

PANEL 1

Discussion Session

This is the discussion among panelists and audience following Panel 1, “Reversing the Cultural Wasteland—The Urgency of a New Renaissance, Creating a Planetary Culture Worthy of the Dignity of Humanity,” of the Schiller Institute’s March 20-21, 2021 international conference, “The World at a Crossroad: Two Months into the Biden Administration.” The moderator was Jason Ross of The LaRouche Organization.

Jason Ross (moderator): We will bring our panel together now for our discussion period. We’ve received many questions that have come in—and feel free to send more to us.

I think that the first order of business in our discussion among our panelists, is, I’d like to ask Helga Zepp-LaRouche, the founder of the Schiller Institute, to offer her reflections on what you have heard on the panel as a whole, and then we’ll open up for more discussion.

Reflections by Helga Zepp-LaRouche

Helga Zepp-LaRouche: Well, I can say it made me very happy, because first of all, the pure humanity which has been expressed by the other speakers is actually what should set the standard of how human beings relate to each other.

And then, naturally, there were video clips from some of the great artists whom we had the privilege to know: Norbert Brainin, who was the First Violinist of the Amadeus Quartet; or Carlo Bergonzi, Piero Cappuccilli. These were all dear friends of ours from Italy, and, naturally, William Warfield, Sylvia Olden Lee, and Krafft Ehrlicke.

Fortunately, some of them are still alive. All of those I mentioned now have passed. I regard it as one of the most happy occurrences of my life to have known such people and worked with them. Especially the concert for Lyn for his 65th birthday in Bernkastel-Kues, in the beautiful Wiener Vinothek [a wineshop which stores many fine wines] which is also used as a concert hall, immediately beside the library and hospital which was donated by Nicholas of Cusa, which has been operational, without interruption, for 600 years. It was the perfect setting for Lyn’s birthday.

These are the moments where—that is what I tried to say in my initial remarks. [See her keynote address in this issue.] When you access that kind of participation in creativity, in the creative work of great composers, poets, and scientists, then you experience a form of humanity which is exactly what should be the vision for all of mankind.

So, I want to say that I’m very happy.

On the Universality of Classical Culture

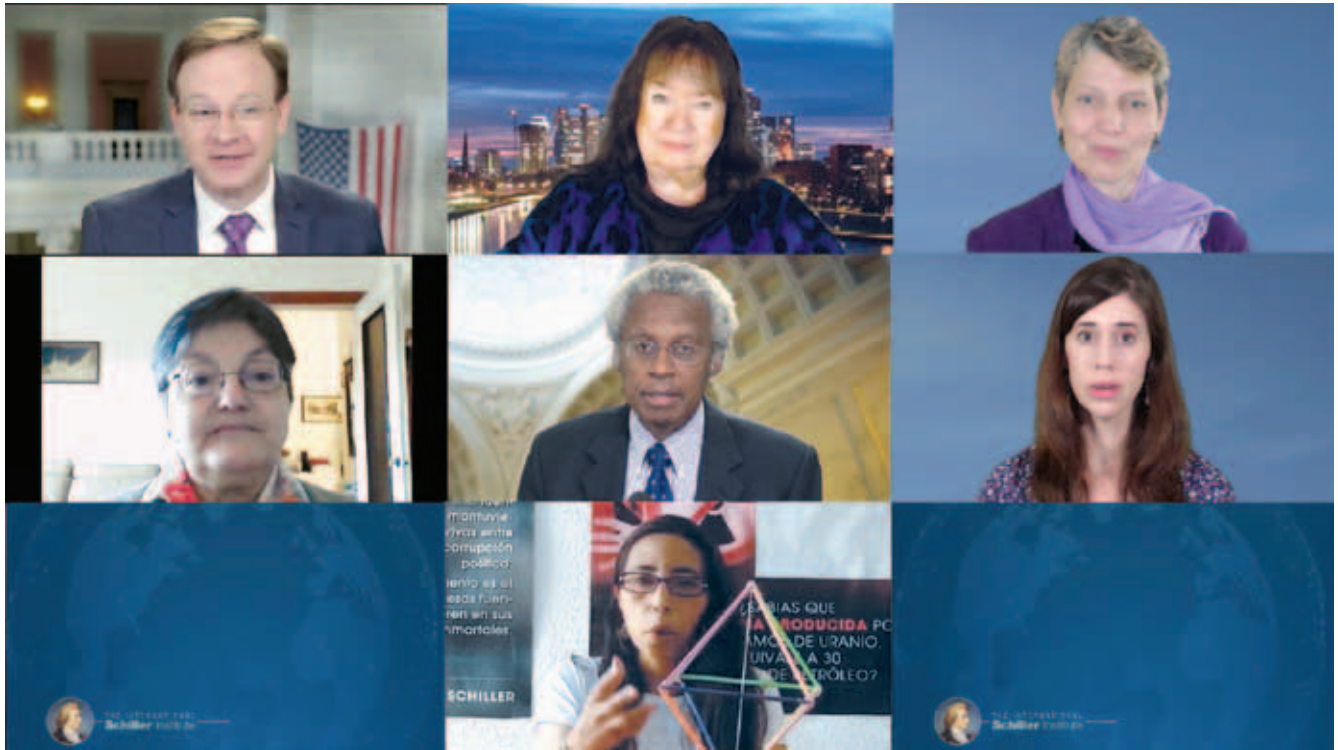
Moderator: Thank you very much. We do have many questions: I’m going to pose questions, probably a couple at a time, and we’ll see who would like to respond to them. All panelists will have the opportunity to offer their reflections on the presentations and discussion as a whole before we close.

For the first topic, I’d like to ask two questions here about the universality of Classical culture. One question that comes in from Alain is: “Is Judeo-Christian culture the only one capable of arousing genius?”

And let me combine that with a question from Gregory. Gregory says: “Contemporary popular culture can be compared to a dungeon, which stirs only secondary emotions, such as thrill, anger, or sentimentality. Yet, sometimes it helps to be made angry, to enjoy a thrill, or to be soothed by sentimentality. Can we not view these forms of art as medicines, which can help certain wounded souls under certain circumstances, but society makes the mistake of considering them as daily bread, when that role should properly be reserved for Classical culture?”

So I think these are two questions on the universality of Classical culture. Who would like to take those up?

Diane Sare: I’ll take the last one first. Actually, I don’t think that debased art which arouses unproductive emotions in us can be healing. I don’t think there’s a place for it, sorry to say. When you hear Beethoven—I hear in almost everything he writes that’s of any length, this kind of impassioned struggle, like what he experienced in Heiligenstadt [recorded in his Heiligenstadt Testament]. And then he overcomes that, and it’s incredibly joyful and liberating, and when you hear that music, you are able to transcend whatever was



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Panel 1 Discussion Session panelists (left to right): top row, Jason Ross (moderator), Helga Zepp-LaRouche, Diane Sare; middle, Liliana Gorini, Dennis Speed, Megan Dobrodt; bottom, Carolina Domínguez.

going on to something higher. This is as opposed to choosing something that either may mirror your state, or the opposite of your state, but simply puts you in another state; like a state of sentimentality or a state of rage.

I think what people listen to has an enormous amount to do with how they act and whether they find the strength within themselves to take action when it is difficult. Because today, we are so bombarded with so many things that are false, but they are popular—to be truthful requires a certain amount of inner fortitude. The right Classical music strengthens that, and these other things cause you to be limp.

Moderator: [laughs] OK, let's go to Helga, and then Liliana.

Zepp-LaRouche: On the first question: I think this is unfortunately a very Euro-centric view. First of all, China was the leading cultural and scientific nation until the 17th century. But if you look at the beauty of poetry in Indian culture, in Japanese, in Persian poems, Chinese paintings, there are so many unbelievably

beautiful things; it's more like a bunch of flowers, where naturally, you have roses and tulips, and other flowers which are all different, but would you want to miss any of them? And I think it's the beauty of the creation, which in my view—Kepler was absolutely right when he said that the more you study, you recognize that there is an unbelievably beautiful divine plan, and the cultural expressions are the more beautiful, the more the multitude becomes. So I would say that.

On the second question: I emphatically want to endorse what Diane said. Schiller had this whole idea that the improvement of the emotions occurs especially in the time of leisure. And he says you have to catch the person at their moments of leisure and that way ennoble them by giving them beautiful art. Because people normally when they work, they are burdened, and they don't have time. But it's exactly the opposite: It's not like letting the sow out, so to speak, when you relax and you let it all go. It's the opposite: It's the time when you educate your emotions until the point happens where you can blindly trust them, because your emotions will never tell you anything else than what reason com-

mands; and that is exactly the kind of beautiful soul Schiller is talking about. So I fully back what Diane said.

Moderator: Thank you. Let's go to Liliana, and then I'll read a couple more questions.

Liliana Gorini: Yes, I fully endorse what Helga said on the first question, and I think I demonstrated it in my presentation on Dante. He puts Avicenna (Ibn Sina) and the other great minds of the Islamic Renaissance in Limbo—which means not in Hell—together with Socrates and Plato, precisely because he's aware of the importance of the Islamic Renaissance in bringing, as Helga would say, the beacon of culture from the ancient Greek, from the ancient Indian, to the Islamic Renaissance, to Italy and the Italian Renaissance, and up to the rest of the world. So it is actually a dialogue of cultures, but at the same time, also a dialogue of religions, since they were philosophers. In the case of Ibn Sina, he was also a doctor and a poet himself, a Muslim philosopher. So this is not limited to the Judeo-Christian, but it's extended to all cultures and all religions, including Confucius and China.

To the second question, I also endorse fully what Diane said, and I want to remind people again, the example of Dante's significance, because in Hell, he depicts a horrible, horrible situation with demons, you have sinners, you have people who are stuck in ice, because they were sinners, like traitors. And the paintings of the Inferno, for example—I showed one, of Dante in the forest—but there are many, including the one I showed of the usurers. They seem to be expressing a rage, anger scene, *but* the paintings express it in a beautiful way.

This is the key in Classical culture: Even when you express tragic events, even when you express a murder, or horrible actions, like the killing of the children of Count Ugolino, you express them with beauty, you express them in a beautiful way, and this is the opposite of letting those anger feelings out. It means, as Schiller would say, to elevate your emotions out of this anger and fear, into what Schiller calls the Sublime, which is possible through beauty.

Moderator: I just want to say one thing about that. Liliana, you brought up how the suffering of Count Ugolino and his children is a terrible thing, but is de-

scribed in a way that is still somehow ennobling. I just want to add that I had the same experience with the Bach Passions, where, as a chorus member, you participate in shouting insults to Christ, which is hardly a good thing to be doing; yet, somehow, Bach does it in a way that it's not purely just an ugly noise. Pardon my interjection.

The Concept of a Renaissance

I'd like to pull together two questions now that are going to be about the concept of a renaissance and what is Classical; and then I'm going to turn to education. The next pair of questions, slightly shortened:

Renée asks Helga and others: “You have portrayed the magnitude of the crisis strategically and the moral, cultural breakdown that obstructs the solution. The horrifying pandemic has shut a huge portion of orchestras, concert halls, choruses around the world. Nothing like this has happened around the world before, except perhaps in the closing days of World War II. But the music culture that has predominated in the trans-Atlantic recently has suffered from the moral crisis that you portray. Can we use this calamitous situation to make an opportunity to restore Classical principles, as the foundation of what we call music and other forms of art? Is that possible? How can we restore musical culture, as part of a global dialogue on the culture of mankind?”

Keep that in your mind, and I want to combine that with another question that comes in from Chérine.

Chérine asks—she provokes: “The image of a renaissance in our minds is sometimes simplified. Why really did the people in the past go back to the era of the ancients? Do we run the risk of adopting a Romantic image of intellectuals discovering beautiful ideas from the past? Peter Frankopan, the famous author of the three books titled, *The Silk Roads*, wrote that there were geopolitical reasons for kings and leaders to create a story that Europe was the legitimate center of the world. Some say China is creating an identical geopolitical tale, by telling its long history of civilization. Are these hypotheses confronting each other in a new cultural war?”

And then, to summarize one quote from the Peter Frankopan books that Chérine includes, Frankopan writes that. “in reality, neither France, nor Germany, Austria, Spain, Portugal, England, had anything to do

with Athens, or the world of the ancient Greeks. As for Rome, it only touched on it. But a veil was thrown over this, while a narrative was created that carefully drew in the past to create a story for a present that bases itself on that past. For the first time in history, by creating that story, Europe became the heart of the world.”

I put these two concepts before our esteemed panelists and see if anybody would like to respond, on restoring Classical culture, and on the reality of it. Let’s go to Helga and then to Dennis.

Zepp-LaRouche: Just very briefly, please pull up the cover of the new magazine we are putting out in Germany. This is called *Ibykus*, which already had been published for 25 years, and now we are resuming it. And we are also not only planning the *Leonore* magazine [in English] but also the *Ibykus* in German is called “Thinking Like Beethoven” and it has many articles about Beethoven. The reason why we publish these magazines is because we are very serious in the intention to create a renaissance movement.

And this is also a direct appeal to you, our viewers, that you should join us. Because, some people have said the crisis is such that you need the action from governments to fix it, which in one sense is true, but on the other side, if we don’t really create a renaissance movement of people who reject degenerate culture, I don’t think it will work, and it will be no guarantee. So I believe in the idea of creating a Renaissance movement, by consciously going back to all the great periods of the past.

And on the second question by Chérine, I would like to just say that one characteristic of renaissance movements was always to go back to the sources—that you don’t believe a narrative, be it for this reason or that reason, but you always go back to the original thinkers, the original writers, poets, philosophers, and you reconstruct, in that way, universal history as it really was. And it was a story of ideas, of principles, like an ancient idea that there is a unity of truth, beauty and the good: Now that is a conception which exists in all great cultures, and that way you find—it’s like what Carolina was saying, that you own these ideas, and you find a principle, a method with which you can differentiate if something is true or not. And that is something which Lyndon LaRouche has provided us as a method of approaching things. So I’m more optimistic about this for that reason.

Moderator: Thank you. Dennis?

Dennis Speed: A few things. First of all, the reason that this can’t be Euro-centric is because cultures and greatness in culture is about the liberation of mankind: All people desire liberation, and they use poetry, because poetry is the actual beginning or the origin of true ideas—before people could speak, they sang. Everywhere you have that. So, when you’re looking at what people call, for example, Greek civilization, let’s remember Plato spent 12 years at the Egyptian Temple of Amon in Cyrenaica, in what is today Libya, because of what had happened with Socrates earlier, who also spent time in Egypt. And the important thing to understand is the interplay between the Temple of Amon, for example, and what happened in Greece, including the Pythagorean period. As a matter of fact, Egypt refounded Greece three times, prior to the time of Plato—just as an example.

So what people call Western civilization, Greek civilization—yes, there was an innovation, a very specific, unique contribution that was made, which changed what had come before. But it’s of relevance here, because the whole idea of the Schiller Institute, and talking about Friedrich Schiller, the greatest of poets, is that he was an intelligence agent. He was also an historian; his idea of universal history was exactly that, there’s a universal history and it’s basically not known.

When you’re looking at the United States and taking this issue, trying to describe it, this gets very difficult, because of the things like—some of the, shall we say, right wing—tends to think of it that way, “the closing of the American mind.” Allan Bloom. These kinds of things, and their notion of what they call “Western civilization.”

But Lyndon LaRouche didn’t have that idea. There’s a completely different idea, and when Helga was founding the Schiller Institute back in 1983 and ’84, there was a dialogue with American intelligence people to get them to understand that the best way to approach *any* nation, anywhere in the world was to recognize that *all* nations and *all* people have this greatness, which is in the fabric of the human soul. It’s a matter of finding it. Classical culture is not a form; Classical culture is a very specific *intent*, and it’s that intent which is missing. And that’s what the problem is right now in the trans-Atlantic world! There’s no great

intent! And people are being dominated by an inferior culture, and inferior leadership. That's why they keep getting it.

But what they have to do—that's the reason you go back to the ancients, because you're going forward to the culture of the future. You've got to reject what's around you. You recognize that, actually, a lot of this is probably your fault, because of the debased character of what you tolerate, day after day.

And so, that's our idea here, of what you do to re-found the culture—you fight, and the reason we use figures, various figures, including emphatically I wanted to have Malcolm X in there, and I wanted to have obviously Dr. King and so on; but Malcolm, because of this idea of *fighting*, and because Lyndon LaRouche was like this. People didn't like him, but they knew, often, despite themselves, that what he was saying was the truth. So I would just say, this is the real issue of how we re-found the Classical culture, globally.

The Role of Memorization and Performance in Education

Moderator: Would anyone else like to weigh in, before I go on to the next few questions? OK. Here come the next couple.

This is a question on education that comes from Suzanne with The LaRouche Organization. Suzanne says that “some years ago, the Schiller Institute encouraged recitation competition among young students, emphasizing the importance of memorization and the ability to communicate the ideas of another.

“In his presentation today, Dennis Speed mentioned the book of speeches prized by students in the U.S. in the 19th century, including Frederick Douglass. Dikran Tulaine, a Shakespearean actor, has also discussed the importance of such exercises of memorization and communication among adults and children, and has discussed this activity, seemingly restricted only to actors and actresses, as an antidote against the violence which has developed among young people in modern education. Would you discuss the importance of including the study of oratory, memorization, recitation of poetry, and drama in public schools? Would the Schiller Institute revive its outreach activity to students with such competitions in the future? How can this play a role in education?”

So let's go with that, and see if anybody has any re-

sponses. Dennis, it seems like that one's directed to you. And I'd also like to hear from Carolina on this one, as it addresses education, which is the topic she took up.

Speed: Lincoln's Gettysburg Address has been identified as probably the greatest American poem—the first person I heard say that was Helga. And I think that's useful to think about—the issue of recitation.

When we grew up, certainly back in the 1960s, everybody was required to know that. And then Dr. King's speech from 1963 was another addition to this. And people just knew these things. And also the competitions, Helga started, so why don't we go to you?

Zepp-LaRouche: Carolina wanted to say something.

Carolina Domínguez: [via interpreter] I'd just like to mention that in terms of the work we're carrying out on education with the youth in the universities, this is part of the legacy of Lyndon LaRouche, in particular, as Helga was saying, returning to the original authors. That's what gives you strength. It allows you to form your own judgment, it gives you enough of a sense of identity to be able to identify and know what is correct in your personal life and politically. And I believe that if poetry and Classical art were taught as part of basic education, we would have better citizens. I've received a number of messages from youth around Ibero-America, congratulating people on the upcoming publication of *Leonora* and *Ibykus* and we're really interested in being able to read those here, as well. That's all for now. Thank you.

Moderator: Megan, go right ahead.

Megan Dobrodt: I don't have much experience with memorization of drama and poetry, but I have more experience with memorization of music, which you almost can't help but memorize. And one thing I want to add, is that I think with music, people have the idea that they can have two separate lives—you know, what Helga was bringing up, about when you relax you let it out, kind of let loose, when you let out your wild side. But that that doesn't affect the other part of your life. But that's just not true.

And I think you discover that negatively in the popular culture, but you also discover it positively with the beautiful culture, in that, when you start to learn some

of these beautiful German *Lieder*, the choral piece that Jason was bringing up, the choral piece that our chorus is working on, the Beethoven *Missa Solemnis*, it becomes part of you. And it acts upon you, even when you're not conscious, or directly working on it: It shapes the way you think. I remember many conversations with Lyndon LaRouche, where he would discuss the compositional method of Bach and Bach's followers, and being able to develop in a powerful way, the method of generating irony, which necessitates a solution; the exact same way that a great scientific mind is able to generate ironies in the investigation of the physical world.

And so, I think that participating in beautiful Classical culture, it permanently changes you and changes your mind. In terms of its value for young students, I think it might be the most important thing—it should probably be the first thing that we teach them.

In regard to the second question: You asked about going back to a Classical culture, but then also a culture of songs of emotion or something. I think people also have an idea that Classical culture is very straightlaced and stiff. But some of these, the most beautiful songs and *Lieder* and poems, are very, very funny, so I would just encourage everybody to get them to know them more.

The Individual and Society: Coincidence of Opposites

Moderator: I'd like to now read the last two questions that we're going to be able to take on this panel, and ask everybody to respond to them, and offer whatever thoughts they'd like to add to this discussion.

The first question comes from Ema from The LaRouche Organization in Detroit, and she has a reflection about Bach. Ema says: "I've often thought that Bach's '*Es ist Vollbracht*' ['It is accomplished,' Christ speaking from the cross, in Bach's *St. John's Passion*] and the story of Christ, is a perfect example of the coincidence of opposites, the reconciliation of Christ's suffering and His victory. Perhaps Helga, Diane or anyone else would like to say more about that."

The second question, which I'm going to shoehorn together here, is about the reconciliation between the individual and society. The question is: "If heteronomous things, such as nation-states, are considered politically sovereign, why aren't autonomous things, such as human beings, politically sovereign. In other words,

if government is to be truly 'of the people, by the people, and for the people,' then shouldn't an individual have the contractedly inalienable right, after grave deliberation and in response to a long train of abuses, to personally secede from his or her nation-state, and establish his own nation-state?"

So you can take the concept behind that question, and Ema's about "*Es ist vollbracht.*" Who's first? Megan why don't you let us know what you think about this and any other concluding thoughts that you've got?

Dobrodt: Sure. Well, on the second one I can take a stab at it. It's not surprising that people are pessimistic and disillusioned with the ability of their governments to represent their wellbeing, given the recent, long train of abuses. But I think the hypothesis of the American republic, which was really the hypothesis going all the way back to the Renaissance, is that there is inherently no contradiction between the action of a sovereign government of the people, of a republic, as we took a stab at embodying that in the American Constitution, that there's no contradiction between that, and the wellbeing not just of people today, but the most important group of people—our posterity.

When you consider how it were possible to allow each living person to do the greatest good, for the greatest number of people possible, which is the greatest number of people to come, the only way to do that is to organize ourselves through sovereign governments, especially when you start to think about the goodness we can do, not just for people, but for the universe at large, through space exploration and colonization. I would challenge any "autonomous individual" to build their own space program, and then maybe you would reconsider the importance of governments!

Moderator: Yes. Boy, you can't even make your own online chat platform! All right, Dennis.

Speed: Yeah, I would say the answer to the second question is in considering the first, and here's why: Beethoven composed the *Opus 110* [Piano Sonata No. 31] in the year 1821, and when he dedicated it, he dedicated it on Christmas Day. And of course, he was completely deaf at the time he wrote the sonata. And the last movement, which is this recitative and aria set-up, it's all vocal. It's only incidentally on the piano, and it's on the piano because of the multiplicity of voices. But

what he's dealing with is death and resurrection. It's very specific in the sonata, because the sonata has this aria which is the "*Es ist Vollbracht*" from Bach, he's talking about it, and then he has a fugue, and then, he goes back, again, and it's even more deeply agonizing. And then there's a second fugue which is an inverse of the first.

The importance of this approach that Beethoven takes is, it is so free, in terms of what you hear, it is so much like—it actually sounds a bit like, I always thought about it in terms of—the marches of not merely the civil rights movement, not merely Gandhi's movement, but this idea of constantly moving forward no matter what may seem to be the infirmities or the indignities or the suffering or the inevitable circumstances of your own life. He was completely deaf when he wrote it, but you have no sense of that kind of being overcome by pain. It has nothing but victory about it, and in that respect, again, it's very much like what you find in the Spirituals: There's always a sense of victory. It's not a sense of rage, it's a sense of victory. And of course, often, that has to be religious, and that's why they are religious. And that's also why the Bach setting by Beethoven is particularly appropriate. And that's the real answer to this issue of sovereignty of the individual. That's how you find your sovereignty.

Moderator: Let's turn next to Liliana, who I know had wanted to respond to the previous question, too, and then Carolina.

Gorini: Yes. I wanted to respond to the question about recitation and memorization, because in Italy, when I went to school, it was mandatory to memorize and recite by heart Dante's *Commedia*, something which was abolished when the school reform started. The reform was inspired by the Frankfurt School, and similar to the Brandt reform [in Germany] and they explicitly ended recitation of Dante, they were disturbed by Dante—which is significant. And I think it shows that the Great Reset is also a cultural Great Reset: they are trying to destroy our culture.

And also in response to Renée's question on orchestras being shut down, the theaters never being opened, while sports, football was going on. In Italy and other countries, we had no time in which theaters or concerts were again possible. And this is part of the Great Reset. This has nothing to do with the pan-

demic. We had demonstrations by artists and musicians in Rome and other cities, to demand that the theaters and operas be opened again. Because if these and the schools are closed, we will lose this culture. And I think recitation and memorization is part of this.

So I would encourage people, young people, to try. I tried myself. I looked at the Vittorio Gassman, a great Classical actor who recited the whole *Commedia* by heart, and I discovered in listening to him, how hard it is, to recite Dante's *Commedia*, but it is an important effort. It's an important effort, because as Megan was saying, it does transform you.

Moderator: Thank you. Carolina?

Domínguez: I want to mention that that's exactly why we're studying Schiller in the work that we're doing with the youth in the Schiller Institute, because he says that no political progress is possible without ennobling the soul and the character. That's why we did the Open Letter of LaRouche in the universities, as an example of true *agapē*: what is truth, really. We all want you to read the entire document, this entire Open Letter, to sign, to join it, and to leave us your information so that we can get in contact with you, because every youth, every student has the right to fully develop his or her potential.

But how can you possibly develop that if you don't face anything at all about what is currently going on in the world? We are creating a new dynamic in the form of education, that you can get to know yourself by studying the minds of others. It is that which gives you freedom. And when you're able to transmit that to the mind and the soul of another person, you feel happiness. It's like when you read what Socrates says about Plato's Cave: If you don't go back to tell people what is actually going on outside, and you just stay outside yourself, that does not lead to happiness. So I invite you all to join this campaign, and we can carry out this process together.

Moderator: Thank you, Carolina. Let's turn now to Diane, and then we'll give the final word to Helga Zepp-LaRouche.

Sare: Sure. Yes, this question, as Ema says, the coincidence of opposites, or a paradox. Schiller takes this

up in many places—Helga would know better—but why we delight in tragic subjects, and “On the Sublime,” and the kind of happiness which comes not as something glib, but as a victory over something lesser. I’ll put it that way, like our physical nature, when you do something that goes against what would be “natural,” a fight or flight reflex or something like that.

And this gets really to the question of the immortality of mankind, because as much as we may not consider it all the time, and probably not as much as we should, each one of us is going to die at some point. But we would hope that mankind as a whole is immortal, which is why it’s so urgently necessary that we get to other planets, some time, at least in the next billion years or so, and hopefully sooner, and therefore, sometimes, it requires a sacrifice of one’s life; not that one goes out and says “I’m going to die for this,” but you say, there’s a higher principle, which is the immortality of mankind, than my life.

I think it comes up in this Gethsemane question, because you say, if God is all powerful, what’s the point of Christ, it’s already ordained, Christ already said it, He is going to be crucified; it’s been known that this is to happen. So why is it necessary that Christ has this moment of profound anguish, knowing what’s in store for him, and then has to make the decision to drink of the cup, into His own act. And it’s only by making this necessary death, into His own decision, that He is liberated, in the same way that Martin Luther King said in the “Mountaintop” speech, that “longevity has its place, but I’m not worried about that now.”

It’s a *personal* decision, and it has a resonance in all human beings, when you witness that, what we call the experience of “tears of joy” which you’d also think is paradoxical, because you get a profound joy in witnessing or being part of someone overcoming the mere, seemingly physical necessity to something greater. I would say that that capacity abides in every single, living human being, and it’s a question of how to access it, and how people can be conscious of it, which is going to be urgently necessary to resolve these crises.

Concluding Remarks by Helga Zepp-LaRouche

Moderator: Let’s turn to Helga Zepp-LaRouche to conclude this panel.

Zepp-LaRouche: First of all, I want to say that the *Ibykus* is also going to be available in a printed form, not only electronically. When you join the Schiller Institute, you will get the issues as they come out, which I really think is very important.

On Ema’s question on the concept of the Committee for the Coincidence of Opposites: This is not an aesthetic concept, but it is like a contrapuntal fugal development, where the opposites, in a certain sense, reach into each other, furthering their own developments, and that way it becomes a dynamic process of self-perfection.

I think that that is really the same answer to the question, of how to overcome the contradiction between the state and the individual, where Schiller, in the *Aesthetical Letters*, basically says that the great task of the individual is to become identical with the ideal state.

Now, how should that occur? Obviously not by the state suppressing the rights of the individuals, but that the activity and the development of the individual makes the state. So, in a certain sense, the state citizen is what will make the quality of such an ideal state.

Now, that is really the question of a dynamic development and change, and the change is an improvement, which is the law of the Universe. The more you attune with the lawfulness of the Universe, by self-improvement, by self-development, by taking responsibility for the common good, you become like what *is* the state.

I think that that is a dynamic concept, which people should assimilate.

Moderator: Wonderful. That will draw this panel to a close, then. I would like to thank Helga Zepp-LaRouche, Diane Sare, Liliana Gorini, Dennis Speed, Megan Dobrodt, Carolina Domínguez, and many musical and cultural performers who helped bring their presentations to life. I’d like to thank the questioners, including those we weren’t able to get to.

If you would like to be in touch with us—this number is not just for people watching it live—call the Schiller Institute at (917) 475-8828. We would be eager for you to become a member of the Schiller Institute and support the crucially important work that we perform. That will end Panel 1.