made his conversion to the operatic style coyly, not with the brash attacks on Zarlino that characterized the Camerata's opposition, but with a cynical attempt to use Zarlino's reputation to boost Monteverdi's new style.

Monteverdi's brother Giulio Cesare, his ghost-writer and apologist, appended a defense of the new style to Monteverdi's 1607 compendium of madrigals in both the old and new styles, the *Scherzi Musicale*. Entitled "*Dichiaratione*" (Declaration), Giulio Cesare's introduction portrayed the still unpopular new style as based on what he called Zarlino's "First Practice," but defining a "second practical usage" within that practice. By this double-speak, Giulio Cesare meant to say that his brother was not proposing a "new musical Institutions" [to Zarlino's *Harmonic Institutions*] because he confesses that he is not one to undertake so great an enterprise and he "leaves the composition of such noble writings to . . . the Rev. Zarlino." But, he added, "Zarlino used the title 'Harmonic Institutions' because he wished to teach the rules of harmony; and my brother has used the title 'Second Practice,' that is, second practical usage, because he wished to make use of the considerations of that usage, that is of melodic considerations and their explanation."

Giulio Cesare went on to lie that "the Rev. Zarlino concedes that the practice taught by him is not the one and only truth. For this reason my brother intends to make use of the principles taught

by Plato and practiced by the divine Cipriano [the arch-chromaticist foe against whom Zarlino had publicly aimed his *Harmonic Institutions* polemic!] and by modern usage, principles different from those taught and established by the Rev. Zarlino . . . to create the 'new music'."

The differences Giulio Cesare had in mind had been stated briefly by Monteverdi himself in his own earlier abortive attempt to write a defense of the new style. "There is a different way of considering [consonances and dissonances] from that already determined [by Zarlino]," he wrote, based on the "foundations of truth" of the "modern composer." To what did these "differences" refer? To the same arbitrary exploitation of atonal effects that had characterized Monteverdi's earlier chromaticist style.

These so-called differences were manifestly clear in the dedication by Camerata composer Giulio Caccini to his first "modern opera," *Euridice*, in 1600: "In this manner of singing I have used a certain neglect which I deem to have an element of nobility," Caccini declared, "believing that with it I have approached that much nearer to ordinary speech." In 1602, in Caccini's collection of the *Nuove Musiche* (New Music), he developed the principle further: "[I intend to] bring in a kind of music by which men might as it were talk in harmony, using in that kind of singing, as I have said at other times a certain noble neglect of the song . . ." This "neglect" was justified since instrumental music itself could serve "no other purpose [than] expression of passion" and "could not move the understanding" without the assistance of words.

The unmusical result was, typically, something like *Example 3* from Caccini's *Nuove Musiche*, in which the composer had to employ numerous stage directions to his singers to clarify the emotional quality he wanted the singer to *add* to the music at every point, the music itself being entirely bereft of such inherent qualities.

The Late Operas

But the style for which Monteverdi is known today culminated in his late period, in the "rediscovery from the ancients" of his *stile concitato*, the "warlike genus" of agitation, rage, and hate. Not surprisingly, Monteverdi made this discovery while in the employ of Signor Girolamo Mocenigo of Venice, the butcher who had led Giordano Bruno to the stake in 1600. Mocenigo's court was not unlike the sado-masochistic Gonzaga court, a bucolic hold-out of feudal Italy, fast coming under the sway of the Genoese factions at Rome and their Jesuit Inquisition. Mocenigo had turned Giordano Bruno over to the

Example 1

Musical score for Tenor, showing a melodic line with lyrics: *e più fe- ra e più fu- ga-ce,*

Example 2

Musical score for five vocal parts: Canto, Alto, Tenore, Quinto, and Basso. The lyrics are: *(amar) ahi las- - so, las - - - so, las - - so, las - - so, (ahi) las - - - so (alas,)*

Example 4

Musical score for two vocal parts. The lyrics are: *Ma perche, o ciel, — in- ven - di - ca - to las - si Il tra - di - men - to in - de - gno, E tu, del vas - to e pro - cel - lo - so re - gno Su - per - bo do - ma - tor, che no' l som - mer - gi?*

Inquisition less than 15 years before Monteverdi began his infamous career at that same court in 1613, assuming at the same time the post of choirmaster of St. Mark's Cathedral at Venice, the post Zarlino had held until his death in 1590.

Monteverdi composed his *Madrigals of Love and War*, like the "Combat of Tancred and Clorinda," in 1638, dedicated to Hapsburg Emperor Ferdinand III and his hoped-for success in the genocidal Thirty Years' War against the republican factions of Europe. The emperor gratefully accepted Monteverdi's offering, and rewarded him by financing its publication throughout Europe.

The work initiates Monteverdi's *stile concitato* as the warlike genus of love and war. In it he equates the emotions of adversity and conquest to the "combat" for love, a favorite theme of his earlier pornographic chromaticists madrigals.⁴

The lover must conquer his beloved and die consummating his erotic desires. This sado-masochistic *stile* promotes the same Dionysian frenzy as the

drug-induced orgies of rock culture today.

Monteverdi crowned his career with the ultimate expression of this sado-masochistic *stile* in his last opera, *The Coronation of Poppea*, written in 1642. The opera celebrates the total victory of heteronomy and greed in the Roman Empire and its emperor, Nero. Poppea's ambition to become empress of Rome triumphs in a spectacle of murder and lust.

But there is no morality over which it triumphs. Monteverdi's foil to the imperial couple is the stoic, *pseudoplatonic* philosopher Seneca, who advises Nero against the alliance with Poppea—and then passively submits to assassination as his fate for crossing the emperor's wishes.

The opera begins as Poppea's lover, the soldier Otho, returns from the wars to find Poppea seducing Nero. The enraged Otho stalks off to plot his revenge with Nero's jilted empress, Octavia.

Meanwhile, Nero pauses in the pursuit of his pleasures long enough to enact a ritual confession to the wise old philosopher Seneca. Seneca counsels

Example 3

Abating the voice A sprightly exclamation A more lively exclamation Exclamation Exclamation

Deh deh — dove son juggi - ti Deh dove son spa - ri - ti Gl'oc - chi de qua - li ra I io —

Exclamation Trill Exclamation, without measure, as it were, talking in harmony, and neglect the music

son cener homa — — -i Au - re au-re divine Ch'er - ra-te peregri - ne In questa part'in quel — - la

propriety, against Nero's lascivious intentions, and dutifully submits to assassination as the consequence of his wisdom. But who carries out the bloody deed? Act Two exalts the success of Seneca's assassination with a lewd duet of Nero and Poppea to Love. It is the goddess of Love who slays Seneca, and intervenes from Olympus on Poppea's behalf to guide the success of her bloody plans.

Love conquers reason (impotent, passive Seneca) through lust and hate, the hallmarks of the *stile concitato*. Love is also the agent for Poppea against the plots of Otho and Octavia. With true love's intervention, Nero succeeds in sending Otho and Octavia into exile, leaving him free to consummate affairs with Poppea. Poppea and Nero sing another of their innumerable banal duets to love ("you are mine, I am yours; you are mine, I am yours," et cetera, et cetera) as they watch a sobbing Octavia sail out of sight. At once the revelry of Poppea's coronation proceeds and the opera closes amid a scene of bacchanalian orgy.

Poppea's coronation was thus the coronation of the new style in all its erotic splendor, draped in the "classicism" of Imperial Rome. It was the Dionysian side of the Apollonian classicism of the Camerata, developed according to Aristotle's prescription for art as *opposed* to reason,⁵ and it followed the ancient Dionysian and Phrygian cults in preparing for the spawning of the rock-drug counterculture today. Note the similarity between the monotonous beating of a single note in Monteverdi's *Lament of Olympia*, on which he modeled Octavia's lament in the *Coronation of Poppea* and the mind-deadening drum beat of today's jungle music. The intent and result are the same.

Zarlino had attacked this emerging horror in his response to the Camerata, published in his *Sopplimenti Musicale* in 1588, just two years before his death. Zarlino used this last polemic against both the chromaticists and the inchoate operatic style to drive home the arguments of his *Harmonic Institutions*—but now from the vantage point of a more exact

understanding of the specifically Aristotelian nature of the fraud. He lambasted the ersatz oratorio of the *stile rappresentativo* as not music at all, but the incoherent babblings of “clowns” on a stage, aping nature not like men, but “animals.” Citing Aristotle’s lie in the *Politics* and *Art of Poetry* that art is a cathartic “imitation of nature,” Zarlino explained “how one ought to speak in an imitation made by means of music.” He made an analogy to the contrapuntal method of fugal music writing, and to the ironic juxtaposition of part and whole in the perspective of Renaissance painting or the epic poetry of Homer and Virgil, where “intellect and judgment” are used to create contrapuntal “arrangements” in the subject’s mind.

From Zarlino to Fidelio

Indeed, this higher order of counterpoint is precisely how Bach and Beethoven developed real opera, through the counterpoint of choral and instrumental voices. Monteverdi was quickly forgotten after ending his days in 1643 (one year after the production of *Poppea*) as a superstitious religious mystic and fervid alchemist, who had taken vows to ward off the plague in Venice in 1630. But Zarlino’s humanist science lived on in the northern Renaissance of the seventeenth century that led to the creative geniuses of Leibniz and Bach, and Franklin and Beethoven in the next century. Zarlino’s teachings were directly conveyed to the northern European networks of music-scientists that allied with English and French republican forces in Europe’s battle against the Hapsburg oligarchy and its Genoese-backed Stuart successors. Jan Pieterzoon Sweelinck, the seventeenth-century Dutch composer who translated Zarlino’s works and incorporated their counterpoint method into his organ pieces and Huguenot Psalms, was the music teacher of Christiaan Huyghens, and directly influenced Bach. Sweelinck’s students in Germany in the next generation produced Jan Adams Reinken’s seminal work on fugue and double-fugal writing, based on Zarlino’s “Counterpoint.” Reinken himself was briefly associated with Johann Sebastian Bach, at Hamburg in 1721. On hearing Bach perform at that city’s great church organ, the aged Reinken, then in the ninety-ninth year of his life, exclaimed: “I thought this art was dead, but I see that in you it still lives.”

That music lives today in the works of Ludwig van Beethoven, who brought music to its highest level yet known, in the tradition of “melody, meter, and words” combined. Bach’s choral works and Beethoven’s *Ninth Symphony*, *Missa Solemnis*, and opera *Fidelio* show us the real content of opera as the counterpoint of vocal and instrumental music. The

antithesis of Monteverdi’s celebration of Imperial Rome in the debauchery of *Poppea* is Beethoven’s celebration of the American Revolution, the love of Lafayette and his wife Adrienne—Florestan and Lenore⁶—and the triumph of love and justice, in his *Fidelio*. This notion of human love, the creative process itself, victorious over the enemies of mankind is the legacy Zarlino bequeathed in the final pages of the *Harmonic Institutions*:

I hope some day to see this science so well established and perfect that no one will desire more than what is actually in use. I say this because I do not see that it is now in such a perfect state as may come. This I cannot describe but can imagine. It may come when music is embraced by some noble spirit whose goal will be not the mechanical one of gain, but honor and immortal glory. These he may earn after laboring in our science and raising it to the ultimate point that I have suggested.

Notes

1. *Harmonic Institutions*, Book III, chapter 77. Emphasis added.
2. *Ibid.*
3. *Harmonic Institutions*, Book II, chapters 12 and 14.
4. Perhaps the best clinical appreciation of these early madrigals was made in a tribute by British Broadcasting Company *Music Guide* writer Denis Arnold in his 1967 analysis of the Monteverdi madrigal “A un giro sol de’bell’ occhi lucenti.” Writing in the BBC’s *Guide*, Arnold says:
The poet again works out the double meaning of the word “death.” “I wish to die,” he begins, “now I feel the lovely mouth of my beloved.” He enlarges on the kisses. First he is content with a love-bite—and no wonder, for “in this sweetness of her breast I am extinguished.” He hurries to the climax, tasting the lips, in a conventional kiss, then biting voluptuously again—and then he “dies.” In itself it is not a distinguished poem; but Monteverdi is ready to seek out its potentialities. The wish to die is repeated three times in a meaningful descent. The mouth of the beloved arouses him again. He bites with a delicious dissonance; as it is about to resolve, the discord bites again, and again, and yet again. But the rising phrase is extinguished in conventionally falling suspensions. He calls for haste in a canon, so hasty that there is but a single crochet [quarter note] between the two parts. She playfully resists. He tries once more, using three voices so that two of them continually push the third up and up. She shows less resistance this time (using three voices instead of five as before) but now nothing can hold him back. The canon resumes in the sopranos, the bass pleads, “Ah mouth, ah kisses, ah tongue.” He conquers—and “dies” with the very first descending phrase.
The composer who can do this understands love; and these shepherds are no idealized rustics. They are very human.
5. “To be entirely convincing [the poet] must be able to enter into the motions of his character through sharing their nature. One enacts agitation or anger most convincingly when he is actually feeling them. That is why poetry requires either a natural talent or an enthusiasm that verges on madness: by one a man is adaptable, by the other ecstatically inspired.” From Aristotle’s *Art of Poetry*.
6. See “Fidelio: Beethoven’s Celebration of the American Revolution,” Donald Phau, *The Campaigner*, 11:6, August 1978.



The Cantor Transfinite in Music and Poetry

by Lyndon H. LaRouche, Jr.

The common policy of Plato, al-Farabi and ibn-Sina concerning music is that a lawful approach to creative development within musical composition is a direct outgrowth of poetry, and that such forms of musical composition are not only a useful but virtually indispensable means for developing creative-mental potentialities within youth.

This policy divides the name of *music* into two essentially irreconcilable categories of human behavior. The first, the monodic "folk music," is characteristic of primitive cultures, backward ru-

ral and pastoral cultures, and Dionysiac cults. Repeated themes in a fixed or simply-transposed mode, accompanied by repeated rhythms, the latter converging on the infantile "bed-rocker" or, the same thing, the masturbational characteristics of the rock dance-cults. The second, civilized music.

What Plato and others understood respecting the proper principles of poetry and music is that the characteristic of human mental life, as distinct from the behavior of mere beasts, is the creative-mental processes manifest most efficiently in the processes by

which generalized scientific and technological progress increase the society's and individual's willful command of the lawful ordering of the universe. Poetry of a certain quality reflects those creative-mental processes in a most-immediate fashion, and music whose internal ordering is governed by poetic principles reflects the creative-mental processes' self-development in a most extraordinarily efficient way.

Accordingly, for Plato and others, such forms of poetry and music were prized as a necessary leisure form, for enhancing the

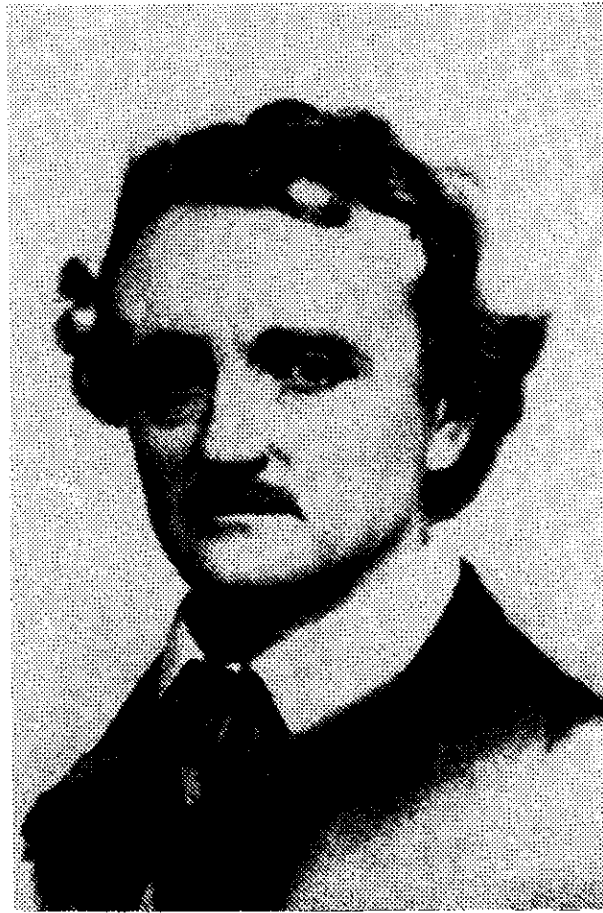
development of the individual's creative-mental powers. To understand what is properly termed music, one must focus attention on those abstractable features of compositional development within music which are in direct correspondence with the creative-mental processes.

For present-day public school and university students among English-speaking cultures, the most efficient pedagogy is probably an intensive study of Edgar Allan Poe's "The Raven" from the standpoint of Poe's own account of the manner in which it was composed. The principles of composition outlined by Poe are in general agreement with the methods of composition employed by Beethoven.

Poe assigned himself the task of creating an effect. The purpose of creating the effect, the immediate and lasting popularity of "The Raven," was to demonstrate to others the scientific principles of composition involved in achieving that predetermined result.

Poe begins in the middle of the poem, choosing the name *Leonore* and the "echo" *Nevermore* as having the attribute of sonority suitable for his purpose. He also used an idiotic phrase, *Nevermore*, spoken by a bird, in such a way that two meaningless elements of the poem, (in respect of content, *Leonore* and *Nevermore*) have the central musical position in the poem. Having established the crucial irony as the climactic point reached during the poem, he locates the beginning of the poem, working his way, step by step, toward the climactic irony, and then toward the conclusion.

This is accompanied by achieving, in a poetically lawful way, a prosodic construction never before successfully used in English-language poetry.



Edgar Allan Poe

So far, on those cited points, we have emphasized nothing which is not also characteristic of competent musical composition. The theme chosen in a Beethoven composition has no musical significance in itself, but is rather analogous in its selection to Poe's choice of the terms *Leonore* and *Nevermore*. The composition is governed by an intent to present a development, and the thematic elements of the composition are selected, molded, and adjusted as they solve the composer's problem of selecting thematic material which has the appearance of being meaningful in itself, *but is not*.

Beethoven's selection of the "Prometheus" theme is perhaps the most famous example of the same principle. It was not some attachment to the Prometheus theme as such which is crucial, but rather the appropriateness of that theme, insignificant in itself, for the ordering of ironic development to which it is discovered to be appropriate.

Here is the point on which

ignorant opinion misleads itself from the outset in every effort to criticize a poetic or musical composition. The axiomatic folly is perpetrated: treating thematic material as such as the *subject-material* of the composition. The subject-material of a major Beethoven composition is the development which characterizes the composition as a whole, within which various themes and episodic-thematic insertions are specifically mere predicates, in the same sense that members of a number-theoretical class are predicates of a transfinite ordering-principle for Cantor.

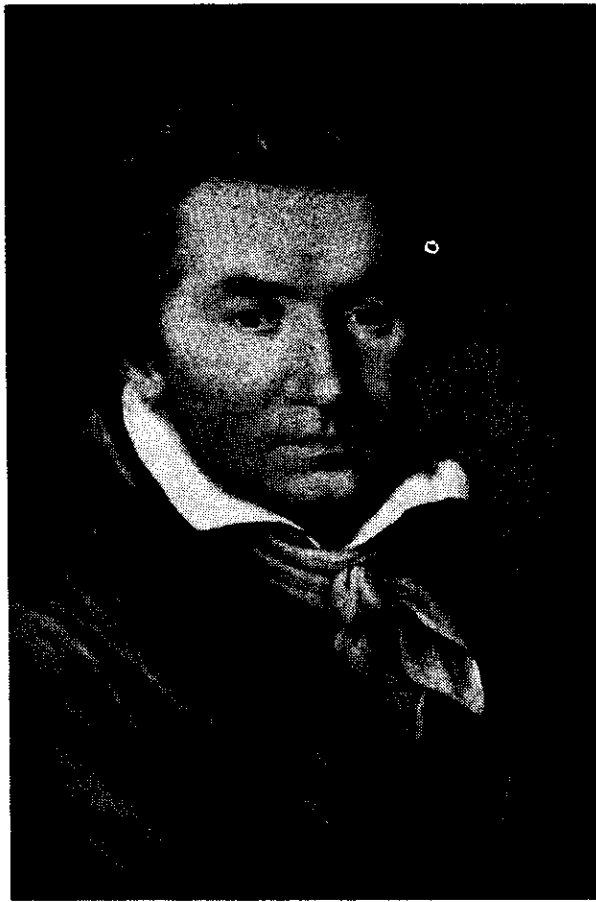
Poe properly identifies the object of "The Raven" as being that of communicating the principle of *beauty*. To put Poe's argument into my own preferred terms, death and the dependence of human existence on creative problem-solving are the *Necessity* of human existence. The notion of immortal acts achieved through creative-mental progress transcends the death of the person contributing such useful discoveries. This is a universal as well as immortal accomplishment, because of the universal usefulness of valid discoveries of mankind present and future, as well as fulfilling the heritage of the past. If the term *Freedom* is properly employed, it means nothing but the fruitful development and exercise of the creative-mental powers, and development and realization in a lawful way governed by the same principles which lead to generalized scientific and technological advancement of society. Thus, Freedom transcending Necessity is the proper subject of every poetic composition, the quality of poetry or music we properly associate with *beauty*.

Poe uses the contemplation of the death of a beloved woman as

the circumstance in which to situate the representation of beauty in "The Raven." This is not unique to Poe; this is the most common device employed by most of the greatest poets. The view of *love* offered by Pope John Paul II is the key. Love between man and woman arises not from the gratification of biological impulses—otherwise, marriage would be merely a bestial relationship, to which it degrades itself in fact whenever biological impulses predominate. Love is the sharing of creative-mental powers to the purpose of achieving immortality in practice through the benefits of that creativity for others. So, loving parents acting creatively in concert for the creative development of children is the exemplification of love in the broadest experience of society.

Among persons who share that view of love, the death of a beloved woman is the most painful, saddest, predicated expression of love generally, the kind of love John Paul II has outlined. The situating of such a sadness (Necessity expressed) in respect to some creative achievement (Freedom) is the essence of artistic beauty. Death in and of itself is ugly. The death of a beloved person is, in itself, nothing but misery, until one reacts to that with a creative achievement which has the quality of transcending death, just because it is creative achievement.

The creativity of the poem "The Raven" is lodged in its poetic-musical qualities: A sound never before heard in English-language poetry excites the insights of the audience, representing thus a creative experience situated with respect to the contemplation of the death of the beloved. "Nevermore," speaks the beast, the raven; "Evermore" says the poem taken in its devel-



Ludwig van Beethoven

opment as a whole. Thus, creative reason conquers bestiality, just as Freedom conquers Necessity.

The new sound of "The Raven" is not an arbitrary clangor of the sort prized by the atonalists or rock freaks. It is achieved entirely through a rigorously lawful development. It is not a chord struck arbitrarily, a dissonance repeated for the sheer sake of bestial novelty. It is thus a new configuration achieved through a lawful process of development from the preexisting and obvious.

This is the use made of Beatrice in Dante Alighieri's *Commedia*, of Laura in Petrarch. Neither poet was a maudlin sentimentalist. Their use of the figure of the departed beloved one is identical with that copied in full awareness by Poe. The association of the principle of *love*, as John Paul II outlines it, with creative-mental self-development, is "standard" among Platonics and Neoplatonics generally. The role of love (creativity) in transcending Necessity

(symbolized by death), the association of creative insight with "light," the association of Freedom transcending Necessity with "beauty" are standard references of Neoplatonic generally.

The objects of such poetry, or what foolish opinion mistakenly identifies as the subjects of the poem, are merely useful predicates, whose usefulness is defined entirely by the relationship they enjoy in development to communicate notions of *Necessity*, *death*, *Freedom*, *love*, *light*, and *beauty*.

It is such poetry and music, under condition that the mind of the audience comprehends the principles of development employed, which Plato, al-Farabi, and others emphasize as the basis for the role of poetry and music in nurturing the development of the creative-mental powers.

Creativity

Ignorant and immoral persons associate the term *creativity* with mere novelty, which is to say with *irrationality*. A model sort of person who produces something "different" is loosely termed "creative" by fools and immoral persons alike. "Each doing his own thing" is the essence of moral imbecility, of human degradation to beast-likeness. This bestial principle is not accidentally closely associated with the view of love as nothing but an epiphenomenon of "physical desire," and not accidentally finds its way lawfully to sodomy both among persons and then, its appetites jaded, to sodomy with animals, and then into the exotic practices associated with the Marquis de Sade. "Rock music," closely linked culturally to sodomy generally, lawfully converges upon the sadism of the punk rock outgrowth.

Creativity can only mean,

properly speaking, the lawful productions of mind which correspond in their governing principles of production to fundamental advances in generalized scientific and technological progress. The key term to be emphasized is *problem-solving*. The problem in science is that of increasing the negentropy of human existence and practice, which negentropy is proof that the scientific ideas produced to aid this effect have been produced by methods of hypothesis which are in correspondence with the lawful ordering of the universe. Knowledge achieved in any other way is not creative, is not knowledge.

Hence, solving a problem in a lawful way is the distinction of creative work. However, one further qualification must be added. One is not bounded by what prevailing understanding presumes to be the laws of the universe; one can introduce new laws of the universe to knowledge, provided that those introductions correspond to increasing the negentropy of human practice. In other words, one is governed by higher laws, laws corresponding to Plato's principle of the higher hypothesis. There is no creativity outside the rule of what irrationalists denounce as "the tyranny of reason."

It has been demonstrated that the Ptolemaic system in astronomy was never a state of development of human knowledge in astrophysics. Rather, Ptolemy's entire system was concocted as a fraud, to the purpose of eliminating a preexisting, more advanced form of knowledge of astrophysics. Nonetheless, Ptolemy's hoax was the ruling opinion dictated by the Aristotelean faction and the Jesuits; hence, the disproving of the absurdity of the Ptolemaic hoax did represent a creative advancement in knowledge relative

to existing opinion, and was accomplished, chiefly by Kepler, with the aid of a genuine advance in physical knowledge.

Kepler's achievement properly exemplifies the principle of creativity for the usual conditions man confronts. The creative thinker is confronted with a prevailing set of presumed knowledge, in which set there is mixed both merely-inadequate development and the influence of outright ideological frauds. This state of affairs is superseded by creative discoveries which overturn ideological frauds through means of advancements over the inadequacy of existing knowledge generally. The results so achieved are provable in the appropriate forms of scientific practice they prescribe, prescribe in each discovery's associated character as a rigorous experimental hypothesis.

Creativity in Music

The vulgar defender of Schoenberg, Webern, et al. often argues that Bach's system of twenty-four major and minor keys is a strait-jacket of sorts by definition. Such an argument is sufficient to prove conclusively that the proponent of such a view is morally tone-deaf.

Every constellation of tones which might be produced on a keyboard can be reached in an entirely lawful way within the Bach well-tempered system by approaches well developed within Beethoven's later works.

What can not be achieved in a lawful way is the kinds of splashes of sheer, unmusical cacophony lying outside the well-tempered system, as the cases of Stockhausen and Cage most shamelessly illustrate such noise-making. These are noises which should not be produced in any case—at least not among those of us who have progressed sig-

nificantly beyond the cultural levels of the chicken, baboon, or chimpanzee.

The configurations of tones in music are not subjects, but predicates. It is the ordering of these configurations, development, which is the subject of musical composition. It is not the discrete things (the discrete sounds) and their constellation as things which is the subject of music, but rather the *process* of development. The subject of music is not things, but processes.

Accordingly, the potentiality of the well-tempered system does not lie in its potentialities as a domain of particularized configurations (chords, etc.), but in its suitability as a lawful domain of created developmental processes.

Consider the case of a set of Beethoven variations. To understand such a set musically, one must abandon the notion that the theme employed is the subject of the composition; one must focus on the selection of the theme because of the kind of variational development to which it lends itself. It is that development which is the subject of a Beethoven set of variations. The theme, variations, and fugue is the exemplification of this. The creative-musical mind focuses upon thematic material in an improvisational way, thus focussing on the developmental implications which might be found through some alteration of the thematic material itself.

Thematic material is to a musician as rocks are to a geologist. They are the subjects of his investigation, not the subject-form of his activity. The issue is, what potentialities for development do they imply? One selects and alters thematic material, before adopting it as thematic material for composition, just as Beethoven's notebooks imply: to find material

which lends itself to a certain process of development.

Themes in music are as lines to a poet. They are *musical ideas*, even on the level of primitive culture's comprehension of music. A theme must "parse," it must have the preconscious form of a musical-idea utterance, such that the mind seizes that utterance as a gestalt, something corresponding to a musical-idea statement in and for itself. The process of composition then presents the mind with an ambivalence. Each of the musical-idea statements subsumed in the developmental process is at first glance an ordinary musical-idea statement. Yet it is also essentially something else, *a mere predicate of the developmental process* whose meaning is essentially the latter. It is the polemical struggle within the mind between the two kinds of meaning which is the musical experience of the audience.

However, to put the composition together as a unity, the mind must subordinate the theme-by-theme hearing to hearing the developmental process. The simple statement corresponds to ordinary knowledge, the developmental process in a great musical composition corresponds at best to the higher hypothesis of Plato. Hence, the difference between the master of existing musical knowledge, Johannes Brahms, and the creator of new musical knowledge, Beethoven. Brahms is satisfying as a composer because he achieves lawful creative processes of musical development; he is uninspiring, relative to Beethoven, because Brahms's mastery of music seldom touches those processes which correspond to the higher hypothesis. Brahms is to Beethoven as Immanuel Kant stands as a poet with respect to Friedrich Schiller.

This sort of use of predicated objects to force the mind to a higher-order process-conception is identical with the notion of higher hypothesis in Riemann's great habilitation paper and the notion of transfinite in Cantor's work. Process-conceptions occur as distinct mental notions in terms of transfinites, as Cantor defines transfinites. The higher hypothesis of Plato is the highest-order transfinite possible in Cantor's implicit schema. Conversely, examining the lawful ordering of Bach's well-tempered system from the standpoint of both Beethoven and Cantor's notion of transfinite orderings, we have a more advantageous standpoint from which to comprehend both the general principle of the well-tempered system and contrapuntal methods generally.

What defines the well-tempered system for al-Farabi and his European followers through Beethoven is not the matter of agreement of tones as such. The well-tempered system is defined by the process of musical composition under contrapuntal rules. Counterpoint within any lawful ordering within modes leads inevitably to juxtapositions which are paradoxical: they contradict the apparent law and yet they arise through the realization of the law under contrapuntal conditions. These paradoxes are dissonances—lawful dissonances, or singularities within the domain of law. These cease to be unlawful if they are properly developed as transitions to other modes. Hence, the system of law within composition is not conserved except by allowing for the implicit, concurrent existence of every other mode within each mode. The well-tempering principle is determined by this principle of necessary agreement. The values of tonalities are those which ad-

mit of coherent lawfulness within the process of musical composition as a whole.

Music is not located in the physiology of a human ear, or the neurophysiology of the acoustico-lateral lobe; music is located in the creative-mental processes peculiar to the human being. It is as music is defined accordingly that the distinction between the human and the bestial in various profferings of so-called music is determined. This was understood by Plato, by al-Farabi, by ibn-Sina, and by their European continuators.

Baboon Music

The distinguishing feature of rock, of Elvis Presley, Bob Dylan, and other aspects of the guitar-strumming "modern folk-song" cults is that they combine monotony with arbitrary dissonances. The "modern folk-song" side of this overall spectrum is the most boring sort of monodic strumming, relieved scantily by occasional transpositions. The addition of the arbitrary dissonance, sometimes merely whining or cacophonous bellowing into a microphone, is the element of "personal style"—irrational idiosyncrasy—added on the tenuous pretext of relieving the internal monotony of the rest.

There is no doubt that a gifted chimpanzee could replicate every cognitive aspect of this sort of performance. In a chimpanzee, the spectacle would represent—in brief, occasional zoo exhibitions—a certain kind of achievement, at least to the purpose of clarifying the cognitive levels of an Elvis Presley, a Bob Dylan, or of any one of a large accumulation of grunTERS, strummers, and squirmers—of bed-rockers.

New York City
Oct. 23, 1978



What defines the basis of ethics—man's existence as a mere "natural thing" or the process of development of the technology of human practice?

The growing problem of ethics in the United States since William James and John Dewey, most notably, has been the effort to reconcile a notion of morality or ethics with a variously pragmatic or outrightly existentialist doctrine which denies the knowable existence of truth. It ought to be clear that without some agreed, rigorous standards for more or less adequate determination of truth, any notions of “right” and “wrong” are degraded into empty babbling.

Under such immoral conditions, the notion of ethics tends to be degraded into an extension of the worst variants of animal “ethology.” What is adduced as the customary behavior of individuals or small groups, or the episodic prevailing “accepted tastes” and related opinions among those individuals and groups, becomes the only remaining topic of ethical inquiry.

This same immorality is variously argued or implicit in Aristotle’s *Nicomachean Ethics*. There is essential formal agreement between the *Nicomachean Ethics* and the practice of ancient Roman law. Both have an essential kind of internal agreement with the immoral doctrines of “democracy” associated with Jeremy Bentham and the British “philosophical radicals” who succeeded Bentham.

Contrary to Aristotle-rooted immoralities, in modern times there is a tradition of *natural law* associated prominently with Gottfried Wilhelm Leibniz, and traced historically into Plato. It is from this standpoint, and only this standpoint, that a science of ethics could be developed. The current descent of liberal arts doctrine toward the overt advocacy of moral bestiality (animal “ethology” applied to human circumstances) requires a savage counteraction. Such counteraction would not be feasible without first defining a new rigorous standpoint for natural law and the determination of truth.

I have been most immediately prompted to take up this matter as a result of a recent discussion of morality and epistemology. I was obliged, in that discussion, to summarize the proof that morality is sufficiently determined from the standpoint of epistemology, and to demonstrate the fallacy of the psychological determinants of all efforts

Establishing a Science of Ethics

by Lyndon H. LaRouche, Jr.

to set "morality" and "epistemology" into respectively independent categories.

This cited concern coincides with several other promptings.

At present, there is a vigorous campaign in behalf of various extremist doctrines of existentialist irrationalism, exemplified by the case of the avowedly fascist-leaning "new philosophers" of France. This extends into such branches of the same effort as a recent book I have elsewhere reviewed, Susan Faye Cannon's monstrous fraud, *Science In Culture*, in which she hysterically attacks what she terms the "Truth-Complex." The pro-Nazi Martin Heidegger and the philosophically allied von Hayek and Sir Karl Popper have been pushed heavily by British and Pan-European Union circles in German-speaking nations while the evil Jean-Paul Sartre and the common heirs of Levi-Strauss and the London Tavistock Institute are emphasized in France.

Zbigniew Brzezinski's (and Henry A. Kissinger's) recently advertised fascination with the chaotic potentialities of the Oxford Movement's "fundamentalism" properly belongs to the same collection as Heidegger, Popper, Sartre, and the fascist "new philosophers." The entire "environmentalist" movement, including James R. Schlesinger as well as Daniel Ellsberg, is based on the same irrationalist immorality. The rock-drug counterculture, with its emphasis on the sensual infantilism of the "inner me," is not only overlaid with the "environmentalist" cult-movement, but is independently a part of the irrationalist extremist ferment.

Chinese Brainwashing

One special, practical importance of a scientific ethics is exemplified by the need to determine whether and how one can most efficiently remedy forms of "Chinese brainwashing" of the sort employed by kidnapping-prone collaborators of the notorious Rabbi Maurice Davis.

Davis, a product of Lexington, was associated with the first phases of the Disciples of Christ sect's creation of the People's Temple cult of the Reverend Jim Jones. According to Davis, it was he who arranged for Jones to secure the disused synagogue which was the home of Jones's cult in the Indianapolis area. Davis is otherwise a de facto agent of the B'nai B'rith's Anti-Defamation League, although kept formally at sufficient arm's length from the ADL to serve the advantage of the ADL's tax-exempt status and avoid the risk of lawsuits. Davis is by no means "clean" where the Jones cult's creation is concerned.¹

The methods used by Davis's collaborators, such as the notorious kidnapper Ted Patrick, are simply

raw "Chinese" methods of brainwashing, analogous to those used on U.S. prisoners of war during the Korean War. The theory guiding techniques such as Patrick's is outlined in *The Battle for the Mind*, of the London Tavistock Institute-linked William Sargent. Although some of the persons abducted by Davis-allied brainwashers were, admittedly, earlier "conditioned" by cults such as the Hare Krishna, it is a cruel fallacy to allege that a second brainwashing does not compound the effects of a first.

Can the victims of such practices be systematically healed of the effects of such Tavistockian "Chinese" cruelty? Adding the aggregate effects of the rock-drug counterculture (a clear form of brainwashing) to the Hare Krishnas, and piling on top the activities of Davis's collaborators, plus a mass of practices converging on the same methods and results, our society requires a systematic approach and policy not only to stop these evil practices of "menticide," but to develop efficient remedial therapeutic approaches.

In studying the crucial symptoms of brainwashing-altered personalities, one is able to isolate patterns which indicate exactly what the brainwashing has done to the mind. The results correlate with Sargent's proposals to a significant degree. To account for this sort of personality transformation, one is obliged to examine those same internal features of the mind we must consider to account for the erroneous opinion which counterposes morality to epistemology.

There ought to be little mystery among professionals concerning the way in which "Chinese" brainwashing works. "Chinese" brainwashing of the sort outlined by Tavistock's Sargent relies on cruelly intensifying the basic techniques of a "Mutt-and-Jeff" or "back room" prisoner's interrogation. These techniques, in turn, are based on the intensifying of varieties of "aversive conditioning" which occur in everyday life. To get directly to the key point: just as Dante Alighieri's *Commedia* outlines a process of maturation of the mind, up from infantile sensualist irrationality (*Inferno*), so the same principles can be reversed. The applicable principles are excellently described for the state of mind associated with Dante's Purgatory by Immanuel Kant in his *Critique of Practical Reason*.

The question of sanity is a question of *truth*. Although normative standards of sanity often coincide with the judgment of mental health as determined from the standpoint of truth, the two results do not necessarily correspond. The rigorous standpoint, that of truth, is the one which ought to be employed, and which must be employed if psychology is to be truly efficient. The issue is only in part

a question of whether a subject states the truth or falsehood. Truth is not a relative question; rather the *adequacy* of a society's or individual's knowledge of truth is relative. The point of absolute focus for determining sanity is not what the subject believes, but whether adequate criteria and methods have been employed to attain what the subject believes.

For example, in cases of Tavistockian "Chinese" brainwashing or similar methods of induced personality change, the subject will react violently against mention of his or her former beliefs. "That is a lie!" the subject will often shriek, becoming extremely restive and sometimes even violent. It would be silly, irresponsible, to suspect an unwholesome sort of induced personality change each time a person repudiates an earlier belief. The question is one of *how the change in belief occurred*, and also a matter of how the subject accounts for that change. A hysterical "That never happened! I never said (did) that in my life! You are lying!"—if this is associated with certain knowledge that the subject's hysterical outburst is itself a lie—is often indicative of some form of most unwholesome personality change under aversive, "Mutt-and-Jeff" circumstances.

That is only an example of one sort of symptomology, but it illustrates the crucial point in view.

Three Levels of Knowledge

We have stressed the "Chinese" brainwashing example in that degree because the issue of the internal organization of the mind involved in that problem is exemplary of the problem of truth and epistemology generally. The general standpoint from which to conduct an inquiry is the Platonic-Neoplatonic notion of three levels of knowledge, as associated with Plato, Philo of Alexandria, Christianity, and Islam. The Renaissance reference point most useful to our purposes is the *Commedia* of Dante Alighieri. The modern reference point most useful for comparative discussion of the *Commedia* is provided by comparing Immanuel Kant's *Critique of Practical Reason* with the characteristic state of mind of the Purgatory of the *Commedia*. Friedrich Schiller's criticism of Kant's fallacy of the "thing-in-itself" is a most appropriate addition to the base-line of the general inquiry.

In the available progress of the new human individual from infantile to adult potentialities, there are three rigorously distinguished qualities of mentality. The first is the state of mind corresponding with the adducible "invariances" of the infantile mind (for example, existentialism), the state of mind of Dante's Inferno. The second is the adolescent or enlightened state of mind whose invariances are

described by Kant in the cited source, generally corresponding to the invariances of Dante's Purgatory. Most persons in society are, at best, functioning on one of these two levels. The third level of maturation, the true adult, corresponds to the invariances of Dante's Paradise.

The infantile mind is dominated by biologically linked sensual appetites and associated impulsions. Not entirely so, of course; rather, the organization of the mind is dominated by sensual appetites—*sensually defined* appetites—and similarly defined impulsions. "My inner needs" is the adduced invariance of this infantile state of mind. This mind does not attempt to determine *why* or *how* the larger universe is organized, or *how* or *why* the individual exists within that universe. The infantile (existentialist) mind is *essentially irrational*. The fictive Dante of the *Commedia* observing the successively ordered events leading into the Pit in the Inferno is a reflection of this irrational limitation of the infantile-existentialist mind.

The infantile-existentialist mind is associated as the infantile adult form of its expression with rage against the "tyranny of reason," against the idea it must subordinate its judgment to considerations of reason involving society as a whole.

The adult or adolescent personality characterized by this viewpoint is the personality properly defined as *insane*. All consistent existentialists, anarchists, and other hysterical opponents of the "tyranny of reason" are expressions of such insanity, such infantile, existentialist, or anarchist degenerative conditions.

The classical (modern) social model of reference for this sort of society is that of Francis Bacon's protégé Thomas Hobbes. ("Each against all.")

In the Kantian or adolescent state of development associated with the invariances of Dante's Purgatory, the individual has undergone the negation of the negation which Kant describes in his *Critique of Practical Reason*. The individual has accepted a rational (logical) form of sequential ordering of chains of cause and effect in the world as a whole. From this standpoint, the individual has negated those moments of his sensual appetites and associated impulsions whose determinable ultimate consequences are unsatisfactory. They are deemed unsatisfactory because of the conditions to which they tend to bring society as a whole, conditions which created antagonism between the individual and the welfare of society as a whole. There is one more step.

Merely to suppress immoral impulsions is *negation*. To regard oneself as important to society because one has made oneself a social person through such negation is the negative notion of simple



The separation of morality and epistemology is the platform from which irrationalists like existentialist Jean-Paul Sartre campaign against the "tyranny of reason."

negation, of negation as merely "repression." It is a *negation of the negation*. The positive identification of oneself as a moral, social personality becomes the force which governs (determines) simple negation of asocial impulses: moral "reaction formation."

Yet although the Kantian personality is social to this degree, rational to this degree, it is not *fully* a social or rational being. As Kant describes the result, in the cited location, the inner identity now consists of two elements. It includes a residue of nonnegated sensual impulses, plus other aspects of impulse which have been transformed by negation of the negation. Hence, the individual continues the residual infantile sense of identity in a modified form. The individual continues to associate himself with both a social (outer) aspect of determined rationality, and an individual (inner me) aspect of contained, perhaps redirected, but otherwise unnegated sensual impulses.

It is this conflict within the Kantian model of personality which provides the most appropriate point of reference for study of neurotic psychopathologies, including "brainwashing."

It is the required transformation of this "inner core" of sensual-impulses residues by reason which corresponds to the fire separating the Purgatory's "Earthly Paradise" from Paradise in the *Commedia*. This is also the Gethsemane of the New Testament. This is the Passion which separates enlightened, Kantian man from Paradise, from *reason in and for itself*, from *the state of adult humanity*.

Now, to outline the parameters of the following development of our case, we stipulate the following points to be developed.

From the standpoint of reason in and for itself, there is no division between morality and epistemology. Epistemology involves a method of perfectible knowledge for practical mastery of the lawful ordering of the universe. This notion of epistemology is indistinguishable from the notion of scientific knowledge, the notion of a perfectible, willful mastery of the lawful ordering of the universe. To perfect, successively, increasingly, one's mastery of this lawful ordering is to be in agreement with that lawful ordering. This is the notion of *natural law*. To conduct oneself entirely according to the process of perfecting one's agreement with natural law is morality; no other conception of morality is acceptable.

The notion of a separation between morality and epistemology is at best a Kantian notion. Since, in a Kantian schema, there is a division between the rationally determined elements of moral impulse and the contained residue of infantile sensual impulses,

and since the Kantian individual identifies this latter residue as reflecting "the real, inner me," the entirety of the behavior and outlook of that individual is not *coherently* moral. It is the accommodation between the rationally determined and the irrational (residual-impulsional) in the Kantian personality which forms the Kantian's notion of an irrational, arbitrary morality, such as the Kantian Categorical Imperative.

The immoral, irrational impulse within the Kantian personality is expressed as the irrational notion of "freedom," or irrationalist "liberty." Since the Kantian does not know creative-mental powers directly, coherently, the actual notion of Freedom is unknown to the Kantian. The Kantian substitutes for actual Freedom the notion of the liberty to be irrational, the degree of license provided to the irrational-sensual-impulsional residue of his "inner me."

This irrationality of the Kantian notion of "liberty" is inevitably associated with arbitrary personal power over objects, including the objectification of sexual relationships, and not categorically excluding the delight in the right to kill another person under certain conditions (for example, the so-called unwritten laws which purport to justify the killing of an unfaithful spouse, or "justifiable homicide" against even a casual, unaggressive trespasser).

First, we shall examine broadly the reasons the brainwashed individual may shriek hysterically "Lies, lies, lies!" when confronted with evidence of his former beliefs or actions. Then, we shall proceed to a more exhaustive treatment of the basic theme of this report.

The Kantian Paradox of Personality

In the Kantian personality there is a constant conflict between the rationally determined (social) and residual (sensual "inner me") elements of the personality. From the inside of the Kantian mentality this takes the form of a conflict between an "outer" and "inner" aspect of his or her personality. The self-assertion of the irrational therefore characteristically seeks to invert (negate) the determination of rational-social constraints.

For example, a brainwashed individual sets fire to a gasoline dump under the inverted conviction that the social prohibition against smoking in that vicinity is "a lie." "I have a right to express myself" would be the motive the brainwasher embedded into his victim to cause such an effect. The brainwasher might, alternatively, accomplish the same

result by embedding the conviction "I have a right to get even with my oppressor by setting fire to this fuel dump."

In this, one locates directly and efficiently the absurdity of the Freudian and other psychoanalytical doctrines which associate the "struggle against authority" causally with the "repressive father."

In the ordering of society in which women are degraded to the "traditional" self-image of present and future housewives, the woman's personality is degraded into domination by a large portion of infantilism. "The neighbors will see," "The neighbors will hear," and general "fear of strangers" are exemplary of the point. Hence, the pathological version of "women's liberation" asserts "woman's emotional" outlook to be a quality in opposition to "male rationality." It is for this reason, not any inherent potentiality of the female sex, that the term "hysteria" is rightly correlated in history with the woman degraded into the self-image of a housewife. This problem does not arise from the circumstances of being a housewife, a child-raiser, but from the irrational circumstances and values implanted in the woman conditioned by her mother and other members of society for this role. Rather than regarding the task of guiding the development of a child as being a profession in the highest rank of individual rational development, society has placed the relatively lower value on this. The child is "mothered" until a certain age, and then increasingly thrown into the cold, aversive, "outer world."

Since the father's role is associated with the outer, social world, and with rationality, the child frequently cathexizes the "frightening," that which represses the infantile impulses, with the image of the father.

This is not an intrinsic sexual differentiation among parental roles. If the father were to assume household care of the child from earliest infancy, and the mother to act as the professional or skilled-worker breadwinner, it would be the mother who tended to be the "authority problem" for that child.

The "protected" domain of the narrow family relations, and so forth, is to the child's mind the less demanding, "safer" domain, in contrast to the frightening, "outer," social world as a whole.

This problem is aggravated by the way in which the child is induced to accept more or less rational behavior. The negation of the asocial in the child more often occurs as simply aversive, outer-world threats, as fears of punishment, not in terms of answers to the question "Why?" Moreover, much of the repression which does occur does not admit of a coherent "Why?" The child is conditioned to a

normative, usually irrational set of ethical standards, standards imposed in a way which admits of no rational, coherent epistemological defense by any mind, let alone the developing mental powers of a child.

Thus, although there is a rationality in the overall ordering of a society's ethic, respecting the transformation of the infant and child into the rational adolescent, the child's experience with this conditioning is so permeated with knowable irrationality that the child's mind is prejudiced by experience of the large amount of irrationality in the authority which purports to be rational.

The methods for brainwashing an adolescent or young adult are obvious from this standpoint. Physical fears, sex, and money (or equivalents) correspond to the most evil potentialities of the residual "inner me" of the childish or adolescent mind. Animal fears and animal impulses for sensual gratification and associated power are the outstanding impulses associated with the "inner me."

These impulses are correlated with a general fear of being denied that set of impulses associated with the infantile "inner me." In the infantile-adolescent mind the demand for denial of this aspect of one's personality is associated with "You're trying to kill the inner me."

Let us, then, consider two alternative kinds of emphasis in approach to brainwashing such a personality. First, let us consider the vulnerabilities on which the Sargent model of Tavistockian approaches is based. Second, let us consider the way in which the Isis model of the cow-goddess mother defines the kind of brainwashing associated with religious cults.²

By pressing heavily on the individual's "inner me" impulses, the latent, subordinated conflict between those impulses and the "outer," rational identity is intensified. If one knows the profile of a personality prior to and after such a brainwashing, the proof of brainwashing can be established conclusively through understanding of the mechanisms played upon by the brainwashers. Sometimes, even the identity (political profile) of the brainwashers can be reliably inferred from this pattern.

In order to free itself from control by rational values, the mind under brainwashing pressures must negate the authority of each rational "argument" which acts against the autonomous authority of the sensual impulse being activated. "Mutt" (aversive pressures) is impelling the individual to shift loyalties to "Jeff" (offered gratifications). The affected individual must, he believes, break with his adopted rationality and embrace the negations of the negations associated with "Jeff." To accomplish this, the

“crushed” mind will attempt to equate “Jeff’s” demands with longer-standing conflicts of its own, “inner me” identity with its developed rationality.

Once the brainwashing has occurred, the affected individual must deny every past “loyalty” to which its “inner me” earlier subordinated itself.

An old friend says, “But, you used to say . . .”

“That’s a lie!” the brainwashed person argues.

The old friend says, “But, you did . . .”

“That’s a lie!” the brainwashed person retorts.

The mind of the brainwashed person can not face the fact of the brainwashing experience. The fears associated with “Mutt,” the fear of loss of sexual gratifications and financial (or, analogous) security associated with the “new life” all arouse themselves to defend their existence by denying any evidence of the immorality of their existence.

An obvious variant is the case of the addicted individual, in which the powerful sensual impulsion overrides rationality. Promoting addictions creates a brainwashing potential of extraordinary degree. “Methadone maintenance” or “heroin maintenance” or addiction to marijuana are the cheapest forms for effecting mass brainwashing. The physiological addiction, in the ordinary sense of this problem, is not the limit of the matter. It is not the physiological withdrawal problem which defines the containing boundary-conditions. It is the addiction to the psychological state associated with the psychoactive substance which is primary, immediate.

Psychotomimetic drugs, such as LSD-25, or any substance which impairs the cognitive processes of mind and disorders the judgment, have the effect of releasing the contained infantile residue of the personality to similar effects. The associated circumstances of this condition become the adopted values of the individual, the existentialist peer-group values.

In religious-cult conditioning pure and simple, the Isis cult is exemplary. The cow-goddess Isis is a “mother principle,” the oedipal cathexis. The perverted notions of a masculine deity in this same framework are symptomized by the Osiris, Horus, Dionysus images of the Isis cult. They are subordinated features of the Isis principle, mother’s husband and siblings. The association of these sorts of religious cults with superstition (astrological and related prophecies), and with the assertion of irrationality generally, is the crucial symptomology. The sort of religious faith which counterposes itself to reason is always verging on such Isis-modeled religious cultism.

The key to religious cultism is a combination of this oedipal character with the notion of “blind revelation.”

In the Judaism of Philo, in apostolic Christianity, and in Islam, the requirement of perfection of knowledge in the direction of natural law is the essential feature which distinguishes those religious beliefs from religious cultism. If “revelation” occurs, the judgment of this revelation is always made according to the notion of the higher hypothesis; the “revelation” is always treated as subject to proof in terms of reason. In these religions, the state of reason corresponds to what we have identified as the adult state of development of the human personality; the authority of the shepherds in matters of religious belief is presumed to be a devotion to that adult state of reason, a devotion to aiding the generality of humanity (the sheep) in rising above the conditions Dante identifies with Inferno and Purgatory. This argument was made for the doctrine of papal infallibility. That doctrine is sound, on condition that the indicated principle of the shepherd’s role is actually fulfilled.

The significance of that will be made clearer in the following.

The Horrifying Case of Rudolf Kastner

One of the most repelling cases of modern brainwashing is that of a pathetic collaborator of Heinrich Himmler, Dr. Rudolf Kastner. According to extended legal proceedings of Israeli courts, including the Eichmann trial, Dr. Kastner, the chief official of the Jewish Agency and the Joint Distribution Committee in Hungary, became an indispensable collaborator of the S.S. in facilitating the mass murder of approximately 800,000 Hungarian Jews.

The best documentation and evaluation of the Kastner case is provided by the late Ben Hecht, in his book *Perfidy* (Messner, New York, 1961). This book, hated, feared, and suppressed by the Zionist lobby branch of British intelligence in the U.S., is otherwise a valuable aid to compassionate understanding of the minds of such figures as Israel’s Prime Minister Menachem Begin. Although Hecht is not associated with deep commitment to the Herut-Irgun doctrine of *Eretz Israel*, his sympathies for the Irgun, even his irrational prejudices against the German people, are matters which demand compassionate understanding. Hecht, otherwise, does not lose a certain nobility of intellect, a nobility which stands out most clearly in his compassion for the tragic figure of Kastner.³

In Hecht’s account all the elements of brainwashing to which we have referred are present, including the brainwashed Kastner’s recurring admissions of fact, which facts he, before and after

the admission, characterized as "lies" when stated exactly so in the mouth of opposing attorney Samuel Tamir.

Although there is no indication that the Nazis at any point actually took Kastner into some premises for formal brainwashing treatment, all the elements of his brainwashing by the Nazis—with help of the British-allied Zionist organizations—are clear from the courtroom and other documented evidence cited by Hecht.

Dr. Kastner, in Hecht's estimation—and my own judgment of the given evidence—began as an honest rescue agency worker. The growing sense of the hopelessness of his work, the incomprehensible horror of his discovery of the mass slaughter, and the fact that the British plus the Jewish Agency foot-lickers of the British were unwilling to save more than a handful, combined, as a monstrous "Mutt and Jeff" conditioning, to put Kastner into the role of a witting collaborator of mass murder, and even, occasionally, into an S.S. uniform in connection with that task.

Hecht is most perceptive on this point. He reports from his first-hand experience during the war how the leading forces of the Zionist lobby in the United States prevented efforts to rescue European Jews during the war, to stop the Holocaust, and how this policy, dictated by the British, was accomplished with aid of Dr. Chaim Weizmann and others. These are facts massively corroborated by other sources, facts which come out undeniably in the course of the prolonged trials of Kastner's accuser, Malchiel Greenwald, and the later Eichmann affair. It was this policy of the British, mediated through the British errand-boys of the U.S. Zionist lobby and Weizmann's and Ben-Gurion's forces, which pushed Kastner into self-identification with his Nazi S.S. collaborators.

Even at the close of and after the war, Kastner, bearing the titles of authority of the Jewish Agency and the Joint Distribution Committee, gave crucial testimony leading to the exoneration at Nuremberg of S.S. Lieutenant-General Kurt Becher, and attempted to appeal in behalf of his other leading S.S. collaborators. To save his own self-esteem, Kastner was obliged to rationalize that, from Himmler on down, his S.S. collaborators were reluctantly carrying out orders from above.

What is otherwise notable in the affair is the strenuous efforts of the Ben-Gurion government to cover up this case, a case which might have brought down the Mapai in Israel but for the timely assassination of Kastner by a killer then recently discharged from the Israeli intelligence service.

Kastner's crime was to save himself and a few hundred of the Hungarian Jewish elite selected by himself, at the price of ensuring that there would be no repetition of a "Warsaw Ghetto uprising" against the Nazi herding of hundreds of thousands of Jews to their extermination. The responsibility for his criminal collaboration lies less with the Nazis than with the British-allied Jewish organizations presently typified by the U.S. Zionist lobby. It was this tragic person's accumulated awareness of betrayal of the Hungarian Jews by these British-allied Zionist agencies which impelled him to occasional adoption of the S.S. uniform.

Hence the man testifying in the witness stand at Tel Aviv, who would admit the factualness of evidence, but almost in the same breath shriek out hysterically "Lie!" to the fact of its introduction into the courtroom proceedings. This is the behavior of a brainwashed individual.

Yet, in a different sense, Menachim Begin and his anti-British forces of that period were also brainwashed. Seduced and pushed into a narrow Jewishness—directly opposite to the catholic Judaism of Philo—by a combination of Zionist indoctrination and aversive circumstances, they were brainwashed into the obsessions of *Eretz Israel*, a delusion which deprived them of any humanity toward the Arabs. Begin's refusal to treat Weizmann and other British agents responsible for conniving at the mass murder of Jews as enemies correlates with the failure of the Irgun to make political distinctions among Arabs. Bringing all the Jews to Palestine meant displacing the Arabs, in their minds, hence the paranoid Jewishness of these brainwashed persons became a rejection of humanity toward any non-Jews who came to stand in the way of the paranoid goals of *Eretz Israel*.

Given the refusal to face the fact that Zionism itself was an evil concoction of the British intelligence services, the "Mutt" circumstances arranged with British complicity simply impelled anti-Weizmann elements such as Begin deeper into the "Jeff" of Zionist ideology, and hence into becoming the brainwashed tools of British policy which they are today. The reality of Holocaust is transformed into a myth. The issue of Holocaust, the outcome of the British-created Nazi Frankenstein's monster, is disregarded. Heteronomic "racialism" replaces the principles of catholic humanity in the Zionist cultist's mind, licensing Nazi-modeled practices against their neighbors in the Middle East. Thus, after giving the British somewhat of a fright for a time during 1977, the bitterly anti-British Begin was rather easily brainwashed into becoming the tool of British policy

he has been since the renewed Israeli atrocities in Lebanon. He was brainwashable in this latter way because he had long since been brainwashed into Zionist-cult ideology.

The Zionists' hideous treatment of "black Jews" within Israel itself is exemplary of the brainwashed condition of the Zionist mind. The black Jew does not conform to the notion of the "elite of the European Jewry" on which the doctrine and cult of Zionism were premised. Hence, the ironical fact that many Zionists today are personally human beings in their values, but obscene, immoral wretches when they are behaving under the sense of their Zionist obligations. This pattern is crucial demonstration of the fact that their mental state is that of a brainwash-psychotic.

Epistemology

Since the principles involved are of fundamental importance, I restate here the outline of epistemology I have given repeatedly in other published locations. I note at the outset, now, and indicate again at suitable points hereinafter, that my special authority for this outline of epistemology is derived from what is properly regarded as my principal contribution to scientific knowledge: the method by which I solved the fundamental among the remaining problems of economic science.

Although it had been demonstrated conclusively by U.S. Treasury Secretary Alexander Hamilton and others before me that the sole source of national wealth was the advancement of the productive powers of labor through technological progress, there had been no successful extension of this proof into the required form of a predictive-analytical economic model.⁴ Although it had occurred to me during the late 1940s that this problem was solvable by inverting the statement of the problem, to make productivity the "independent" rather than the "dependent" variable of the equation, the mathematical-methodological implications of that approach had been so egregious, from my existing knowledge of mathematical physics, that I remained cautiously perplexed by my own correct insight into this matter. It was during 1952, through a breakthrough in comprehending epistemologically Georg Cantor's notion of the ordering of transfinite,⁵ that I was able to see at once the epistemological-ontological implications of Bernhard Riemann's habilitation paper on fundamental hypothesis. I was thus freed from the cultivated, misguided view that physics should be viewed as a branch of "applied mathematics": I noted in that way the key to the fallacy of Norbert Wiener's notion of "cybernetics."

This discovery, combined with my earlier impulsion toward making technological progress in and for itself the sole primary parameter of economic models, provided me immediately with the germ of the solution, which I then elaborated over the several subsequent years.

Hence, I became not only in fact the foremost political economist among contemporaries, but was given a methodological standpoint of reference from which to attack effectively a range of problems, including problems permitting the kinds of discoveries and conclusions I offer here.

The chief formal problem of contemporary physical science is that the influence of British doctrines of antagonism to what the British term "continental science" has prevented scientists generally from organizing modern researches and crucial-experimental hypotheses according to the notion of "fundamental hypothesis" summarily stated by Riemann in his famous habilitation paper. Although Bertrand Russell's early publication, his lectures on geometry, are permeated with the most obvious sorts of outrageous incompetence and desperate assertions, the youthful Russell's attack on Riemann's habilitation paper and upon Helmholtz⁶ in that location is otherwise representative of the dominant view of Cambridge at that time, and is otherwise representative of the continuous philosophical-methodological standpoint of British science from Locke's constitution of the British Royal Society to the present date.

The sticking point of the cited British problem is Riemann's notion of physical hypothesis. Since Locke and Newton, the British have insisted on the antiscientific proposition "hypothesis is not necessary." Over the years since Newton, the leading expression of that doctrine against hypothesis has been the British hostility to the axiomatic physics of continental hydrodynamics.

In the continental hydrodynamics associated with the successors of Gottfried Wilhelm Leibniz, significant wave-phenomena in physical processes are treated as primary physical phenomena, as causal occurrences which determine the behavior of the particular matter participating in those phenomena. This argument is given crucial-experimental demonstration by those instances in which two or more waves combine with a third, to cause resultant waves and other phenomena in processes, results which cannot be predicted except by treating the waves as primary experimental phenomena. The contrary, British view treats waves as mere mental-perceptual constructs, locating the reality behind the construct in the interaction among the particular

matter, such that these interactions are assumed to converge, asymptotically, upon the "ideal" of the wave-conception.

Hence, the British view implies that physics be degraded to a branch of applied "pure mathematics." As is shown by the most radical ventures in "mathematical logic," best pathologically illustrated by the model of the Russell-Whitehead *Principia Mathematica*, "pure mathematics" is a nominalist schema premised upon lattices of theorems all derived from certain embedded axiomatic assumptions. These axiomatic assumptions not only presume the elementarity (self-evidence) of the particularate form of substance in the universe, but do not make any provision for *causality* in physical processes. Therefore, a single crucial experiment which demonstrates a causal ordering of events in terms of primary phenomena which are not particularate demolishes absolutely both the merely pragmatic appropriateness as well as the abstract authority of "pure mathematics," mathematical logic, and related constructions.

The incompetence of the British doctrines and the related positivist doctrines has become increasingly apparent throughout the nineteenth and twentieth centuries' progress in experimental physics. The experimental evidence concerning British doctrine is readily shown to correspond in effect to the long-established paradoxes associated with the "three-body problem." If the standpoint of Kepler is employed, to replace the standpoint of Newton, the physicist accepts regular phenomena corresponding to physical solutions of the three-body problem as real, and regards himself obliged to construct a mathematics which corresponds to that demonstrated regularity. As has been demonstrated with a considerable degree of preliminary success, phase-spatial models of three-body problems are accessible for mathematical description from this Kepler-like standpoint, whereas such solutions are axiomatically prohibited from the standpoint of axiomatic origin of "pure mathematics."⁷

The problem of Riemannian physics is this. First, we reject all the aprioristic (axiomatic) notions associated with pure mathematics. Riemannian geometry is *not* a non-Euclidean (aprioristic) geometry, but is a notion of physical geometry which excludes all axiomatic aprioristic assumptions of linearizable or even homogeneously curved axiomatic space, time, mass, rotation. Rather, we let the physics of the problem determine what sort of mathematical constructions are efficient. We reduce mathematics to a subsumed feature of physics, rejecting as silly and counterproductive all assumptions coordinate

with the regard for mathematics as "the queen of the sciences."

The strong proof of this for mathematics as such is given by Cantor's notion of the ordering of transfinite. This involves not only the transfinite orderings for accounting for the numbers and discontinuities falling along a line, but for the ordering of transfinite for an abstract "line" composed of ordered transfinite of the first degrees. These possibilities for the determination of kinds of numbers map directly onto the fundamental-hypothesis orderings defined summarily by Riemann's habilitation paper.

Interestingly, but without proper cause for astonishment at this fact, my own successes in advancing economic science provide "closure" for the proof of Riemannian physics. This "closure," as I shall develop the point, provides the proof of the notion of natural law, and thereby proves that all admissible notions of morality are subsumed efficiently by epistemology.

I shall proceed now with a description of some important elements of the conceptions toward which we are working. Having outlined the elements, I shall show how the elements go together for "closure." This result will define the proper connotations of the term "epistemology."

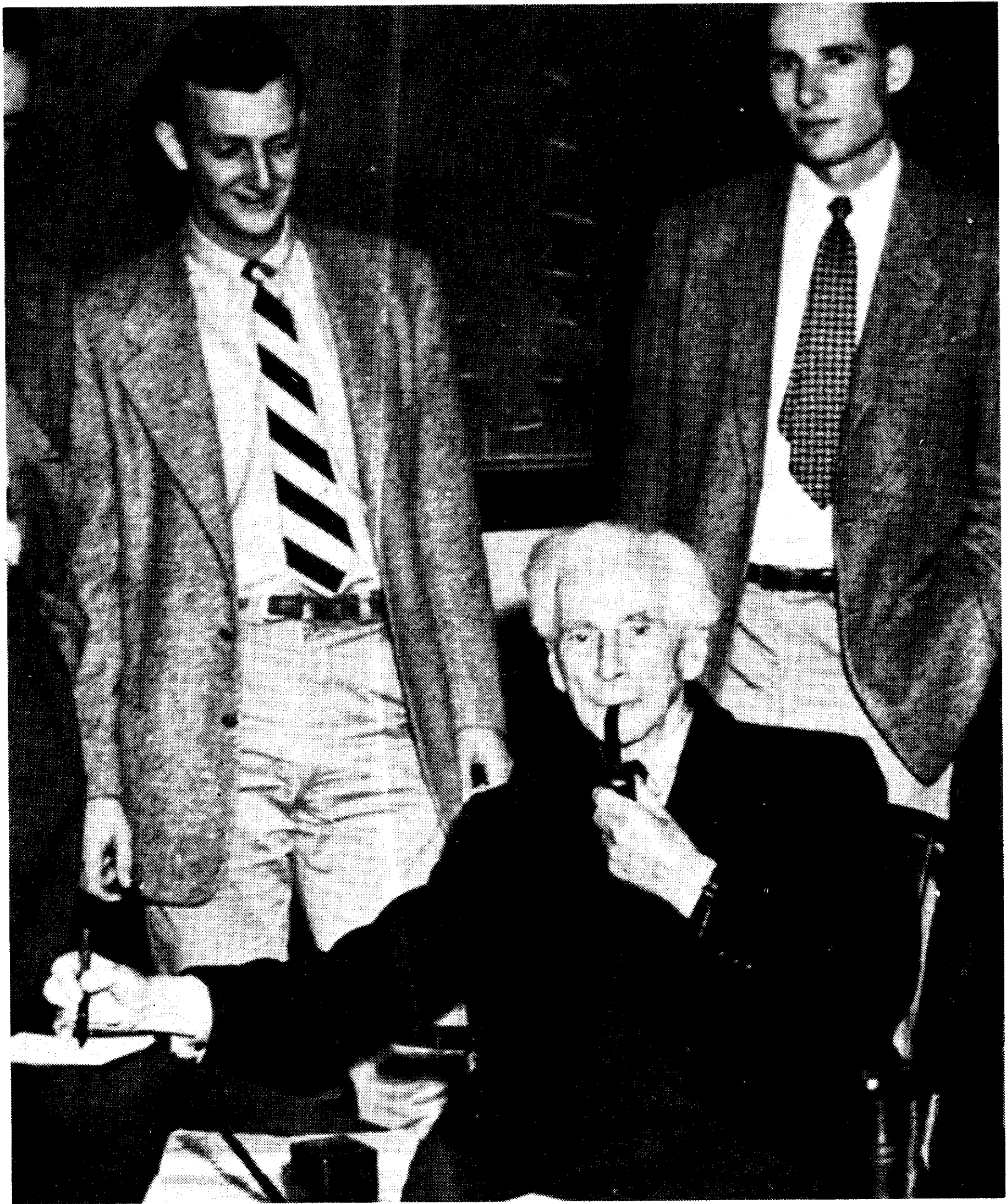
Physical Space As We Know It

From the standpoint of presently existing physics knowledge, physics as a whole is composed of three distinct but connected domains. To distinguish among these domains, we employ the subscripts n , $n + 1$, $n + 2$, These subscript numbers are not apriori sorts of dimensionalities, or anything of that sort. These numbers identify orderings akin to the notion of transfinite.⁸

The first, lowest domain so defined by our existing physics knowledge is the domain of inorganic phenomena. This includes nonliving aspects of "organic chemistry," including the chemistry of dead bodies, and is designated by the subscript n .

The next higher domain is defined as living processes, "organic physics," but is not coordinate with what is broadly termed organic chemistry. This distinction has been broadly well established in biological researches since the work of Louis Pasteur. "Life" is the characteristic of this domain of physics knowledge, a domain bearing the assigned subscript $n + 1$.

The next higher domain is defined by human reason. Human reason is not accounted (determined) within organic physics as otherwise defined as a whole, but corresponds to man's power to transform



The radical "mathematical logic" of Bertrand Russell (above, surrounded by admirers at Princeton University) opposes the science of Leibniz and Riemann with a doctrine that denies causality and the necessity of human progress.

the behavior of his species, to effect advancing per capita power of the species over the lawful ordering of the universe, which no species but man can accomplish—to our knowledge. This domain of reason we denote by the subscript $n + 2$.

These three domains of knowledge are historically connected for us by evolutionary supersession. Living processes (the “biosphere”) emerged from an earth ostensibly governed by the invariances of inorganic physics. Mankind, reason, emerged from the self-development of the biosphere.

The three domains are also causally mutually efficient. Not only do inorganic processes act upon living process, not only do organic processes affect the power for reason in human beings, but living processes are efficient in the domain of inorganic processes, and reason, by its demonstrated nature, alters efficiently the domains of both inorganic and organic physics.

Yet this mutual, causal connectedness does not dissolve the three domains into the kind of common “soup” an axiomatic mathematics would demand. Taking each domain separately, each is characterized by invariances which distinguish action within that domain from action in the other two.

This view of our knowledge is the first standpoint of approximation for physics. Except as we have reported the matter of invariances, there is no mathematics in this view so far. Even the mention of mathematics subsumes no specific axiomatic structure of mathematics, but merely emphasizes that any useful mathematics must reflect the distinctions and connections to which we have so far referred.

The most important further distinction adduced from this outline is the following. The causal connection among the three domains is the linking of them, and is the only existing, adducible sort of common quality of their conceptualization. Furthermore, the development of one domain out of the other, through “evolutionary” historical emergence, demonstrates that the common quality sought is a causal element which governs both the evolutionary supersession and the mutual causal efficiency among those domains.

This is precisely analogous to the *Commedia* of Dante Alighieri.

In the *Inferno*, the mind of the fictive Dante being led through that domain has invariances corresponding to the infantile-sensual ordering of behavior, irrationalism. The Pit represents a *reductio ad absurdum*, a self-refutation of the principle of thought, a commitment to irrationalism, up through that point. In the *Purgatory*, the principle of thought is Kantian, a different invariance. This ends in the

fallacy of the Earthly Paradise. The fictive Dante of the Platonic dialogue passes through the flames into Paradise, where the invariance is the principle of perfectible reason. This culminates in the succession of ordered cantos, concluding with the final, empyreal canto. In this last canto, the concept associated with the canto is not only the culmination of the perfection of reason, but is also a comprehension of the self-elaborating principle which has efficiently governed progress from the first canto of *Inferno* to the empyreal canto of the *Paradise*. In our schema given above, letting n , $n + 1$, and $n + 2$ be associated with the invariance of each domain, we have a principle N which subsumes all the lower-order invariances.

This outline of physics, including the notion of N just given with aid of reference to the *Commedia*, is the conception reflected in Riemann’s habilitation paper. This principle, N , is the primary formal (epistemological) and also the ontological characteristic of the universe which includes domains n , $n + 1$, and $n + 2$. It is a principle, N , which subsumes orderings of the “operator” form $(n + 1)$ in respect to any given domain n , and which determines a lower ordering of the form n for any given domain $n + 1$. *That is the essence of Riemannian physics.*

To elaborate this physics, we are obliged to begin with examination of the distinctions of $n + 2$. This is indispensable, since *we*, the knowers, represent at best the condition of reason, the invariance corresponding to $n + 2$. To the extent we can perfect our knowledge according to that principle into its empyreal “final canto,” we have a self-development of the notion of $n + 2$ which coincides potentially with the required N , on condition that we also conceptualize the interconnectednesses of n , $n + 1$, and $n + 2$ as subsumed qualities of N .

Human Reason

The absolute empirical distinction of the human species from the beasts as a whole is man’s manifest increase of his practical command over the lawful ordering of the universe through advances in technology. This is usefully interpreted thermodynamically, provided we compare both the amount of energy throughput per capita required to determine a given level of technology, and also the ratio of free energy per capita to the amount of energy required to determine a per capita productivity for that level of technology.

In the thermodynamic relationship of society to nature generally, each specific range of technology defines a set of man-altered primary resources. These resources are limited in spectrum and are limited by

conditions of limitation we may broadly term relative finiteness. To supersede those limits requires increases in the "reducing power" of societies per capita, meaning a higher amount of energy throughput required to determine a per capita productivity. To maintain such progress requires that the ratio of free energy to total energy throughput must also increase.

This *necessity* defines the proper meaning of the term *negentropy*. This necessity assumes the form of a *world-line* of increasing values for negentropy, a world-line below which society's self-development technologically must not fall, lest preconditions for genocidal depopulation emerge; the latter at least for a significant portion of the total human population.

These required advances in technology occur as individual creative discoveries. Although some of these discoveries may be of the form of "mechanics' innovations," the maintaining of progress requires discoveries of the order we associate with fundamental (crucial) scientific discoveries.

Although fundamental advances of scientific knowledge are of an orderable sort, science does not advance itself abstractly, but through mediating processes. The transmission of scientific discoveries into practice as advances in technology of generalized social practice advances the conditions of life, and also provides in that and related ways the preconditions for developing individuals of the more advanced mental capabilities required both for discovering and assimilating new knowledge.

For these and implied reasons, it is senseless to attempt to account for human existence in terms of any fixed set of conditions. Human existence can be defined only as successful perpetuation of the human species, a success which corresponds to the fulfilling of the necessary development associated with the notion of the world-line. It is the *process of development* of the technology of human practice which is the essence of human existence. The self-development of scientific knowledge, and of human creative-mental potentialities, through the mediation of the technological progress subsumed by scientific advancements, defines a self-development process. That self-development process is the essence, the *empirical datum* corresponding to the essence of human existence.

This determination prescribes the standpoint from which the internal ordering of human knowledge must be examined. It is by examining the internal ordering of human knowledge in that way, and only in that way, that we can adduce the ordering of reason.

The characteristic of human knowledge is there-

fore the qualitative transformation of knowledge corresponding to successive revolutions in the advancement of scientific knowledge. By making a "line" of such successive scientific revolutions, we have defined a continuous process of revolutionary scientific progress as the correlative of the world-line of successful human existence. That process-conception is the organization of the empirical data concerning knowledge which we require to adduce the principle of reason.

It should be stressed at this point that we have proven that a *logical interpretation of the ordering of any one level of general progress in knowledge is not in correspondence with man's successful mastery of the lawful ordering of the universe*. For to fix human practice at any such level of technology would be to lead man into genocidal depopulation and probably degradation of much of the surviving population to relative savagery. This fact proves that each existing (ephemeral) level of *knowledge in its potential logical interpretation is not in correspondence with the lawful ordering of the universe*. It is only the process defining *successive revolutions in knowledge*, successive ranges of technological advances in human practice, which is in correspondence with willful mastery of the lawful ordering of our universe.

Just as we define principles of hypothesis for creative solutions to problems defined on a given general level of scientific knowledge, we require a higher order of hypothesis to account for the successful transformations from a lower to higher order of scientific knowledge in general. By generalizing the notion of such higher hypotheses for successive scientific revolutions, we confront ourselves with the obligation to define a *hypothesis of the higher hypothesis*, exactly as Plato outlined this. We have confronted ourselves, then, with the basis for Riemann's notion of *fundamental hypothesis* in physics.

This fact ought not to astonish us. Even in the published excerpts of Riemann's paper, there is adequate account of the way he attacked the fallacies of Immanuel Kant, from a Neoplatonic standpoint, to arrive at his conception of fundamental hypothesis.

Now we are confronted with the most difficult point for the ordinary, educated reader. Since man's willful mastery of the lawful ordering of the universe corresponds only to the hypothesis of the higher hypothesis, and not to any logically interpretable existing (ephemeral) body of scientific knowledge, *the ontology of the universe must be that notion of substance which corresponds to the hypothesis of the higher hypothesis*.

Hence, the principle of physics, N , subsumes an $(n + 1)$ ordering in Riemann's famous paper. Hence,

the internal evidence of human existence, of human self-ordering of revolutions in scientific knowledge (and subsumed technological practice), coincides with the evidence of our earth as ordered to yield the emergence of the $(n + 1)$ and $(n + 2)$ domains, successively, from the n domain of inorganic physics.

Reason, defined as in correspondence with a perfectible knowledge of the hypothesis of the higher hypothesis, is an expression of the lawful ordering of the universe *as a whole*. It is in this domain of reason, so defined, that the conceptualization of causality is properly located. It is from this standpoint, and only this standpoint, that we can competently define the *ontology* of the universe.

'Logic' Versus Reason

All formal logic concurring with the model associated with Aristotle is a purely nominalist schema, in which conventional relationships among the mere names for objects and projects are substituted for attention to the relations among the real processes to which those names have been attached. For this reason, there is no notion of causality within such a logic. There is merely a configuration of antecedents, simultaneities, and consequences, a configuration of *the mere names for* such antecedents, simultaneities, and consequences. In this respect, a logical description of sequential orderings of named events has a real explanation, but *a real explanation which lies outside logic, in the domain of reality*. To the extent that the reality described is in correspondence with human experience generally, the coherence of reality tends to be reflected as a determined *consistency* within such logical explanations. However, it is not logic which determines this consistency, but rather a reality of human experience which stands entirely outside logical edifications, outside logical operations.

That is the twofold secret of the misguided view of physics as "applied mathematics." The mathematics taken as such is merely a nominalist schema. However, as this schema reflects forms of communication determined by rigorous observation and experiment by physicists, mathematical expressions are good descriptions, are good recipes for replicating results. These recipes, these descriptions must also reflect, as *a certain degree of bounded consistency*, the coherence embedded in physical reality.

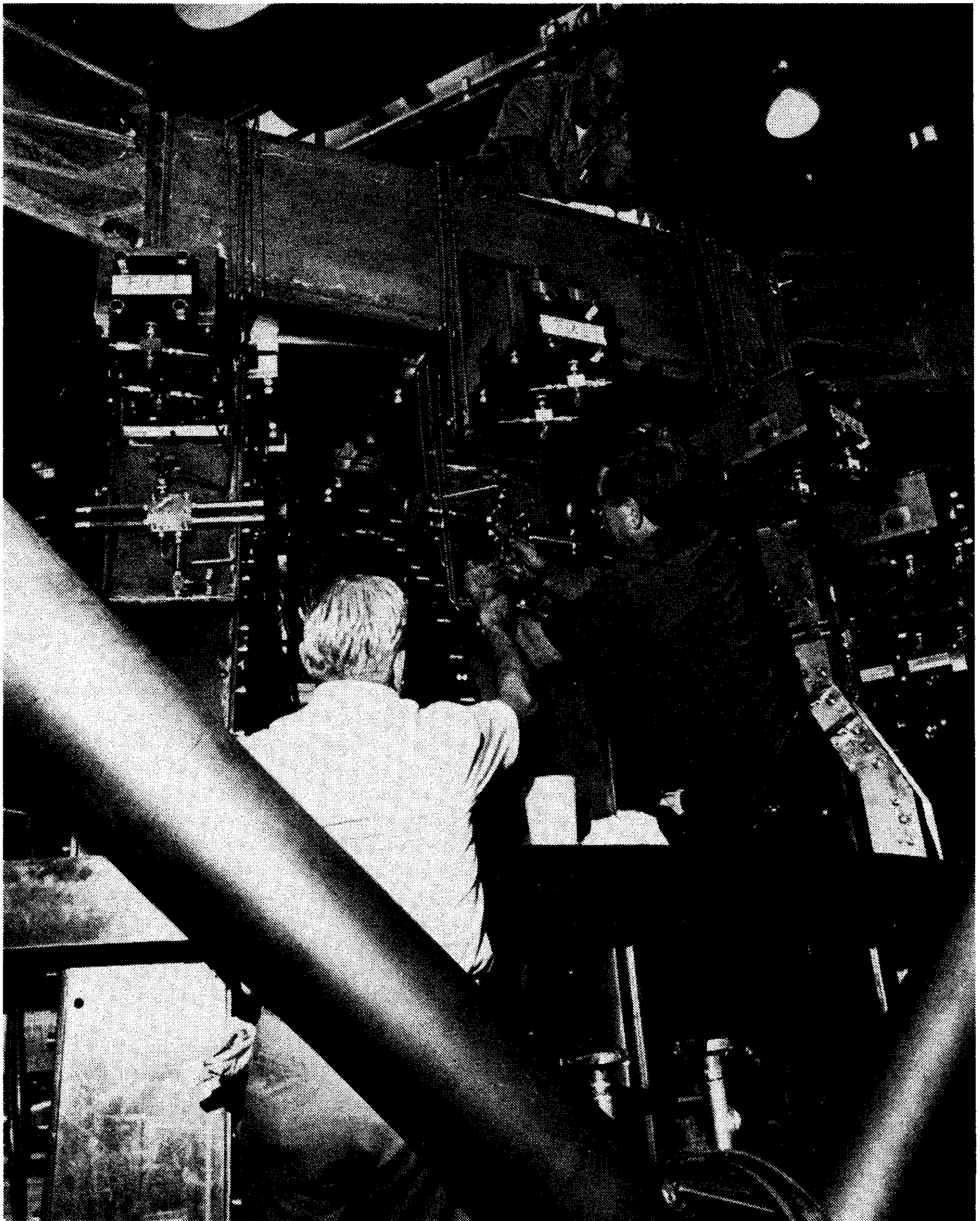
The potential fallacy of mathematical thinking is realized whenever the student attempts to locate within symbolic arrangements the complete, adequate explanation for the consistency which has been imposed upon mathematics from outside mathematics as such, imposed by the effort to bring mathematical descriptions into conformity with the rear-

rangements of the names of elements of physical processes.

The fallacy of "pure mathematics" is expressed for practice in the form of inherent paradoxes. These paradoxes occur most frequently when mathematical description attempts to predict physical behavior in one domain by means of descriptions applicable to another domain, from which the first domain may have been causally derived in the progress of the corresponding observations or experiments. Otherwise, these paradoxes occur characteristically whenever consistent mathematical descriptions, efficient for study of phenomena in the middle range of inorganic physics, are extended in that domain to phenomena lying in the very small or the relatively very large. By "relatively large" we include any case of ostensibly asymptotic aggregation of interacting particularities to form a coherent whole, a whole which acts as a primary physical phenomenon in its own right.

The interesting feature of such paradoxes is not the demonstration that mathematical physics as "applied mathematics" fails utterly under certain kinds of experimental or observational conditions. The interesting point is the demonstration that a physics defined as "applied mathematics" works for any selected range of phenomena at all. Since we know, as will be indicated below, that the axiomatic assumptions of "pure mathematics" are entirely out of correspondence with the ontological character of our universe, one might suspect that "applied mathematics" derived from such theorem-systems ought to fail constantly, in all selected ranges of phenomena. Why, then, does it appear to succeed for certain kinds of "middle ranges" of phenomena?

The general answer to that interesting problem is broadly this. Although our universe is not composed of anything conceptually akin to "fundamental particles" on any scale, discrete forms of substance exist as *determinate* entities within that universe. The conditional, determinate, conceptually ephemeral existence of such discrete particles becomes experimentally or conceptually manifest to us only as we examine the universe in a more profound way. In the very small, the particularate organization of matter vanishes; hence localized reactions involving electrons individually, and so forth, are epistemologically indeterminate for ordinary sorts of mathematical determinations. Conversely, whenever we observe experimental relations in which the action observed bears on the way particles are functionally dissolved, for purposes of causality, into wholes, the same mathematical indeterminacy appears. Yet, to the extent we isolate actions among particulars, and the observed actions are subject to a minimal relative



The increase in man's practical command over the lawful ordering of the universe through technological advance is the basis of the distinction between man and the beasts. Above, the PDX tokamak thermonuclear fusion device at the Princeton Plasma Physics Laboratory.

determination by deeper considerations, the sequences of named events do tend to correspond to a rigorous, aprioristic mathematical determination. For this special case, the axiomatic assumptions of the mathematical theorem-system, assumptions associated with the abstract notion of the self-evident particularity, are in a certain kind of consistent correspondence with the observed form of named sequences.

That middle range does not exist at all for organic physics or for reason, but only for the domain of inorganic physics. Statistical studies of social processes, and so forth, are admissible on condition that we can assume that what is to be shown is *the absence of any efficient intelligence* in determining the distribution of statistical results. In those applications, intelligence is expressed negatively by an improbable result.

From the standpoint of Riemannian physics, the only self-evident datum of a process is the *unit of action* characterizing the directedness of a process. This unit of action replaces the axiomatic function of the fixed particular in a mathematical-logical schema. It is the change in the state of the system through successive epochs which is the primary datum, not the particles ostensibly associated with each epoch of that change.

Since the n , $n + 1$, $n + 2$ are empirically multiply connected by a principle of causality N , the whole physical domain subsumed by N is the basis for the definition of what constitutes a primary *unit of action* in the universe. That required unit is given by the notion of negentropy.

Admittedly, this involves a *psychological* difficulty for most persons. It appears to them, to most persons, that the mind demands that particular objects be regarded as the primary data of conceptualization of processes. This is not an inherent difficulty of the human mental processes. It is a difficulty rooted in the invariances of the mental outlooks associated respectively with the Inferno and Purgatory of the *Commedia*. The notion of the self as a "little hard ball" of interconnected sensual impulses is the root of the difficulty.

The nature of this difficulty can be made fully clear only from the standpoint of the adult world-outlook, the adult sense of the location and nature of personal identity in the universe. The ordinary citizen objects: "If the fact cannot be made fully clear in terms comprehensible to the ordinary person," that is, the person on the two lower levels of maturation, "then the demonstration is not an acceptable proof. You will pardon me if I continue to adhere to the view that matter is essentially particu-

larate." Ah, my friend, but the fallacy, the incompetence of the ordinary view is demonstrable fully even to the ordinary view. The paradoxes and other insoluble fallacies of the irrationalist and "logical" outlook are readily demonstrable in practice even to persons confined to those lower orders of comprehension and maturation. If I can accomplish what you can not accomplish, and the discrepancy is located in the frame of reference defined here, that itself is proof of the higher vantage point.

The formal proof of the higher vantage point is, fortunately, accessible as a description, and a descriptive variety of strong proof, to the rigorously ordered intellect in Purgatory. Summarily, that description is accessible so as follows.

From the standpoint of a scientifically trained intellect, an intellect otherwise located in Purgatory, the following crucial facts are discernible. The notion of a negentropic ordering of societies, as we have summarized that notion here above, is comprehensible. Except for the sticking point on which we are focused, all the other crucial elements of the argument are also accessible. The invariances of the mind in Paradise can then be efficiently described using the case of the creative scientist as a model of reference.

A single fundamental (crucial) scientific discovery by a single scientist is a *universal act*. "Horizontally," in terms of existing society, it potentially transforms, negentropically, the social-productive or other practice of all living persons. In this way, as a "horizontal" universal, it provides a foundation for further qualitative advances of the same significance. By continuing the progress of mankind along the world-line of negentropy in that way, the discovery realizes, fulfills, the accomplishments to the same effect by preceding generations, and also fulfills the lives of all those predecessors who have made the single scientist's life, conditions of work, and knowledge possible.

If the scientist, contemplating these facts, then asks himself, "What is the meaning of my individual ephemeral existence?" the answer ought to appear quickly to him. He must respond to the effect: "It is my creating universal foundations for the continuation of progress which makes me functionally immortal, both with respect to human posterity and in respect of fulfilling the lives of my predecessors." The scientist has then located his sense of personal identity in that development of his creative-mental potentialities which is expressed by such universal acts.

This shift in his sense of identity from the irrational-sensualist "little, inner me" does not

prompt him to cease eating. Eating and other sensually associated needs have the importance of sustaining, of providing the necessary material conditions for the perpetuation and further development of fruitful creative-mental powers. Yet the sensual impulses have ceased to be "me," have ceased to be primary in any respect. They have become means, not purposes, not ends. The scientist now understands himself as a true human adult, one whose existence has been determined by the whole process of human development embodied in him and his conditions of life. He locates his identity as that of mediating the universal process of human self-development.

As he now conceptualizes himself, so he is able to comprehend coordinate notions of objects and processes outside himself. The mind on either of the two lower orders of maturation—the infantile (Inferno-existentialist), or adolescent (Purgatory-Kantian)—*faints* whenever it loses its grip on faith in the self-evidence of fundamental particles. The pre-conscious processes of cognition, groping for the notion of a process as a process, lose "energy," "faint" whenever the mind is asked to lose its grip on nice, discrete object-images. Yet the proof we have given of the nature of the universe is irrefutable, and even a Kantian mind can acknowledge that as proof. Having acknowledged the proof, the Kantian mind fails in attempting to make the leap from the discredited world-view to actually conceptualizing the universe as it has been proven to exist.

Hence, those scientific thinkers who contribute advances from the indicated standpoint, from the standpoint of some degree of power to conceptualize processes as primary, are placed in the predicament of making discoveries which the Kantian mind can employ, and which may awe the existentialist-infantalist. Yet the actual processes of discovery remains inaccessible to the comprehension of even the Kantians. The Kantians, consequently, marvel at the manifestation of some miraculous quality of "intuition." The reality of the discovery may be comprehended by the Kantian, but the process by which the discovery has been willfully effected remains for the Kantian an inaccessible realm which the Kantian surrounds with attitudes of his own mystification, superstition. It appears to the Kantian and to others of the order of perplexity, that such discoveries originate from outside space and time, in some ineffable spiritual realm outside the material universe. Hence, the fascination of Oliver Lodge and other associates of the Cambridge Society with efforts to speak with the ghosts of the deceased. They fly into inconsolable rages against Plato's

notion of the higher hypothesis, or Riemann's conception of fundamental hypothesis. To rid themselves of the proof of Platonic or Riemannian creativity, they postulate mystical realms of hermetic magic.

The Rubric of 'Pantheism'

The ontology of the universe proven by the approach we have presented here is the notion of a universal substantiality, a necessary, all-inclusive being, which is essentially "creative," in the sense of being characterized by negentropy. This necessary being's creative (negentropic) quality is correctly identified, for indicated reasons, as a quality reflected in the perfectibility of the creative-mental potentialities-aspect of the human mind.

From these considerations, the three great religions—the Judaism of Philo, Christianity, and Islam—have equated Necessary Being with a universal intelligence, God, and have located in the perfectible creative-mental powers of mankind *man in the image of God*. For related reasons, the correlatives of the notion of *N*, as we have developed it in outline here, are construed as "pantheism"; it is construed that the creative principle associated with both human and *universal negentropy* (for example, intelligence) is also the essential feature permeating—in some way—all aspects of universal substantiality.

Man is indeed the empyreal canto of Dante's *Commedia*. Through the emergence of perfectible creative-mental powers of man, and hence through the emergence of mankind, the universe knows itself, and develops an added, perfectible power to willfully alter itself in a directedness which is in agreement with its own principle of *negentropy*. Adult man, as we have defined man so here, is the only form in which mankind achieves the nature of its own species. In the sense that the three great religions identify Necessary Being as God, and hence adult man in the image of God, man exists as the instrument for willfully furthering the negentropic development of the universe. Our function is not to make ourselves sensually comfortable on Earth. Our function is to master and alter the solar system, the galaxy, the galaxies, in ways and for specific purposes we have yet to fully imagine. Today, the earth must be transformed from a "natural thing" into mankind's garden; tomorrow, the solar system must be transformed into our garden, too. Each life is immortal as it contributes to the development of those universal acts, typified by the fruitful, fundamental discovery of a scientist, by making possible that scientist, by realizing (universalizing) each useful particular discovery, and so forth. In so acting, so

developing his perfectible creative-mental powers to act in that way to that purpose, man is, in the view of the three great religions, in atonement with the universal, in atonement with natural law.

When we define ourselves so, rather than as clever creatures pursuing our sensual impulses rationally, we define our own identity, our own humanity in terms of the perfection of our creative-mental powers. As our creativity is of universal importance in fact to every other member of our species, past, present, and future, so every person is sacred to us on that account, and only that account.

One may say the same in nonreligious terms. The science, the morality determined are the same whether one comprehends this religiously or non-religiously. We live not to gratify blind sensual impulses. We live sensually so that we may more adequately realize that development of our creative-mental powers, may employ the fruits of those powers efficiently, to the purpose of making our existence—our ephemeral, individual existence—a mediation of the permanent advancement of the human species according to the principle of negentropy.

If we live by Kantian morality, governed by that other sense of identity, the more fully we attain Earthly Paradise in the expenditure of our individual powers, the more our passing from life converges upon the morally forgettable. "I wonder what that was all about?" each soul, having attained Earthly Paradise, inquires of itself in its last conscious moment. Of course, even so miserable a life is not a "nothing"; even despite itself, it may have contributed to the perpetuation and development of the human condition. It may have contributed accomplishments it wishes it had prized more consciously, more purposefully, as it contemplates its last moments of consciousness. Even the most immoral, most degraded of wretches, the existentialist, may have contributed something despite its existentialist degradation.

Unfortunately, there are too many approximations of the tragic Dr. Rudolf Kastner. Like Count Ugolino, condemned to gnaw on a skull forever in the Inferno for eating his children in his effort to survive starvation in prison, Rudolf Kastner partook of the flesh of nearly 800,000 Jews in order to preserve his own life and that of a relative handful of persons he chose as potentially suitable Zionists. On a lower order of evil, most of the evil in the modern world is accomplished through the aid or consent of persons "attending to my personal, family responsibilities" under circumstances of disregard for the general interest of humanity. If the world were

substantially destroyed by thermonuclear war, it would be such persons on whom, like Dr. Kastner, complicity for aiding such evil would properly lie.

Is it then "pantheism" to hear the very rocks cry out against the moral infamy of those who tolerate a Brzezinski, a Kissinger, a Warren Christopher, an Arthur Goldberg, a Margaret Mead, a Zen-Buddhist kook, Jerry Brown, in the California governorship? In a certain way, the way we have indicated in the development of our case so far, the "very rocks" do cry out.

As I examine the course of our nation's—and other nations'—affairs during the period I have been especially privileged to know the issues of the corridors of power, I observe that those multitudes governed by mere "morality," a morality ungoverned by epistemological principles, are the accomplices of most of the evils which have befallen mankind in this and earlier periods. You—you self-esteeming "moral" ones—have been accomplices either by commission or by failure to act within your means to act. I am sick of the "morality" which instructs such conduct; it makes the very name "morality" a hideous thing.

If you will not act primarily for mankind, you are nothing; you have defined yourselves in the moral order of things as nothing much above a talking cow, a person fit thus to find god in your own image in the talking cow-goddess, Isis.

The Physics of Ethics

The fundamental question of physics is the question of how to define the primary unit of action. From the standpoint of Plato's notion of the higher hypothesis and the coordinate Riemannian conception of fundamental hypothesis, the fundamental unit of action in the universe is negentropy.

The apparent difficulty this notion immediately recommends to one on first encounter is that by defining the universe as a whole as "homogeneously negentropy," we have seemed, at first, to have created a fantasm, a kind of "universal field" subject to the same criticism G.W.F. Hegel leveled against Joseph Schelling, a "night in which all cows are black." On this point Schelling is somewhat ambiguous epistemologically; one is inclined to be compassionate toward Schelling in this matter, since Hegel's elaborated views contain the same error of which he accused Schelling, if in an inverted form. Hegel's sort of criticism of a universal negentropic field is entirely incompetent.

The notion of negentropy is a relationship between—in first approximation—a certain amount of energy and an associated ratio of free energy. This

“partnership,” interaction, mediates its extension as higher orders of negentropy. It is this self-elaborating division within the notion of negentropy which defines the necessity of determinate existence of the particular.

It might be argued, quite mistakenly, that this is merely some sort of clever hypothesis. In fact, the proof can be provided—as crucial proof—from any physics experiment in which the combined energy and organization of a determined result (for example, plasma anomalies such as solitons) represent a magnitude and organization in excess of the *ostensible energy of the system* as defined from the “elementary particle” standpoint of thermodynamics.⁹ In such cases, the “internal fields” of particles must have efficiently interacted in such a way as determine, as through collective action transformed into a primary phenomenon, a result which “taps” more combined energy and organization than was “available” from the “ostensible energy of the system” as noted. In the cases in which the determined result is itself negentropic, we have located a singular case which supplies a crucial corroboration of the hypothesis we have outlined.

The definition of the primary unit of action in underlying processes as negentropic has this significant result for formal statements of physics. We have replaced the particle and other scalar forms of symbolic quantification with *an interval of negentropic action*. This latter has become the conceptual elementarity of our formulation. The quality of negentropy now corresponds to the required notion of causality. We have successfully embedded the principle of causality within our formulation.

This admits of symbolic formulation through appropriate phase-space representations of relationships among process-parameters.

Exemplary is the method required for elaboration of economic statements in the kinds of modeling I have developed. Instead of defining a certain increase in the measure of negentropy as the “dependent variable” of a model stated in terms of various values of other parameters, we invert the statement. For computer and similar simulations, we define the problem for iterative methods of elaboration of statements. We define close intervals between successive, rising values of negentropy, beginning with the existing state of the economy. Having specified the successive epoch after this, we explore feasible changes in parameters for the least-cost combinations of parameters-changes which yield the required increase in the specified epoch: *a self-reflexive function*.

The principal parameters include the labor force,

especially its efficient cognitive development, and associated ratios of the population determining the labor force, for a required level of technological achievement and further advancement of potentials. The principal parameters include the means of production. They also include the required increases in energy throughput. They also include the general character of the fundamental scientific discoveries and developed new capital-intensive embodiments of higher technologies.

For example, if we require skill levels on the order of technologically oriented secondary school through professional-university levels, then we can not tolerate a low mean life-expectancy in the forties or fifties.

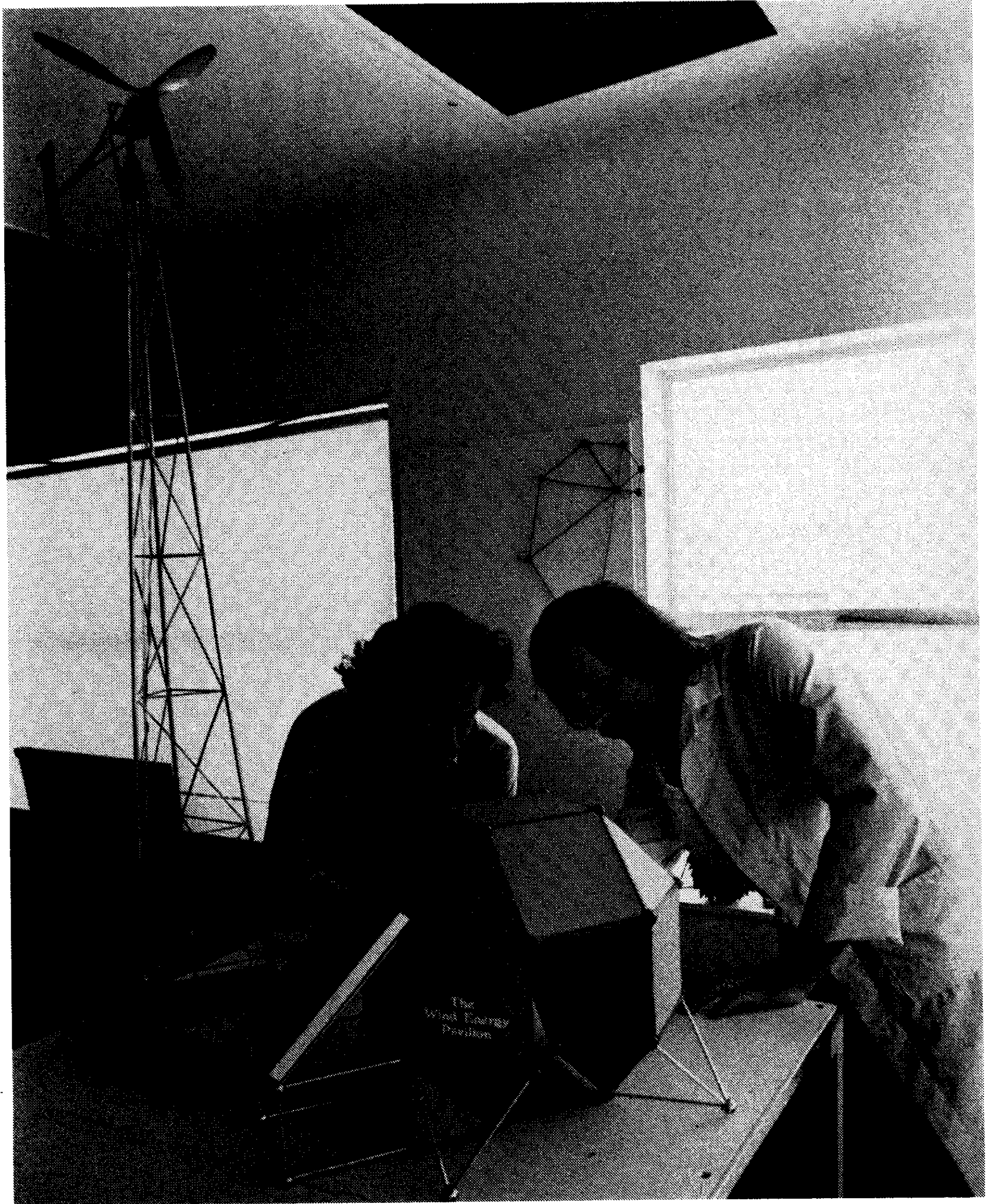
We treat the required movement along the world-line of negentropy as necessity, as primary, and define necessary changes in parameters which correspond to such a determined result. The development and material mediation of creative advances in knowledge is the only result which solves the otherwise insoluble constraints represented by the countervailing costs for attempting to mediate negentropic advancement in terms of existing levels of technologies. Negentropy is approximated, iteratively, as a self-reflexive function, a self-subsisting positive.

The corollary of that approach is this.

It is the negentropy of human practice which is the proof that innovations in scientific knowledge do in fact represent man’s increase in willful mastery of the lawful ordering of the universe. In that sense, on condition that we trace the required negentropy back to its mediating source, in the determination of a society’s advancement of its members’ powers to produce and assimilate such new knowledge, economics becomes the unique empirical demonstration of the perfectible agreement of scientific knowledge with the lawful ordering of the universe. What is proven in this way is the characteristic notions satisfying the requirement of the hypothesis of the higher hypothesis.

This hypothesis, proven through the crucial demonstrations unique to such conceptions of economics, is the proven basis for perfectible scientific knowledge in general. From this vantage point we are able to demonstrate the appropriateness of an existing scientific method in particular to the quality of tasks for which it is appropriate. In that way, we demonstrate the competence of the ordinary rules of hypothesis in an existing scientific practice in particular.

This proves, in the only way possible, that the methods of judgment of experimental results being



Scientifically regressive and morally wrong: U.S. Department of Energy scientists tinker with windmill alternatives to modern energy technologies.

employed by an existing level of scientific practice are, or are not, appropriate means for judging such results. It is not an accumulation of mere isolated experiments that is the basis for the authority of so-called scientific knowledge. Experiments are no better than the authority of the methods of judgment applied to arrive at an interpretation of their results. It is the method of judgment which must be proven. The method of judgment can be proven valid or false only in the manner we have indicated here, by defining natural law as we have defined it here.

The Function of Morality

The primary, ultimate task of mankind is to transform all of its adult members into persons whose standpoint is the empyreal canto of the *Commedia*. For such persons, epistemology, as we have outlined it, subsumes the determination of any morality worthy of that designation.

Unfortunately, only the tiniest minority of humanity has risen into the realm of the *Commedia's* Paradise. There are, in the "Phoenician myths" of the Socrates in Plato's *Politeia*, very few "golden souls," and chiefly "silver" (Purgatory) or "bronze" (Inferno) souls. Nor is there in sight any instant remedy for this less-than-adult state of the minds of most of humanity. For this reason, the notion of morality associated with the "golden souls" must subsume a further feature: How shall we order society for the condition of so numerous a portion of "silver" and "bronze" souls?

Those persons in lower conditions of development cannot know epistemology *directly*. Hence, by means of informing the morality comprehensible to persons in the lower conditions with "negations of the negations" which coincide in effect with the instructions of epistemology, we have caused the sheep of society ("silver" and "bronze" souls) to be self-directed in such a way that they are saved from the consequences of their own proclivities for folly, and that their posterity may progress in the course of advancements outlined by the *Commedia* as a whole.

This demands, inclusively, an ordering of society according to the principles of a *republic*, and a rejection of those Lockean or Benthamite notions of "democracy" which the British authors of Dr. Kastner's degradation praise as "Jacksonian democracy." The Benthamite "democrat"—or, the person of William James's analogous "pluralist" immorality—is essentially self-defined politically, and in his or her personal conscience, as primarily motivated by the infantile residue of sensualist impulses; he is a half-tamed version of the Hobbesian hominid beasts of "each against all." Such a

"democrat" is inherently a degraded, immoral creature.

In a republic, the individual citizen is primarily concerned with the determination of which policies correspond to the interest of the nation and its posterity as a whole. The citizen is informed that such policies provide the optimal circumstances for solving the individual problems of life. This must not be merely a chauvinistic sort of patriotic impulsion. The citizen must be as zealous for the morality, the immortality of his nation as, as we have indicated, he is in seeking a universality of fulfillment for the daily living of his own personal life. To what proper purpose does his nation exist among nations? That purpose must be realized, and his nation developed in strength, of itself and all its individual citizens, to that end.

Such an individual citizen is a republican. In matters of conscience bearing upon the general good, he partakes of the quality of the "golden soul," however he may err in other aspects of his life. His citizenship is his mooring to the highest qualities of morality of which he is capable. In the sort of *patriotism* we have summarily outlined, he is at his moral best. In *this form of patriotism* he pays his dues to humanity, and brings upon himself the rightful status of dignity and worth.

This citizen despises ignorance in himself and others, and works to remedy those conditions. He despises cupidity, and all forms of placing narrow self-interest above the general interest. He demands, however, that condition of life he requires for his self-development, for the development of fruitful creative-mental powers of his own and his neighbors' children. He demands attention to the quantities and qualities of leisure life which permit self-development and thought before his physical powers for such concentration have been depleted by labor. He is proud of his labor, not only of its usefulness, but more so of his constant advancement in skill level, in knowledge. He abhors retirement, and thinks of the greater emphasis on combined intellectual powers and wealth of experience as his physical capacities are reduced by aging.

This citizen is a republican in morality and outlook, and therefore is a *happy puritan*, abhorring what he knows to be cheap and degrading, and proud and joyful in his daily experience of conscious participation in the general advancement of mankind. He thinks, "Perhaps my son or grandson may be among the first to build durable human habitation on Mars," or something of that sort. He may, at times, sigh wistfully, shaking his head to himself that he has not mustered himself to pass through the

flames, and beyond Dante's Purgatory, but he is consoled by the knowledge that others will succeed in that who might not have succeeded without his determination to help the whole human species in reaching that state. He has confidence in his own rightful immortality in those and related ways. He is virtually unbreakable.

Those of us who have tasted the empyreal have the duty to inform the world's conscience and policies to the effect that our citizens may achieve the dignity of that republican citizen, and move beyond, in the way that citizen hopes his grandchildren will have made his own life immortally worth its having been.

January 28, 1979
New York City

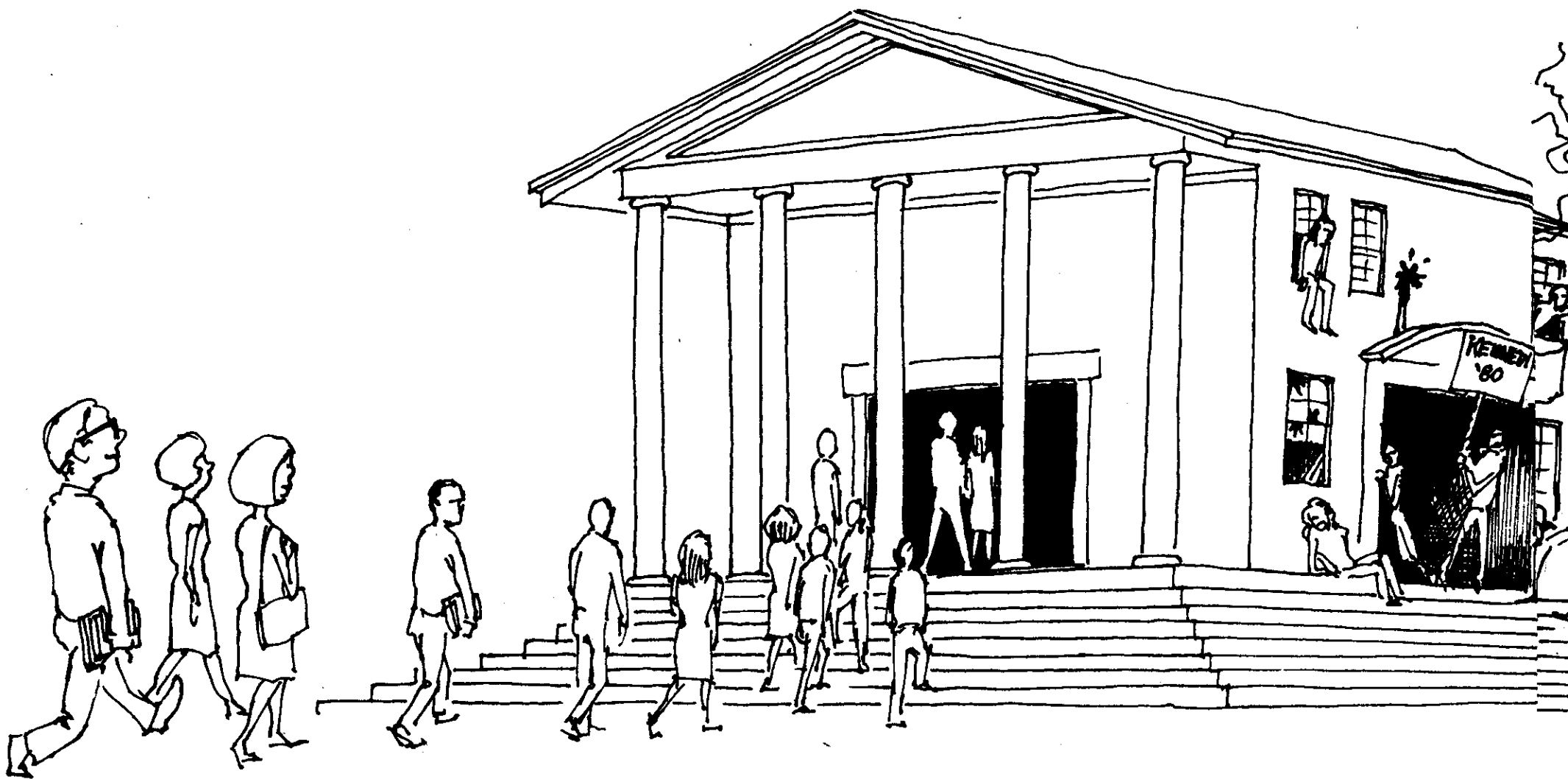
Notes

1. For more details on Rabbi Davis's career as a "deprogrammer" and his intimate ties to the Jones cult, see "Who created the Jones cult—and why" in *Executive Intelligence Review*, V:47 (Dec. 5-11, 1978).
2. See Lyndon H. LaRouche, Jr., "The Secrets Known Only to the Inner Elites," *The Campaigner*, 11:3-4 (May-June 1978), and by the same author, "The Cult of Christians Who Are Not Christians," *The Campaigner*, 11:9 (November 1978).
3. The story of Rudolf Kastner, including excerpts from Ben Hecht's *Perfidy* and the full story of Britain's creation of both Zionism and Nazism, appears in "Zionism Is Not Judaism" in *The Campaigner*, 11:10 (December 1978).
4. See Nancy B. Spannaus and Christopher White, *The Political Economy of the American Revolution*, Campaigner Publications Inc. University Editions, New York:1977. For more on the development of such an economic model by LaRouche and his associates, see "Economics becomes a science: Lyndon LaRouche's Riemannian economic model," *Executive Intelligence Review*, VI:17 (May 1-7, 1979).
5. See Uwe Parpart, "The Concept of the Transfinite," *The Campaigner*, 9:1-2 (January-February 1976).
6. See Carol White, *Energy Potential: Toward a New Electromagnetic Field Theory*, Campaigner Publications Inc. University Editions, New York:1977.
7. The integrals of motion for a two-body (two-particle) system of interactions have been known for as long as the idea of gravitational attraction, and permit descriptions as if pair interactions occur according to a predefined, fixed mode. It is the fatal prejudice of Newtonian reductionism to insist on an attempt to reduce the famous three-body problem to a solution which merely *sums* the included two-body interactions.
By this route, no Newtonian or "pure mathematician" has solved the three-body problem in the course of three hundred years of efforts, nor can a Newtonian ever do so.
As we are otherwise assured by energy-dense plasma phenomena—e.g., the self-ordering of a nearly uniform electromagnetic field into highly concentrated "solitons"—there are inherent "many-body," collective effects qualitatively different than the summed effects imputed from two-body interactions. Moreover, as Poincaré showed in the last century, the collective effect is primary, qualitatively transforming the mode of included two-body interactions.
As we see, the "three-body" problem not only denies the Newtonian the heavens, but pulls the rug from beneath his feet.
For a full treatment, see Dr. Steven Bardwell, "Solving the Three-Body Problem," *Fusion*, 1:8 (June 1978).
8. See Parpart, *op. cit.*
9. See Carol White, *op. cit.*





The moral citizen is primarily concerned with the determination of policies corresponding to the best interest of the nation and its posterity. Above, the author (third from right) on a September 1979 presidential campaign tour of the nuclear plant construction site at Seabrook, New Hampshire.



Your tax money is helping to subsidize college programs that, in part, teach that you (and a couple of billion other people) should die at a conveniently early age and your children and grandchildren should be shifted to no-skill agricultural work on a Cambodia-style commune. Is it any wonder that a textbook for this program holds out as “values” the “Hope to become a rock” or to exist “as a large and lazy soaring bird”? (A vulture, I presume.)

Except for the fine points and the method used, this is not really news to you. You’ve suspected for 15 years or so that something has gone wrong in our colleges. You’ve had some idea for over a decade that colleges have been one of the breeding grounds of bestial sensuality, of anti-intellectualism, of the drug-rock culture, of fierce hatred of the existence of a skilled workforce, of the creation of skilled little people who hide their fears in various physical escapes or in projecting them onto others.

What caused this? How can it be ended?

This article will detail what it

is like on the front lines, so to speak; what, specifically, is being taught in the “more perfect union”.

The U.S.A. rose from the level of an underdeveloped country to the height of a world leader in about a century, thanks, in important part, to a commitment to educate the population—to make the population more skilled. The institution where I teach was chartered at the very beginning of the 19th century on the values of Franklin, Washington, and other nation-builders. Yet too many of American educational institutions are now being used to the opposite effect: to *lower* the level of intellectual and moral functioning of a large segment of the nation’s younger generation.

This is *not* meant as a stimulus for anyone to develop a “red neck,” or an anti-intellectual or anti-educational attitude, however. Education, properly functioning, is essential to a moral life. My hope is to motivate the general public to take intelligent action.

And you had better take intelligent action soon, because

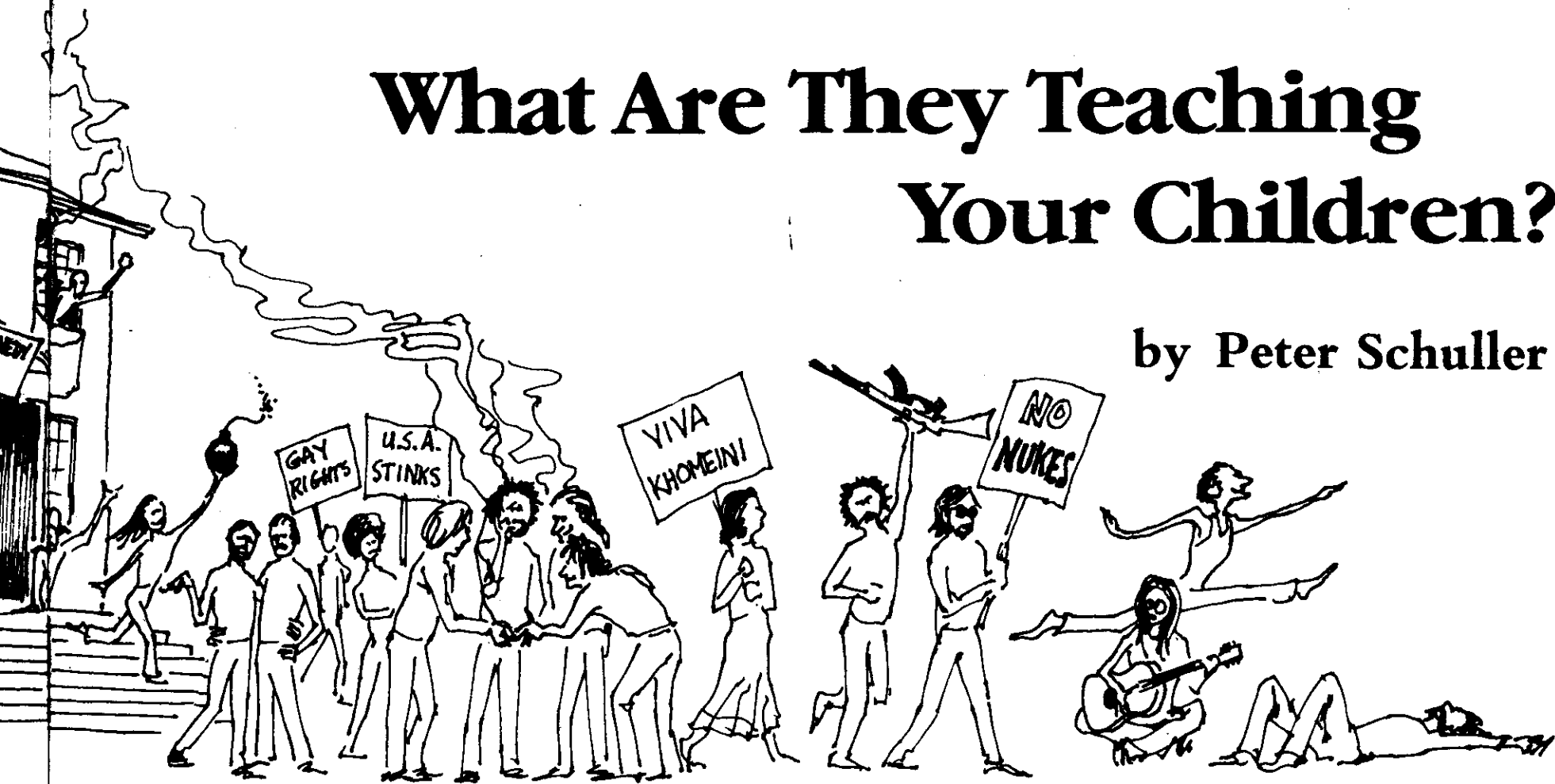
there isn’t much time. If we continue on the path of a national policy of Malthusian shortages, of gambling and drugs as good for the economy, up to and through the 1980 election, humanist educators will not be able to hang on much longer. We will be crushed by the mental perverts (aided by the opportunists) who will gain confidence in direct proportion to the degeneration of the national character.

For example, at my institution you can count about four vigorously and intelligently acting humanist educators. A dozen or so more in the second ranks. Several dozen others whispering some decent things discreetly. Perhaps two or three hundred decent educators who, in trying to “keep their noses clean,” just don’t rock the boat—even though it is heading for the waterfall. Under those crazy self-constraints, they do try to do a journeyman’s job.

On the other side there are maybe a score of powerful anti-humanist operatives. They’re backed up by several dozen active bestialists. Underneath this are perhaps a couple of hundred op-

What Are They Teaching Your Children?

by Peter Schuller



portunists, careerists, who go whichever way is easiest for them; these days the "opportunities" lie on the sinister side.

In such circumstances, by ruthlessly and publicly smashing four people and boxing a dozen or so more into a corner, the advocates of deviancy, of zero growth, of sensualism, of Maoism, can win free run of the university.

The humanist educator can't last much longer without your help.

You can't (and shouldn't) storm into a college classroom, however. You can't closely monitor everything that is going on. And there are no college PTAs. But you can make known to your governor, your congressman, your Board of Regents, your judgment that public colleges and universities ought to develop rational, mature, talented people who will contribute to the cultural and mental advancement of the population. Tell them that you don't want to support environments that breed genocidal attitudes, doped-up zombies, and the like.

But you can't improve the

system of higher education on a small-scale, piecemeal basis alone. You have to change the social climate as a whole as well. Otherwise any local improvements you make in this or that college will be overwhelmed by the grand-scale social dynamics. Thinking big, *thinking politically*, is necessary.

The first thing to remember is that educational institutions are a subsection of the society as a whole. As such they are subject to the general causes initiated by the larger society, and they can only rarely prevail alone against the general dynamic of the society. Our problem is that the key feature these days is austerity.

A second thing to keep in mind is that professors generally work hard, and it's just wrong to push professors to work harder. It is probably true that the majority of professors work 60 to 80 hours a week during the regular nine-month school year, and 20 to 40 hours per week during the summer. Keeping profs busy, busy, busy is one way of controlling what they do, a way of preventing them from spending the time and energy to rethink the most

basic premises of the work they are engaged in.

A third thing to appreciate is that professors, like most others in highly skilled jobs, like to do good work. It is when we are prevented from doing so that demoralization tends to set in, and then all sorts of perversions can easily be run through the profession. Economic austerity is a major factor hindering or preventing good work.

Subversion of Education

Take a look at one way austerity works its ravages in college. Professors are often under pressure to have as high an enrollment in their courses as possible (in order to generate tuition revenue). This is so even when the number of courses taken by the entire student body won't change much, when there'll only be a shift from one course to another. It is a kind of madness or viciousness that invades the institution: everyone is asked to increase his productivity, although it is known that the productivity of the institution as a whole will not increase by much. To compete for students, professors may teach easier

courses than they believe they should, or teach "pop" courses whose ultimate value is worthless, or close to worthless, or worse.

Here's a second—and more complicated—way austerity takes its toll. It also explains how it is sometimes very easy to get an insane doctrine, manufactured in some think tank, into the educational system. When faculty are being cut back, people scramble to get and to keep a job, beginning in graduate school. The graduate student will often choose to write a dissertation (required for a Ph.D.) on some "hot" topic, one that will catch on, that he can peddle in various academic marketplaces regardless of content. He will spend two to five years writing this dissertation. Upon completion he looks for a job, and if lucky enough to find one tries to turn chapters of his dissertation into publishable articles.

"Publish or perish" decisions about an educator's career (and "perish" these days usually means out of the profession entirely after eight to 12 years of higher education—more than a physician who is a general practitioner) are usually made in the seventh year of his full-time employment—no matter how many different employers he has had. He has to have at least a couple of articles in print *before* his seventh year. But in many fields one considers himself lucky if one gets a paper published within three years after it has been written, because of publishing schedules.

Thus a young instructor must have finished writing one published article by the end of his second year of teaching and another by the end of his third to meet the seventh-year deadline. That is the reason for orienting one's dissertation to what the journals will accept. He who controls the journals thus controls

not only the early publishing career (or non-career) of young instructors, but also what happens in the last phase of graduate research.

Thus by the time an instructor has passed his "publish or perish" test he has, typically, spent nine to 12 years researching on a particular line of approach. He has the basis of a whole career, and yet perhaps not even reflected on whether the going orthodoxy is correct or not.

Remember that journals publish not on the basis of abstract merit only but on political grounds also. A young person who refuses to play the game often finds himself squeezed out of the profession or shunted to colleges with less prestige and resources, or perhaps closed out of access to publication entirely.

For instance, a notice came across my desk in early June from the Department of Energy. It states a priority for funding research and reads (in part) as follows:

"The Department of Energy (DOE) announces a financial support program for projects that will further the development of energy-related appropriate technology. ... Energy-related appropriate technology is small in scale and decentralized, using local materials, labor and ingenuity."

Suppose you are a physicist who needs lab equipment and the only possible funder of that equipment is the DOE. You either become a contributor to Malthusian zero growth or you don't do research and you don't publish. Most of those who don't toe the line are culled out in processes such as these.

Social Deviance

As the end result of all this, we find material such as the following offered as college education:

SOCIOLOGY 201

Social Deviance (4)

A sociological focus on drug use, sexual deviation, and alternative life styles and/or other socially defined deviant behavior.

This course is offered by an instructor of sociology at my institution. According to numerous reports, each week he parades in a transvestite, a fundamentalist Christian, or a homosexual, as though the class were a sideshow legitimized by the academic setting. What all these people have in common is that they are deviants."

It has even gotten to the point, I am told, that he has requested a homosexual to give a detailed description of his sexual techniques. When the students objected to this pornography, the instructor insisted that the description be given.

I would guess that "Social Deviance" is a course taken by more college students than any other course other than required freshman courses. Almost every college now offers such a course in its Sociology or Social Science Department.

Let's first mention the possible benefit of a sophomore or junior taking such a course. It won't take long. If a student has been raised in a very narrow and bigoted way with a distorted acquaintance with the social world, and if he is afraid of what is unknown to him, then he can be exposed to the "real social world"—especially its seedy side—through such a course. There's just about no other benefit I can think of for a typical college student.

Generally speaking, the outcome of this course is minimally to confuse students about social values and maximally to create social deviants. It functions to get students to accept or at least be more tolerant of perversions com-

mon in the society at the time: I don't mean to be tolerant of the *pervert*, but of the *perversion* itself.

The basic way it works is this. First, set up two basic categories: normal (or orthodox, or approved of) and abnormal (or deviant, or strange, or disapproved of). Do all thinking in these basic terms. Take an example. Consider Jerusalem 2,000 years ago. Grant that all "normal" people were morally mediocre. Then all nonmediocre people were abnormal or deviant. Therefore Judas Iscariot and Jesus Christ were both in the same category: deviant.

The students may object that Jesus was good and Judas was evil. The instructor can then respond that Jesus was *considered* deviant by the social circles that mattered and he was killed as a criminal. At this point the instructor can admit that deviance has a negative connotation; but it all depends, of course, on who is creating the connotation. In a Christian society one would say, of course, that Judas was deviant and that Jesus was good.

It is all supposed to be a matter of mere labeling. Nothing is good or evil in virtue of what it is. It is nothing but a matter of mere opinion of some group or other. Daniel Bell, in his text "Social Deviance," summarizes the matter this way: "Basically the ultimate measurement of whether or not an act is deviant depends on how others who are socially significant in power and influence define the act." Might makes right—even for science. Or so we are supposed to believe.

All this means that objective moral judgments—evaluations that one is correct or incorrect in making—have vanished. The next step is to show that what is acceptable or orthodox changes over time or from one group to another. It can be pointed out,

for instance, that fornication used to be labeled unacceptable [at least for girls and ladies] but no longer is in this country. Since most of the class will approve of or tolerate fornication, the question of the objective value or disvalue of fornication would be laughed out of the discussion. By extension, the instructor argues that every social value or disvalue is merely a labeling matter: drug usage, prostitution, union organizing. Thus, homosexuality ["we now say 'gay'"] is *never* a symptom of and indulgence in infantile paranoia. It is merely a sexual preference for "gayness," which is called normal or deviant, depending on the opinion makers.

By the same logic, sadistic slave drivers in old Dixie were neither deviant nor evil, but a normal part of their society—as long as they whipped only slaves. Yet again we can say: "When in Rome do as the Romans do," even, it must follow, in fascist Rome of the 1920s, 1930s, and 40s. Fascists in fascist Italy weren't deviants: they were normal—approved of by the powers that be.

At this point, students will often still [self-contradictorily] hold some of their evaluations to be somehow sound. The next step is to make *all* value judgments appear to be nothing but prejudices. "It is just a value judgment" is meant to communicate that the claim or orientation is subjective, and not a claim about some feature of the objective world. Right and wrong have been erased from the vocabulary.

It is easy for an instructor to be convincing with contemporary students who have had a bad upbringing. All he has to do is pick a cherished value of one student in the class and show that it is based on ignorance and prejudice. An invalid generalization is then tacitly made to all ethics.

It may be admitted in the

course that everyone has and must have prejudices [values]. The message is: keep them to a minimum, and especially, keep them out of the world of work and of science—or apply them according to the prevailing orthodoxy of the culture or subculture.

If that isn't enough, the instructor can always point to some statistics concerning the very widespread practice of whatever deviancy is being considered and often point to hypocrisy on the part of some section at least of society.

Nevertheless, this doesn't mean that the sociologist himself refrains from making what appear to be claims to an objective value judgment. Bell, for instance, in the text already cited, concludes his chapter on drugs this way: "But what may be the most important thing in drug use in the United States in the future is the generational conflict. The older generation usually lumps together all drugs as equally harmful and undesirable. The younger generation often *knows* that some drugs are dangerous but others are relatively *harmless*."

What is kept out of the discussion at all cost is the fact that some people use their intellects to figure out what is the right thing to do. In contrast, courses like "Social Deviance" insist that values are rationalizations, not reasoned judgments. Mind can never lead or cause action; action controls mind, they tell us.

Some "Social Deviance" courses stop at this point of ethical perversion. Others go further.

The next step is to familiarize students with some deviance [that is also, in point of fact, evil]. Familiarity breaks down repugnance. Since the students have nothing to go on by this point but "feeling" and social "opinion," they are increasingly defenseless.

This familiarity can be gotten vicariously through reading, by bringing deviants into class, or by going on "field trips."

For instance, one can bring into class a nice guy who is gay. Many students then find their previous fears dispelled, and since they were not rationally evaluating the deed to begin with [but merely experiencing fear of the unknown—even if the negative feeling was more appropriate] they are relatively easily convinced that the entirety of their aversion is totally off base.

Romantic Genocide

In the whole of this course the sociologist does not have to positively value any of the deviancies he treats. Just by treating them as he does he "legitimizes" them. From there it's a short step to "How can you know until you've tried it?"

Let's turn now to a course proposal that was brought to my attention last term. I'll reproduce the core of the proposal here:

TEACHER EDUCATION 221

Environmental Values

Description: *Identification and consideration of the moral and ethical questions related to today's environmental issues.*

Objectives:

1. *The learner will demonstrate a positive attitude toward developing an open-minded posture regarding classmate's [sic] values associated with environmental issues.*
2. *The learner will be able to identify points of clarification related to his personal environmental values.*
3. *The learner will develop a positive feeling for conducting on-going environmental ethics.*

Textbooks: Noel McInnis, *You Are An Environment*

Edward Abbey, *The Journey Home*

S.B. Simon, *Values Clarification*

This course is to be taught in the School of Education, Department of Teacher Education, and is intended for students at the sophomore level. Those who will be taking it will therefore be about 20 years of age, and training themselves to become teachers in the primary or secondary school system.

I submitted the strongest possible negative judgment on this course proposal to my superior. He submitted a much watered-down negative judgment to his superior. [Since this article was written, the course proposal was approved—ed.]

Objective 1 shows the sick foundation of the course: it assumes that ethics and values are affective [emotional], as distinct from intellectual matters; it supposes, or rather, demands, the separation of facts and intellect from values and emotions.

The separation of mind and affection or emotion is called, in psychiatry, dissociation. It is a diseased state of the individual. But—and this is the orthodoxy in our culture today—we must live that way, it is said, at least with respect to ethics.

The separation of fact and value is another specific part of the same orthodoxy. Facts can be objective and true; values are only subjective and never true or false. Hitler's values weren't false, it then follows; they just weren't the same ones some of us held. This is the sense of the course objectives 2 and 3. Everyone supposedly has his own personal ethics, and none is correct or incorrect; no one ever makes a mistake in ethics because nothing is true

or false. It all depends on [mindless] feelings.

The truth of the matter is that ethics can be, and has been on repeated occasions, brought to the level of rigorous science. Decent ethical practice is based on ethical science. Dr. Benjamin Franklin didn't make the American Revolution because he felt like it, or just for the hell of it; it was necessary in order to maintain a level of activity in accordance with the demands of our human nature, in order not to slip down into an animalistic, aphid-like existence toiling to keep the ants in London fat.

That moral laws are created in human beings' minds first and then put into the world does not at all mean that they are not objective. The Capitol building in Washington, D.C. is an objectively existing artifact made possible only on the basis of the moral laws created and put into the social world by people such as Franklin, Hamilton, Washington, and Lafayette. The Capitol is an effect of the efficacious [objectively successful] morality of such nation builders. The institution at which I teach was made possible by an 18th-century federal law concerning land grants in the Northwest Territory. That particular positive law was based on the created moral law of the Founding Fathers to institutionalize scientific creativity and intellectual growth. That moral law is more abiding, more objective, than any building on campus: it is as real as the high-technology Midwest and its talented population; it is as real as generations of talented Americans.

In short, appropriate ethical judgments and ethical actions intelligently arrived at require a sound ethical theory. Acting from

the gut or from the prevailing ideology is of as little value as would be doing so in farming or space travel. Construct a calendar or almanac on the basis of a theory of the sun orbiting the earth—"it looks like the sun rises in the east and circles around underneath, doesn't it?"—and we all starve to death in a few years because our agriculture won't be done with precision. Similarly in ethics.

Value clarification—which is the name of a whole movement as well as of a book—is an approach that functions to contradict all of this. It's what's being pushed these days as a substitute for the rigorous study of ethics. It works to endorse the [manipulated] feelings of the group.

Almost no 12 year-old child's feelings on environmental issues these days should be taken at face value or as absolute. [Keep in mind that this is one of the ultimate audiences at stake here.] A 12 year-old's spirit is not mature enough. He doesn't know enough. And he's probably been subjected to hours of "Nova" and "Schoolhouse Rock" on TV. There is no serious good-faith use for "values clarification" in such a situation.

Take a look now at stated objective 1: Are *all* "values" to be respected? Chapters 10 and 11 of Hitler's "Mein Kampf," for example, have "values" directly based on Malthusianism. Such values should not be respected—they are false values, and there should be no pussy-footing with such evil. Yet Malthusianism is again rampant today. Abbey, the author of one text in the course, is in direct line of Malthus and Hitler. I mean this as a scholarly, exact statement, with no exaggeration.

At the beginning of his book, Abbey states: "[I] don't know how to maintain a constant level of high thinking. It's beyond me." That, in itself, should rule out the book as a college text—except as a pathological specimen to be vigorously dissected. Elsewhere in the book he confesses: "I hope to become a rock. I plan to return in future incarnations as a large and lazy soaring bird."

Most of Abbey's book is a romantic, idyllic description of the author's sojourns in the deserts of the American Southwest. He paints a lovely and enticing picture. It all appeals to the emotions—emotions divorced from intellect.

Nevertheless, his book concludes with a very hard dual recommendation: in order to preserve the lovely desert from damn human beings, we should depopulate the planet to about half the people we now have, and shift most of the remaining workers from industrial to no-technology agrarian jobs. His exact words are these: "As we return to a happier equilibrium between industrialism and a rural-agrarian way of life, we will of course also encourage a gradual reduction of the human population of these states to something closer to the optimum: perhaps half the present number."

If one stops and thinks—as most of the college kids caught up in a course like this won't—one sees that what's entailed here by these recommendations would put Hitler to shame.

Depopulate the world by 50 percent? Well, that can't be done simply by lowering the birth rate. Extermination would be necessary. Abbey, of course, doesn't put it that way. He hints that it all can be done by birth control

and attrition. But, of course, Abbey is incapable of sustained thinking.

Let's assume for a second that the population were reduced by 50 percent by magic. The industrial and other productive apparatus we now have could not be maintained—there would be far too few people. Almost everybody would have to become a peasant, working the fields without mechanization just to keep his own belly full. Even then that low grade of agriculture would not be enough to support the population. Further deaths would ensue, made even worse by the collapse of scientific medicine. The process of breakdown would quickly become uncontrollable.

It would be the "Cambodianization" of the entire world.

Soon the whole planet is desert. [A beautiful desert? Can there be beauty without the human mind?] But that, I suppose, is what Abbey would consider his utopia. Are we supposed to be "open-minded" about the human race's extinction?

Romantic genocide, liberal mendacity, dissociated emotions—these are the lessons internalized in such a course if it is successful. You have no basis for complaint. After all, different strokes for different folks.

Is this what your children are learning in school this term?

The author is an associate professor of philosophy at a well known university in the Midwest. He has published in the areas of social philosophy and metaphysics on the topic of philosophical issues of development, and has also held several professional philosophical offices.

National Anti-Drug Coalition Formed

Between seven and eight hundred leaders from across the United States gathered in Detroit, Michigan on September 29 for the founding of a national organization pledged to wage a legislative and educational campaign to eradicate mind-destroying drugs.

Since the December 1978 founding of the Michigan Anti-Drug Coalition, which sponsored the September convention, regional antidrug coalitions have been formed in 27 American cities, and in Canada, Colombia, and Western Europe.

Every speaker at the founding convention of the National Anti-Drug Coalition, and the discussions in and around the event, centered on the realization that the survival of the United States as a nation hangs on the success of the coalition's effort. And the men and women at the convention were prepared to meet the challenge.

"I have fought drugs for sixteen years," Edward Christian, assistant coroner for the County of Philadelphia, told the convention, "and this is the first time that an organization has been pulled together on a national basis. I know that given the momentum we have already created we will do the job we have set out to do."

At the meeting, Christian gave a slide presentation that showed the horrifying results of drugs on the nation's youth. He is now on a national tour for the

Anti-Drug Coalition, going to high schools and community groups in California, Washington, and other states with this devastating demonstration of the murderous evil of the drug plague. In town after town, high-school youth have been shocked into silence and then into action, organizing their parents and teachers to Christian's presentation and to further work with the coalition.

Breadth of Forces

The breadth of forces committed to the work of the Anti-Drug Coalition was demonstrated by the roster of speakers at the Detroit convention, which included physicians, political officials, community leaders, and religious leaders. Among the speakers were:

- Lyndon H. LaRouche, Jr., the 1980 presidential candidate who is regarded as a key initiator of the coalition;
- Jesse Miller, mayor of Highland Park, Michigan;
- Ganesh Shukla, editor of the influential Indian weekly *New Wave*;
- Fausto Charris, agrarian leader from Colombia;
- Culver Kidd, state senator of Georgia;
- Allan Cropsey, state representative of Michigan;
- Dr. Gabriel Nahas, internationally renowned expert on drug abuse and adviser to the United Nations;
- Jeffrey Steinberg, coauthor of the paperback *Dope, Inc.*, which exposes the British-led \$200-billion-a-year dope cartel;
- A representative of the World Community of al-Islam in the West;
- Reverend Arthur Overton,

president of the Michigan African Methodist Episcopal Laymen's Association.

Tasks: Education and Action

The convention resolved to form task forces to coordinate national activity. These included an educational task force that will make the National Anti-Drug Coalition the institution for antidrug information. To institute programs in every school in the United States, the task force is setting up information clearing houses in Detroit and New York.

Task forces were also created for fundraising, for lobbying against decriminalization and for serious legislation against international drug-running, and to prepare for an international antidrug symposium in Bogota, Colombia, on Dec. 6. A series of concerts presenting the greatest classical music was also planned, to raise funds for the coalition's activities and to use music as a means of educating youth and their parents about what the human mind, freed of drugs and every other form of slavery, can accomplish.

New Discoveries Reveal the Truth about Atlantis

About 10,000 years ago, a highly developed civilization thrived in interconnected trading centers on both Atlantic coasts and on several islands, now sunken, situated west of Gibraltar. This civilization, known by the name Atlantis (probably referring to a major

island center of this culture), made enormous strides in city-building, constructed remarkable temples and other public buildings, and achieved a level of material prosperity and scientific knowledge probably unequaled in classical antiquity.

In the latter days of this civilization, however, its leaders grew complacent about the character of mind that had guided its earlier development. They began to look upon their material achievements and physical comforts as ends in themselves, and a new policy of looting and warfare against more primitive populations succeeded the early triumphs in technology and trade. As a result, the moral and intellectual vigor of the society was sapped. When the period of war and aggression was followed by a series of natural disasters—floods, earthquakes, and severe weather disturbances—the society proved unable to survive.

This story is told by Plato in his great scientific dialogue *Timaeus* and in the unfinished (or perhaps partially lost) *Critias*. While reported by Plato as literal truth based on the best surviving sources, the Atlantis history has been condemned as a fraud by virtually all reputable historians—or, worse, has been embraced by all manner of cultists as mythic proof of an ancient occult tradition and disproof of the idea of progress.

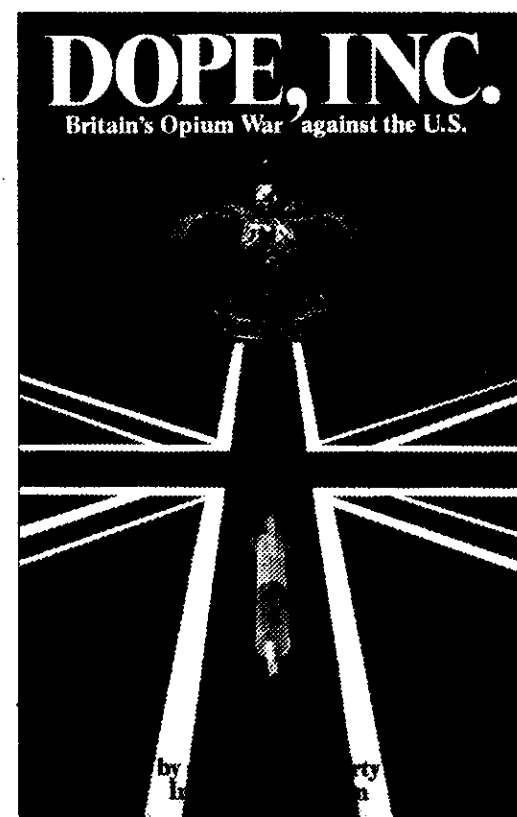
Now, however, through research associated with the preparation of the new translation of the *Timaeus*, to be published in the next issue of *The Campaigner*, and through major archaeological discoveries, the truth behind the Atlantis history is beginning to come to light.

A reexamination by the International Caucus of Labor Committees task force which produced the translation of problems in ancient history and prehistory, philology, development of maritime science, comparative mythology, and other disciplines gave rise to the following hypothesis. From the end of the most recent Ice Age, circa 12,000 B.C., to approximately the time of explosion of the island Thera in 1250 B.C., there existed on both sides of the Atlantic, including Africa and Latin America, a civilization with progressively developing skills in metallurgy, astronomy, and other technologies requisite for transatlantic trade. This culture was further hypothesized to have had ancestral ties to the "Peoples of the Sea" and the Phoenicians.

However, direct records of this civilization were destroyed, possibly through the collapse of the Minoan civilization immediately following the explosion of Thera—a proximate cause of the Trojan war—or the catastrophe following an earlier rising of water levels around 10,000 B.C., giving rise to stories of a "sunken island," as well as the flood of the Bible, the Gilgamesh epic, and the Mayan Popul Vuh. Unfortunately, the direct remains are now under hundreds of meters of water.

An item in the Soviet Union's trade-union newspaper *Trud* in March 1979 announcing just such an underwater discovery off the island of Bimini in the Caribbean provided almost immediate confirmation of the essentials of the hypothesis.

In an article published in *New Solidarity* later that month, titled "The Truth Concerning Pre-



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Christian Cultures," as well as in "A New Outline of World History," published a few weeks earlier in the same newspaper, Lyndon H. LaRouche, Jr. drew from the Atlantis hypothesis and the confirming finds the empirical demonstration that the "primitive" cultures found in the world today do *not* represent the autochthonous practices of so-called noble savages, but are, rather, the degenerated relics of once-proud parts of the global Atlantic culture, whose present-day hopes for deliverance into the twentieth century rest in part on recognition of that fact. Instead of the nomadic tribal scavenging glorified by the anthropologists, wrote LaRouche, it is life in urban centers, and expanded trade and commerce, that are the "aboriginal," fundamental conditions of human existence. LaRouche went on to recommend that the Soviet oceanologists closely examine the area of the Azores for possible finds in the site specified by Plato.

In further undersea explorations, Soviet oceanographers did precisely this. Early in April, Soviet scientists held press conferences in Lisbon and Moscow to release pictures taken by the Soviet research vessel *Kurchatov* from the top of the Amper Mountain, part of an underwater archipelago near the Azores, lying about 200 miles southwest of the Portuguese mainland. According to Professor Andrei Akseyonov, director of the Soviet Oceanological Institute and leader of the research expedition, "Experts on the deciphering of underwater photographs saw the rather clear forms of a bridge of stone walls and fragments of a stronghold with wide stairways . . . Geologists think that . . . this

submerged as the result of geological unrest." Professor Akseyonov stressed that success in his expedition resulted from looking in "precisely the spot Plato indicated."

The transformation of the Atlantis story from cherished mystical belief into history provoked outrage from some quarters. The London *Daily Telegraph* angrily derided the Soviet finds as a matter for psychiatrists, not scientists, and opined that the Soviets were seeking relief in fantasy from the "grayness" of their society. The *New York Times's* Craig Whitney waited two months before finally reporting the Soviets' initial press conference, and then did so in a tongue-in-cheek squib dismissing the discoveries.

Regardless of the objections of the cultural relativists, a further spur to new discoveries on the history of the Atlantis civilization will be provided in the next issue of *The Campaigner*, which will present the new English translation of Plato's *Timaeus* by Zoakos, Parpart, and the Labor Committee task force.

Charles Tate

"Musicians for LaRouche" Makes Music a Presidential Issue

A group of musicians and music teachers has come together to make the revival of great music in America one of the foremost issues of the 1980 presidential election. Called Musicians for LaRouche, the group is commit-

ted to using Lyndon LaRouche's campaign for the Democratic presidential nomination, and the organizing of a national antidrug coalition, as the framework for building new cultural and educational institutions for America and the world, particularly the developing nations.

The founding statement of Musicians for LaRouche is now circulating internationally:

We the signators of this statement urge professional and amateur musicians and music teachers in America and abroad to join us in endorsing the candidacy of Lyndon H. LaRouche, Jr. for President of the United States.

A moral and political crisis now threatens the future of youth in America and elsewhere. In this crisis, every competent musician and educator must assume responsibility for helping to shape that future.

Great music can and must serve as the most powerful force for reinstating among youth and the nation as a whole the same moral outlook which motivated the founding of America. This was the purpose for which J.S. Bach, Mozart, and Beethoven composed their music. It is today's musicians and teachers who must now ensure that this purpose is effectively served.

No musician can stand by passively as an entire generation is rendered morally and intellectually insensible by the dissemination of drugs. No more tolerable is the even broader saturation of the same population of youth with successively more degraded forms of rock "music" which reinforce drug use and have the same effect upon mental powers as do marijuana, opiates, and cocaine.

There is no "natural taste" among young people for either drugs or obscene music. Such degradation can only proliferate amid a climate of ignorance and moral backwardness.

Lyndon LaRouche has made it a major campaign issue that the music of Beethoven, Mozart, and Bach is the decisive factor which must develop the cultural and moral level of the population to the point necessary to meet the productive and scientific necessities of the coming period. Through his expertise in music and epistemological competence, he has personally developed an approach to elementary music education which will make the essentials of the compositional principles of the music of Bach and Beethoven available to all. Under LaRouche, America will become the global center of export for not only nuclear reactors, scientists, and doctors to the developing nations of the world, but also of music teachers who can transmit the *compositional method* of Beethoven, Schiller, and Dante as a vital necessity to the cultural and economic development of those nations' peoples.

At this grave juncture, we cannot afford anything less than LaRouche's commitment to posterity's future in the U.S. White House. We therefore call upon our colleagues to place their names on the following statement:

We the undersigned pledge to organize for and support the National Anti-Drug Coalition and to further the fight against the drug epidemic.

We further endorse the candidacy of Lyndon H. LaRouche for President of the United States as the candidate who can revital-

ize musical culture for America and the world.

• Alina Brychova, *soprano, Berkeley Heights, New Jersey.*

• Bodil Frolund, *piano soloist and teacher, Westchester County, N.Y.*

• John Howard, *violinist, N.J. Symphony; director, Humanist Academy Ensemble, New York City.*

• Elizabeth Kellogg, *cellist, faculty, Quinsigamony Community College, Worcester, Mass.*

• Joan Moynagh, *associate*

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professor of music, Miami University, Oxford, Ohio.

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- Dr. Felix-Eberhard von Cübe, director, Heinrich Schenker Akademie für Musik, Hamburg, Federal Republic of Germany.

(Affiliations are for identification only.)

European Leaders Revive Great Music's Political Role

The best of the West European leaders of today have begun to recognize the importance of music and related forms of profound cultural activity in raising the political competence of their populations. The process is perhaps most advanced in France, where President Valéry Giscard d'Estaing has of late been forced to confront the task of educating the French people to back his often courageous political initiatives to bring about a peaceful, prosperous world.

To this end Giscard has initiated in France a process of exposing the population to great music and winning the young to acquire a serious musical education. Thus on August 1 the French cabinet was called on to vote a series of

measures for rapidly upgrading the level of musical education.

According to Jacques Charpentier, the new National Music Director, the program harks back to the time of Louis XI, the great French fifteenth-century monarch who transformed France from a divided handful of feudal territories into a modern capitalist state. Louis XI was the close friend of Lorenzo de Medici of Florence, and served as the model for Machiavelli's humanist document of statecraft, *The Prince*.

Charpentier announced that the state's music budget has been immediately increased by 80 percent. Part of this will be used to create "musical ateliers" attached to conservatories both in cities and especially rural areas to bring musical training to all levels of the population. This will supplement the already existing institution of traveling music troupes, who now make available in even the most out of the way towns such works as Beethoven's opera *Fidelio* for the first time.

In a September interview with the magazine *Paris Match*, President Giscard attempted to explain the thinking behind these and other measures to come.

"With the coming of nuclear energy, developments in biochemistry and related branches, and modern information techniques, we have achieved a level of scientific power of a different quality" from anything available in the past, Giscard said. "In other terms, the human species is traversing—and will traverse—a period of transformation which is objectively completely extraordinary relative to anything we have known in the past . . . we are moving toward a world which is not yet mastered in the way the



West German Chancellor Helmut Schmidt at the keyboard.

old world was through its politics, economics, and its civilization."

"The key," Giscard said, "is in the development of new activities, and that is the reason why I view with joy the fact that certain advanced-technology industries create employment, because they do it profitably and at a high level of specialization."

After this introduction, Giscard puts forward the central idea to which he will return later in the interview: that this new world in the making, shaped by high technology, is in need of "*une nouvelle idée civilisatrice*" or "new civilizing idea"—alternatively termed a "collective belief"—of the kind that in great periods of the past has moved populations to meet the challenge of their time and thereby shape history.

At this juncture he introduces the role that cultural development plays in bringing this about: "I believe that a society cannot long live without collective beliefs. I

believe equally that one cannot call it forth artificially; it arises from the depths of human nature," he said. "What we can do is to intensely promote cultural development."

Across Europe

The French developments are not unique, but indicate the enhanced depth of thinking which those European leaders of all political tendencies engaged in active political activity to create this new world are being forced to develop.

In Italy, for example, the role of music in political science played a prominent role in the publicized discussion over Italian television in mid-October between two Giscard allies: West Germany's Social Democratic Chancellor Helmut Schmidt and former Italian Premier Giulio Andreotti, a Christian Democrat. Andreotti opened the discussion by saying that he wished to recall the important fact that Schmidt—a Bach organist—was at the head of the country which gave the world its greatest musicians, Bach, Mozart and Beethoven. Schmidt responded by commenting that it must be acknowledged, however, that these three great composers were the direct descendants of the Italian Renaissance, and their work made possible because of the developments in thought of the Renaissance.

In Portugal, the Portuguese Communist Party announced recently that it had instituted a project among the party cadre's children to teach them Beethoven's Ninth Symphony as the key tool for shaping the necessary development of their children's minds.

Vivian Freyre Zoakos

Humanist Academy Proves NYC Children Don't Want Rock

Concerts and crucial experiments conducted by the Humanist Academy this year have begun to destroy the myth that children, "ghetto" residents, and the general public want rock music. On the contrary: given the opportunity, young children, as well as members of the most economically and socially disadvantaged strata of society, have welcomed the music of the great composers and that music's challenge to develop their creative mental powers.

"Creating Geniuses"

A series of three classes conducted last spring by Carolyn Pollak, principal oboist of the New Jersey Symphony Orchestra, and soprano J. Pierce, both of the Humanist Academy, resulted in the visible transformation of 70 bored, unruly New York City elementary school children into

attentive, thinking young adults struggling to understand the principles used by Beethoven and Mozart to create their music.

In New York City schools, as in many other school systems, high-school students and even elementary school children are subjected to a constant barrage of rock music, sometimes even piped through central sound systems, on the claim by some school administrators that children like mindless disco and bestial "jungle rhythms."

By the end of one session with Pollak and Pierce, however, the youngsters in the New York school were able to read and sing a complicated canon by Beethoven. They had never previously seen musical notation, although they had been learning to play the recorder: their music teacher had been using a "paint by number" approach, convinced that his students could not understand "real" music. The canon was not learned by the usual method of rote memorization, but through the advanced method of solfège singing, whereby a student rapidly learns to read music by making his way through all 24 scales of the well-tempered system. This method—using the familiar "do, re, mi. . ." as guideposts—demystifies music.

In teaching the canon, which is sung in three parts entering at different time intervals, the children were faced with advanced problem-solving: each group had to maintain its integrity as a unit, while emphasizing advanced contrapuntal ideas relating the three parts. This approach leads quickly to the child's discovery that "this is easy" when confronted with an intricate passage by a master composer, a declaration indicating

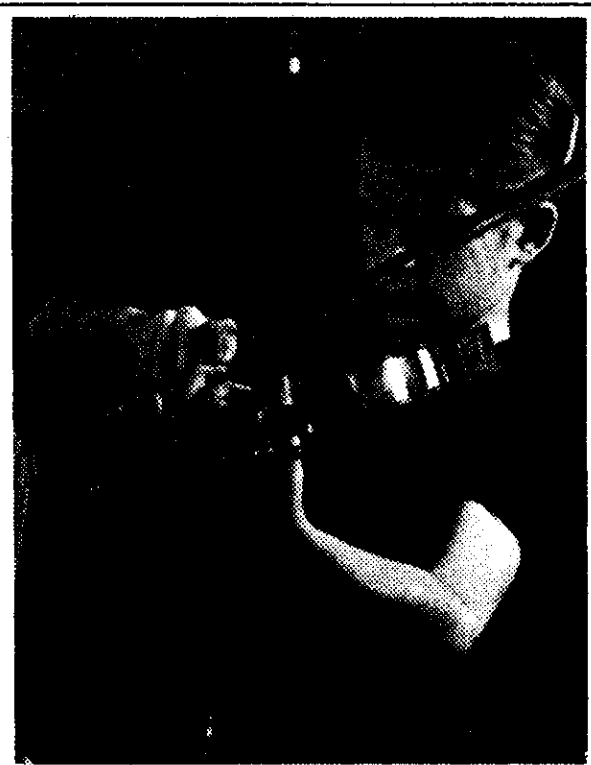
NEWS

that the child has realized, "I can be a genius, too."

From "Drug Program" to Nascent Humanist Academy

A pilot seminar in music given in late July to over 100 residents of the world-renowned Day Top Village drug rehabilitation program, proved that this and similar programs can and should be immediately transformed into centers for higher education.

At the request of residents of the Day Top center in Millburn, New York, representatives of the Humanist Academy prepared a



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seminar on classical music, designed to demonstrate how the study of the compositional principles of the music of Mozart, Haydn, and Beethoven can be used in conjunction with a full course of advanced study to reinforce the positive identity-building aspect of the Day Top approach to drug rehabilitation. Founded in 1964 by Monsignor William O'Brian, Day Top was one of the first drug rehabilitation programs based on a completely drug-free approach.

The musical presentation began with two lieder (songs) by W. A. Mozart—"Das Veilchen" (The Violet) and "Als Luise die Briefe Ihres ungetreuen Liebhabers verbrannte" (When Luise burned the letters from her unfaithful lover), sung by J. Pierce and accompanied on piano by Dr. Peter Wyer. These were explained as attempts by Mozart to get the listener to go beyond the "obvious" in order to appreciate the song fully. When translated, the words of the second song had a particular impact on the audience, which ranged in age from adolescents to men in their mid-thirties. The song describes Luise's discovery that burning the letters from her former lover would not destroy the thought of "the man who wrote them," which would "burn longer within" her. The Day Top residents were able to identify in the music a "battle" similar to that waged in their own minds as they try to rid themselves of the traces of destructive drugs.

Dr. Wyer then began what turned into over four hours of discussion and demonstration of why "classical" music—particularly that of Beethoven and his predecessors—is necessary for the

growth and development of the human mind, and why the rock music of today has the opposite effect.

The entire audience learned a humorous four-part canon by Joseph Haydn titled "Epitaph." Through the ensuing lengthy, rapid-fire discussion it became obvious that the Day Top residents—some of whom had been heroin addicts for up to twenty years—were not only capable of understanding the most advanced principles presented that evening, but were hungry for this kind of intellectual challenge.

Concert in East Harlem Draws Full House

In one of a series of concerts conducted by the Humanist Academy this fall, Danish-born concert pianist Bodil Frolund drew standing ovations and demands for "Encore!" from a full house at the ENTER Drug Rehabilitation Center in East Harlem, one of New York's most devastated neighborhoods.

A largely Hispanic audience of over 150, including many residents of the rehabilitation facility, heard the pianist perform a selection of Bach, Hummel, Schubert, Schumann, and Chopin, together with a short educational presentation by the Humanist Academy's Vivian Zoakos. The program was a fundraiser in support of the founding convention of the National Anti-Drug Coalition on Sept. 29 in Detroit. Angel Ibañez, ENTER workshop director, introduced the program by outlining the common objectives of his center and the Humanist Academy. "We want to bring a level of culture to East Harlem which it has never seen before as part of the fight to eliminate drugs."

BOOKS

SIDESHOW

Kissinger, Nixon and the Destruction of Cambodia

By William Shawcross

published by

Simon and Schuster, 1979

467 pages

\$13.95



“Defense” of Cambodia Aids Ongoing Genocide

Since the collapse of the genocidal Pol Pot regime in Cambodia earlier this year and the invasion of Vietnam by China, the United States has been hit with a massive barrage of propaganda which seeks to cover over where the responsibility lies for the destruction of Cambodia. *Sideshow* has been one of the most important elements in this cover-up.

Widely billed as the most exhaustive account of American involvement in Cambodia, *Sideshow* has become the centerpiece of a phony debate between “liberals” and “conservatives.” On the one side is author William Shawcross, a scion of the British nobility, who charges that Kissinger’s 1969 decision to widen the Indochina conflict to include Cambodia shattered a delicate social fabric in that country, leading, step by step, to the Pol Pot regime, which murdered 3 mil-

lion of the country’s 7 million people. Kissinger, on the other hand, claims that widening the war into Cambodia was not his preference, but was required to more quickly end American involvement in Indochina.

Hidden behind this “debate” is the truth: that Cambodia has been destroyed as a result of criminal collusion between Kissinger and Peking to keep Indochina divided and embroiled in conflict. The goal then, and today, is to weaken independent Vietnam and strengthen China as a “strategic counterweight” to the Soviet Union in Asia.

Moreover, *Sideshow* is not simply a cover-up of past crimes. By presenting China as the only country that has consistently defended Cambodian national interests since the 1954 Geneva Conference, and by leading the reader to believe that deposed Prince

BOOKS

SIDESHOW Kissinger, Nixon and the Destruction of Cambodia



Sihanouk is the only hope to restore Cambodia as a functioning independent country, Shawcross has directly contributed to the anti-Vietnam environment being promoted by the State Department and Peking to justify a second Chinese invasion of Vietnam. It is a bitter irony that *Sideshow*, the book hailed as a "defense" of Cambodia, is aiding the ongoing murder of that country.

It is hardly surprising that a loyal member of the Sinophile Shawcross family would participate in these atrocities. William, the author, is a classic British Fabian, who worked for the *New Statesman* and as Indochina correspondent for the *London Times*. His father, Lord Shawcross, is one of Britain's most experienced "Asia hands," who wrote to the *London Economist* earlier this year that Sihanouk is the only hope for Cambodia.

Many believe that this "Sihanouk option" may soon be adopted as official policy by the State Department, which is seeking to keep alive Chinese influence in Cambodia, following the virtual eradication of the Pol Pot plague, by "internationalizing" the Cambodian "issue" and bringing the comic-opera prince back to power.

The Kissinger Role

That former Secretary of State Henry Kissinger is criminally responsible for the destruction of Cambodia is beyond doubt. A reading of *Sideshow* is worthwhile if only because it shows how conscious Kissinger was that his actions would cause almost unimaginable destruction. However, it should be clear that the destruction did not occur the way Shawcross claims.

Utilizing thousands of pages of official documents from the

Departments of State and Defense, the Central Intelligence Agency, the National Security Council, and other agencies, all released for the first time under the Freedom of Information Act, Shawcross has indeed compiled an exhaustive ground-level account of American actions in Cambodia, led by Kissinger and his chief deputy, then Col. Alexander Haig, that began the destruction of that country. Most of the relevant "facts" of the Kissinger-Haig criminal actions are included. The secret bombing of Cambodia begun in March 1969, the invasion by U.S. troops in April 1970, the massive, public bombing maintained through 1973, and the creation of a corrupt, parasitic 220,000-man army under the leadership of pathetic mystic Lon Nol—all of this is detailed. Moreover, Shawcross shows the lying and deception, not to mention outright military failure, that characterized the entire period of American involvement in Cambodia.

But in presenting what he calls Kissinger's "criminal" policies, Shawcross never challenges Kissinger's biggest lie concerning Cambodia—that the escalation there was designed to end more quickly the American involvement in Cambodia.

Reading *Sideshow*, one would never know that simultaneous with escalating the war in Cambodia, Kissinger was conducting secret negotiations in Paris with China. For Kissinger, defeating Vietnam—which he called a "fourth-rate peasant state"—was an indispensable component of forming a military and political alliance with China against the Soviet Union. Escalation in Cambodia was an indispensable component of the fruitless effort to defeat Vietnam.

It is for this reason that Kissinger was never seriously con-

SIDESHOW
Kissinger, Nixon
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of Cambodia



cerned with ending the war in Vietnam, but rather with manipulating the war to achieve other strategic ends. From the very beginning of the Nixon administration, Kissinger was involved in a heated fight with Secretary of Defense Melvin Laird and Secretary of State William Rogers, both of whom strongly favored withdrawal of American forces from Indochina as quickly as possible. He managed to convince the manipulable President Nixon that American "credibility" was at stake in Vietnam, and that the President's desire for peace with the Soviet Union could only be accomplished through a "show of strength" by America in Indochina. Further, Kissinger promised Peking that the United States would work to keep China's arch-enemy, Vietnam, divided, as occurred in the 1954 Geneva Conference. Finally, Kissinger, together with Alexander Haig, used the Indochina conflict, especially the debate whether to spread the conflict to Cambodia, to weaken the credibility of Laird and Rogers in the eyes of Nixon—a victory for Kissinger that was to shape all aspects of American foreign policy.

The Chinese Role

Shawcross saves his most outrageous lies for the sections of his book that discuss China and Pol Pot's Khmer Rouge.

Shawcross claims that the roots of the destruction of Cambodia lie in the 1969-1975 period, during which the United States so massively intervened in the country. This intervention shattered the Cambodian social fabric, and sparked off in the population tendencies toward savagery observed by French naturalist Henri Mouhot in the 19th century. This "tendency toward savagery" was realized in the Pol Pot regime.

Thus, although Pol Pot and his gang of murderers were openly Chinese agents, Shawcross claims they took Maoist doctrines to extremes "that Mao never dreamed of." Moreover, he says, China preferred Sihanouk to Pol Pot all along.

No mention is made of Peking's collusion in the systematic butchery by Pol Pot, starting in 1970, of the pro-Vietnamese and neutral factions within the Khmer Rouge—butchery which Kissinger and the National Security Council were well aware of. No mention is made, either, of the Khmer Rouge praise for the Cultural Revolution or for Mao and his Gang of Four. Finally, no mention is made of the 20,000 Chinese troops that kept Pol Pot in power during his reign of terror.

Overall, *Sideshow* is a book that should be read. For students of Asia, it is a must, if only because of its factual material. Stories such as the one describing how Alexander Haig, who was virtual desk officer for Cambodia, put his arm around a sobbing Lon Nol and told him to "put his trust" in America give useful insight into the methods of Kissinger, Haig, and their ilk.

The book also contains other information not previously published, such as the fact that Kissinger had accepted a fellowship to teach at All Souls College at Oxford before being offered the post of National Security Advisor to Nixon.

Most important, however, the book is enough to convince a reader that it is high time Henry Kissinger be called before a court of law and tried for his crimes against humanity. Together with his friends in Peking, Kissinger is more than guilty for the murder of millions in the destroyed nation of Cambodia.

Peter Ennis

EDITORIAL

Music Is Political

Continued from page 3

same enemy is destroying our children today.

The City of London is at the center of international drug traffic and has been since 1715, when the British East India Company opened its first Far East office in the Chinese port city of Canton. Since that time, the official policy of the British crown has been to foster mass-scale drug addiction against targeted foreign populations. The British opium war was only a better-known instance of that policy. As late as 1923 the British openly opposed opium control in the League of Nations. Senator Kennedy is merely endorsing these same policy guidelines.

The rock-drug culture was introduced into the United States in the 1960s by three British controllers: Dr. Gregory Bateson (husband of late anthropologist Margaret Mead), Alan Watts, and Aldous Huxley. These were the key figures behind the notorious MK-Ultra project, which was exposed following investigation of the suicide of an unsuspecting G.I. to whom LSD had been administered.

Bateson is of immediate interest because he directed the MK-Ultra project at Palo Alto Veteran's hospital in California, out of which was created Haight-Ashbury and the hippie movement. It was under his tutelage that Ken Kesey organized the Grateful Dead rock band and the Merry Pranksters. Kesey was recruited to participate in a research project on the connection between LSD and creativity at the hospital in Palo Alto. Kesey used drugs which he obtained from the hospital to recruit a following in

the area. The Merry Pranksters, which he then formed, toured the country in a bus administering LSD disguised in Kool-Aid to young people—the "Electric Kool-Aid Acid Test." The Grateful Dead dispensed free Kool-Aid LSD at rock concerts which they held at Golden Gate Park in San Francisco. They were given \$100,000 for this purpose by Warner Communications, who now fund the MUSE Foundation.

The rock-drug culture is a criminal conspiracy, in clear violation of the Constitution and the criminal code. It can be dealt with by the police, provided they receive support from an informed public who decisively reject Ted Kennedy's British liberalism. But rock music and the proliferation of drugs are only the most vicious example of the banality peddled by the media as culture.

The moral bankruptcy which has allowed drugs to sweep our schools must be addressed. Children turn to drugs in classrooms which otherwise overwhelm them with boredom. It is not Montevani that will rescue them from drug-induced vacuousness.

Music is lawfully political. It can either summon the listener to a joyful celebration of mind, or it can evoke the lowest depths of hellish bestiality to which men can descend. Nor is there an acceptable middle ground. In a less intrusive way, so-called popular music is equally as vicious as rock, because its utter banality celebrates and reinforces the typical banality of the average person. Our children are being destroyed and banality will not, cannot rescue them. The culture of our forefathers, the music of Bach, Mozart, and Beethoven, must become the mainstream culture of today.

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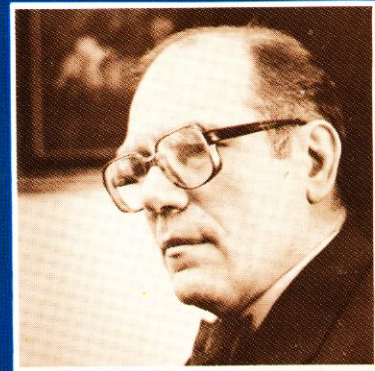
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