

Put Out the Flames of the Oligarchy's Thirty Years' War

by Helga Zepp-LaRouche

The following is an excerpt from Mrs. LaRouche's keynote speech to the Schiller Institute/International Caucus of Labor Committees Presidents' Day weekend conference on Feb. 19, 2005, in which she demonstrated that a new Thirty Years' War had already begun, and indicated the lessons we can learn from Schiller's Classical drama of the 1618-48 Thirty Years' War, and the Treaty of Westphalia which ended it, to deal with the present crisis situation in the world. The full text is in EIR, March 11, 2005.

The world is already sitting on a powderkeg, and the name of this powderkeg is World War III. The fuse has already been lit, at five, six, seven, eight points. And this, without any question, is the stuff world wars are made of.

How do we deal with that? How do we approach that? And how do we find a way out of that? Lyn has said, and written many times, that we have to look at history like tragedy. And we have to learn from Classical tragedy, how to uplift ourselves, how to uplift the population in order to find a way out.

In this tragedy, you're not looking at "a stage"—but you, we—we are the leading characters of the play. And we can learn from historical Classical dramas, from Shakespeare, from Schiller, and let the drama of these great tragedians teach us historical lessons.

Schiller's Historical Insight

The problem we face today can be understood best from that point of view. And therefore, I want to talk a little bit about my favorite poet, Schiller, who was a first-class historian, and compare his historical writings with his dramas, at least one drama, as the most efficient way to get to the point. This is something modern historians completely fail to grasp. And if

they talk about Schiller as an historian at all, they say, "Well, he was not really an historian, because—" But, actually, Schiller was the best historian: He had a better understanding of history, than almost all so-called professional historians, because he grasped the ideas, the real dynamic of history.

He tackled the problem of European history and European civilization, starting with his description of "The Laws of Lycurgus and Solon," where he describes the republican model of the wise lawgiver, Solon of Athens, who has created a state, where the *aim* of the state is the progression of the people—the progress, the perfection of the population. Versus the evil system of Lycurgus of Sparta, which is run by a small, oligarchical elite, where, according to Schiller, everything looks perfect in the beginning, but then, you see that this very well-organized state is actually based on slavery, on a system of helots, where parts of the population can be thrown away as human cattle, and can be killed. And from time to time, when the helots, which is the name for the slaves in Sparta, get too many and become too dangerous to the system, the youth have a free-shooting—they can go out and shoot these people.

Schiller portrays this, that you can learn from this whenever the humanist cause makes progress, and when it turns into the opposite, such as Lycurgus. And the entirety of European history has been the struggle between these two tendencies. And it helps you to see turning points, when mankind moves upward, and when it moves downward to degenerate. And how a continuation of failed systems leads to doom, because the society adheres to false principles.

As I said, and I think if you look at the map of the present hotspots that there is no doubt about it, that we are, already, in a global, new Thirty Years' War.

Now therefore, let's take a look at the old Thirty Years'



EIRNS/Helene Möller

We must stop the wars going on now, "because the alternative is perpetual war," said Helga Zepp-LaRouche. To do this, we must give America its soul back, that of the Declaration of Independence and the American Revolution.

War, which lasted from 1618 to 1648: which, as I said, was limited to Europe at that point, and therefore only devastated parts of the world. Let's take a look at how Schiller deals with this issue of the Thirty Years' War.

Now Schiller, in the Spring of 1786, found a book about the Peace of Westphalia, and according to his own testimony, this triggered his acute interest to study deeply and thoroughly real history. This he wrote in a letter to his friend Körner, on April 15, 1786.

In the beginning of this book, there is a lengthy essay about the character of Wallenstein, who was the general of the Imperial Army of the Habsburg Empire, and who was the opponent of the Swedish King Gustav Adolf. Three years later, Schiller undersigned a contract with his publisher, Göschen, to write a comprehensive study of the history of the Thirty Years' War, on which Schiller worked, then, for three years, until 1793. And soon, it was clear for him, that he not only was writing history, trying to comprehend historical lessons, but that he had found a really, absolutely prime topic for a Classical drama. Because Shakespeare, Schiller, and others are always looking, "What is a good subject to write a drama?" because you need a good topic, and it's not so easy



www.lebanonembassy.org

The modern image of what could become a Thirty Years' War: devastation in Lebanon by Israeli bombing raids.

to find such.

Therefore, after extensive studies, which took him, among others when he went to Carlsbad, which was a famous health spa, he had extensive discussions with Austrian military officers, to study warfare. He visited Eger, which was the main place where Wallenstein's camp stayed. So, Schiller really worked deeply to familiarize himself with the different aspects of this war.

Wallenstein Builds an Army

Now, let's take a look at the period of the Thirty Years' War, which is relevant for our purpose here. In the Third Book of the *Thirty Years' War*, Schiller describes how Gustav Adolf is making victory after victory in the north of Germany. Wallenstein, at this point, is sitting in Prague, because he has been ousted from the command of the Imperial Army by Emperor Ferdinand, due to an intrigue which involved the Spanish court, which involved the Duke of Bavaria; and therefore, Wallenstein is not completely unsatisfied with the progress of Gustav Adolf. And he even puts out feelers, trying to make

friendship with him, and invites him to make a military alliance. He proposes to Gustav Adolf to link 15,000 of his troops with his own troops (which Wallenstein doesn't have yet, but he intends to recruit in Bohemia and Mären), and then attack together and conquer Vienna, and chase the Emperor out, and chase him into Italy.

At this point, Gustav Adolf hesitates. This sounds all too daring to him, like a chimera, he cannot believe in; so he basically wastes the only chance to end the war quickly. Wallenstein's pride is very much hurt, and he never forgave Gustav Adolf for this low estimate of his proposal.

So, what does Wallenstein do? He needs an army to get rid of the Habsburg Empire. He cannot recruit one in secrecy, because this would cause the maximum suspicion at the court in Vienna. Also, he cannot tell the soldiers what his real plans are, because if he tells them to join his, Wallenstein's, army, to topple the Habsburg Empire, in that period, it would have been regarded as high treason, and people would not have joined. Therefore, Wallenstein has to find a way, how he could convince the Emperor to officially give him unlimited power over such an army. But Wallenstein is a proud person, who does not want to beg. So, he's sitting there waiting, until the threat from the Swedish army is so bad, that the Emperor has to make the decision, against the opposition from Bavaria and Spain, to give him the control over the army.

Now, Wallenstein, according to Schiller, is indirectly secretly supporting the advances of Gustav Adolf, probably also furthering the attacks of the Saxonians on Bohemia, and the progress of Gustav Adolf along the Rhine [see **Figure 1**]. At the same time, Wallenstein is having his supporters in Vienna complain badly, that it is only the demotion and ouster of Wallenstein which is the cause for the defeat.

Wallenstein, at that point, was an extremely rich man. He had gigantic respect; the speed with which he, six years earlier, had recruited an army of 40,000 people, the small price it had cost at that time, his rapid victories—so when the crisis became big enough, the Emperor put his feelers out, to see what Wallenstein's state of mind would be. At that point, Wallenstein played very hard to get. He said, "I'm not interested—I'm interested in retirement." But, privately, he was triumphant, because the time for revenge had come. Vienna wanted to curb his power, by putting the King of Hungary at his side, which Wallenstein absolutely refused. And then, eventually, after Gustav Adolf advanced even further, he agreed to put together an army, but only to take command for three months, to arm the troops, but then not to lead it beyond that.

He was convinced that the army would immediately disintegrate once he was not the commander, and he used the army only as bait. Gustav Adolf, at that point, still did not believe this whole thing was for real. But, when Wallenstein had put the army together, he just mobilized what his networks were, he had been building on for years before. His fame attracted

FIGURE 1



masses of soldiers, the size of the promised pay, the quality of the food; then Wallenstein paid 200,000 gold thaler from his own money, to speed up the armament, and he instigated other rulers to spend their own money to pay the troops.

Soon he had an army of 40,000, which was attracted by the glory of Wallenstein's name, his gold, his genius—and at that point, Wallenstein threatened to resign. The danger of Gustav Adolf grew, but Wallenstein wanted guarantees that he would not be demoted again, and would have unrestrained control, the sole power to punish and to reward the army, and, basically demanded that the Emperor would be robbed of all control of the army. Essentially what this was, was a plan for mutiny.

At that point, he also demanded that all Austrian provinces be open for his retreat, in an emergency, which was essentially the idea to keep the Emperor prisoner in his own empire, in case of such an emergency. But Ferdinand needed Wallenstein very badly, because Gustav Adolf was advancing, so he agreed to all of these demands.

Wallenstein was in no hurry, and let the Emperor and the Elector of Regensburg wait and worry. But eventually, it came to the unification of the Imperial and Bavarian troops at Eger, and Wallenstein commanded, at that point, 60,000 troops.

The Siege of Nuremberg

Gustav Adolf requested the support of the Saxonian troops, and when he realized Wallenstein's army was marching towards him, he saw only one chance: to move into

Nuremberg. And even if this meant the danger of encirclement by Wallenstein, it seemed to him to be better to be fortified in a position in Nuremberg, and prepare for the encirclement than to just have an open battle. Wallenstein, at that point, said, "In four days, it will be decided who is the ruler of the world, Gustav Adolf or I." Wallenstein immediately started the siege of Nuremberg, waiting for hunger and epidemics—and this was not so easy, because Nuremberg was not that big a city at that point, and they had tremendous difficulty foraging, getting food and other supplies, and often the resupplies fell into the hands of the Swedes.

On both sides, very soon, infectious diseases broke out, bad food caused poisoning; soon Duke Wilhelm von Weimar came to the aid of Gustav Adolf. Four Saxonian regiments and troops from the Rhine area joined, so that they were, altogether, 50,000 troops, 6,000 cannon, 4,000 wagons. Gustav Adolf on the other side, had 70,000, and the militia from Nuremberg, which was 30,000 citizens for an emergency. Wallenstein was reinforced from Bavaria, and soon, in the Wallenstein camp, there were 120,000 soldiers, 50,000 horses, 15,000 women, and 15,000 servants. (Because, at that time, it was the custom that the soldiers would have their families with them in such a battle.)

But soon such an enormous amount of people could not be maintained, and hunger erupted. A certain number of the horses starved to death; epidemics were spreading. At that point, Gustav Adolf considered an attack, which Wallenstein answered from a distance from his fortifications, and it was Wallenstein's intent to run Gustav Adolf down, through attrition. Wallenstein was sitting there, calmly, as Schiller writes, "like a god."

He had, around his camp, 100 cannons, and 500 soldiers of Gustav Adolf's army went to certain death; heavy cavalry followed, and then German troops, Finnish troops, one regiment after the other went into certain death.

Soon, a thousand mutilated corpses were lying on the ground. Heavy fighting on the left wing of the Swedes started; both sides had severe casualties. Wallenstein's horse was shot from under him. Two thousand were dead on Gustav Adolf's side. Fourteen more days and the armies stayed opposite to each other; hunger pain increased, soldiers dissipated, the peasants became their victims. Need dissolved order, violence spread, and a despicable decay of military discipline occurred.

Nuremberg for weeks had to feed large crowds of people, and after 11 weeks it came to an end, because there was absolutely no food left, and Gustav Adolf, who had the larger army, because of that, withdrew first. Nuremberg had lost 10,000 inhabitants; Gustav Adolf, 20,000 through war and epidemics; and all villages and fields were destroyed. The peasants were dying on the roadsides. There was the smell of mold, decaying corpses, and long after the retreat, misery and need remained. Gustav Adolf retreated. Wallenstein let him



arttoday.com

Sweden's King Gustav Adolf. After he rebuffed Wallenstein's offers of alliance, the battles between them devastated Europe, including notably the siege of Nuremberg, which left 50,000 dead, without bringing the war any closer to an end.

go, and soon after that, left himself, burning down the camp.

The siege of Nuremberg alone had left 50,000 people dead, without bringing the war one inch closer to an end. Austria was saved for the short term, but nothing was decided.

Combat Resumes: No End in Sight to War

As a result, Wallenstein went back to his plan to separate the Saxonians from the Swedes. The Saxonian army had, in the meantime, attacked Silesia, so no defense was left and Saxony was open for attack from all sides. Wallenstein left Bavaria for Gustav Adolf to loot, hoping that he would not disturb him in Saxony, and marched toward the Thuringian woods. General Holk did the advance, and destroyed the defenseless province with fire and with sword. Generals Gallas and Pappenheim followed, making things worse—destroying churches, burning down villages, destroying the harvest, robbing families, murdering people, and the army turned into barbarians, only to advance for the even bigger misery caused by Wallenstein's army which followed immediately afterwards.

At that point, Gustav Adolf decided to follow Wallenstein, and the population from the nearby areas gathered to see him, celebrating him as the savior, falling on their knees to kiss him, and touch his clothes, because they looked at him like a god. The adoration was so overwhelming, that Gustav Adolf expressed that he feared vengeance from Heaven for such idolization.

At that point, Wallenstein *had* to win against Gustav Adolf, or lose his reputation. Near Naumburg, Gustav Adolf started another fortification, and Wallenstein sent the larger part of his troops to Cologne, which had been attacked by the Dutch troops under the leadership of his General Pappenheim. As soon as Gustav Adolf heard that, he left his camp to attack the weakened army of Wallenstein, having 20,000 against 12,000 troops. Wallenstein hoped that Pappenheim would return quickly.

At Lützen, it came to an open battle, man against man. Gustav Adolf was in the battlefield at the left side; and at one point, he was shot in the arm, and a second shot killed him, and that news actually invigorated the Swedes to fight even harder.

The minute Wallenstein had almost lost, Pappenheim returned, and the battle started all over, in a murderous fight. Nine thousand people were dead. Many more wounded. The whole plain was covered with dead, wounded, and dying peo-

ple. The Swedish victory was a sad one, because their King Gustav Adolf was dead.

Wallenstein Mobilizes for a Revolt

And when it was clear that the Emperor of Austria wanted to demote Wallenstein a second time, Wallenstein activated his plan for a revolt. In the year 1634, he called the commanders of the army to Pilsen. The demand from Vienna at that point, was not to put up the army for Winter in Austria, because putting up the army was always a big drain on the country, and to reconquer Regensburg, still during the Winter, also was a big difficulty.

This was a large enough issue, for Wallenstein to call together the entire war council, and secretly, he also invited the Swedes and the Saxons. But, the most important three commanders were missing.

What Wallenstein was planning here, was not a small thing, because he wanted to convince the army and the nobility for a revolt. But Wallenstein was blinding himself. He didn't see the danger which was hanging over his head. Wallenstein was sure that the army, which was very bitter against the Emperor, would follow his orders as usual. And he thought that it was his personal authority, and not the authority of his position, which caused this obedience from the troops.

Then, through an intrigue, he wanted to get the command-

A Brief Chronology of The Thirty Years' War

The Thirty Years' War (1618-48) ravaged central Europe, and especially what is today Germany, with religious and political wars.

1618: The Roman Catholic archbishop of Prague, in Bohemia, ordered the destruction of a Protestant church. The Protestants appealed to Holy Roman Emperor Matthias for protection, but when he ignored their protests, they revolted. In the so-called Defenestration of Prague, rebels threw two of the Emperor's officials out a window. The Catholic King of Bohemia, Ferdinand, was ousted and replaced by the Protestant Frederick.

1619: Ferdinand was chosen Holy Roman Emperor.

1620: Emperor Ferdinand's forces defeated the Bohemian Protestants.

1625-29: Other Protestant countries joined the fray. Danish King Christian IV and others fought Ferdinand's forces in Saxony. Gen. Albrecht von Wallenstein came to Ferdinand's aid, along with forces of the Holy League (a military alliance of German Catholic states), defeating the

Danish King. The Emperor dismissed Wallenstein.

1630-31: Sweden's King Gustav Adolf (Gustavus Adolphus), a Protestant, sent troops against Ferdinand. Wallenstein makes unsuccessful overtures to Gustav Adolf for a military alliance. Ferdinand called back Wallenstein, agreeing to his conditions, and also made an alliance with King Philip IV of Spain.

1632: Wallenstein's army fought the Swedes at the Battle of Lützen. The Swedes won, but King Gustav Adolf was killed.

1634: The Swedish army was destroyed in the Battle of Nordlingen. Wallenstein activated his plan for a revolt against the Emperor. The Emperor ordered him arrested. Wallenstein tried to escape, but was assassinated.

1635: France intervened on the side of the Protestants, and the struggle continued, now between the French Bourbons and Austrian Habsburgs.

1644: Peace negotiations, under the leadership of France's Cardinal Mazarin, began in two cities of Westphalia (now western Germany), with the Catholics and Protestants meeting separately.

1648: The Peace of Westphalia was signed, enshrining the principles of national sovereignty and "the advantage of the other."

ers to sign the paper of loyalty to Wallenstein, which had a clause in it: As long as Wallenstein deploys the army in the service of the Emperor, they should all be loyal to Wallenstein. Nobody had reservations against signing such an innocent statement. And they served a gigantic meal, asking the commanders to sign afterward, giving them a lot of wine; and then, when they gave the same paper after the meal, that particular clause was missing. But, then the betrayal became known, and a big uproar occurred.

Wallenstein at that point was completely blind to the fact that the two most important generals, Gallas and Piccolomini, were there only as spies for the court at Vienna. And Schiller says, Wallenstein's pride was the daughter of his bride. At that point, Wallenstein planned to go to Prague, to collect the troops there, and to attack Vienna from there. He was left basically alone, but he didn't give up his plan. And Schiller writes, "But it is in such situations, where great character is demanded. Betrayed in all expectations, he did not give up any of his designs. He gives nothing as lost, because he still has himself. But he reveals himself to the wrong person, the wrong confidant, which then speeds up the plans to murder him."

So, for Schiller's account of the Thirty Years' War, he writes this history, but then, you look at what he does with this historical material.

Schiller's Portrayal of Wallenstein

In the beginning of his historical writings, he portrays Wallenstein as a limitlessly ambitious man, recklessly violent, only occupied since his demotion with total revenge against the Emperor, and he wants to use the army to destroy the Habsburg Empire and take power himself. But, then, at the end of the Fourth Book, Schiller makes a very interesting change, and says: "So, Wallenstein ended his life, at the age of 50 years, a life full of deeds which was extraordinary, elevated through ambition, toppled by the desire for fame. But, despite all his faults, he was great, and he was to be admired. He would have been unmatched, if he had kept in proportion. He had all the virtues of a leader—wisdom, justice, firmness, and courage—in a colossal way. But, he was lacking the gentle virtue of man, which decorates heroes, and which causes the leader to be loved."

And then, at the end of Book Four, Schiller surprisingly touches upon another level of this history. He writes: "His bright mind elevated Wallenstein above religious prejudices of his century. And the Jesuits never forgave him, that he had seen through their system. It was the intrigue of the monks, which caused him to lose the command the first time in Regensburg, and to lose his life in Eger. And it was through the monks that he lost something that was even more important than both: Namely, to lose his honest name. For the sake of justice, one has to admit that the story of this extraordinary man has not been transmitted faithfully, that his treason is not



Wallenstein, Duke of Friedland (1583-1634). Schiller's character was the true Wallenstein—with both virtues and flaws—and his peace efforts were a prelude to the Peace of Westphalia, which ended the Thirty Years' War 16 years after his death.

proven, and in his publicly proven deeds is none which would have been not based on innocent motives. Many of the steps he was criticized for the most, any proof his serious desire to establish peace, and others, are accused of being based upon his justified mistrust against the Emperor, and the excusable effect to emphasize his own role. None of his deeds allows us to think that treason on his part is proven. He did not fall because he was a rebel, but he was a rebel because he was falling. It is a misfortune for the living to have made the victorious party an enemy, and it is a misfortune for the dead, that this enemy outlived him and wrote his history."

Now, this is very, very interesting, because, as Schiller was working through the historical material—and you have to appreciate that the actual sources were not what you have today, where you can go to the Library of Congress and you have everything you can possibly wish—but he had only a few records; but, eventually Schiller, as always, came to the real dynamic behind this period of history.

From these lines, it is clear that Schiller absolutely was on the track of the real historical issues. The real issue was not loyalty to the Habsburg Empire; but the real issue was how to end the Thirty Years' War, how to end the religious war. And Schiller, who probably would have written a history of the Peace of Westphalia if he would not have died pre-

turely of his diseases, called the Peace of Westphalia the “greatest achievement of statecraft.”

Schiller’s Wallenstein Trilogy

But, it was only through the drama Schiller wrote, based on this historical material, for which the actual historical record was relatively limited, that he found with scientific precision what was the actual story of this period of history. In the famous *Wallenstein Trilogy*, which was the first Classical drama in German—I mean, Schiller wrote the youthful dramas up to the *Don Carlos*, but the real, first Classical drama was the *Wallenstein Trilogy* about the Thirty Years’ War. I’m saying it was the first real Classical drama, because it fulfilled the highest standard of Schiller’s and Goethe’s own aesthetic conceptions of what Classical art must be based on. And it focussed on this period of the Thirty Years’ War which I just told you about.

The *Trilogy* starts first with *Wallenstein’s Camp*, and this alone is a masterful portrayal. It probably describes the Wallenstein camp near Nuremberg, during the siege. And what you see is how, through the viewpoint of the different soldiers of the army in the camp, the panorama of the camp during the war, is painted from the view of the simple soldiers.

Then, the second part of the *Trilogy*, called *The Piccolomini*, has the story of the plan of Wallenstein to turn the army against the Emperor, and the counter-intrigues from the court of Vienna, for which Octavio Piccolomini, after whom this second part is called, is the chief agent, and whom Wallenstein unfortunately trusts completely. And Schiller said, “Only the arrogance of pride was the cause of Wallenstein’s blindness not to see through.”

Schiller’s work on the Wallenstein play was interrupted many times, because he had many, many severe intestinal and other diseases—as a matter of fact, when he died at the age of 45, and an autopsy was made, people were surprised how long this man could have lived, because his entire internal organs had completely dissolved. And he had a gigantic domination of willpower over his weak body. But, in this whole period of six years, Schiller was also working on his aesthetic writings.

He had the problem that Wallenstein was a general—he was in the middle of a war, he was not exactly a sympathetic person, at least at first view; and the question was, how to make this very ambiguous figure, who was not really great, who had essentially no noble motives, but a general in the middle of battles—how to get the audience to feel with Wallenstein, and to make him an understandable and even sympathetic hero. Which, according to Schiller, is necessary, because, as he develops in his theoretical writings “The Theater as a Moral Institution,” Classical theater must elevate the population.

When the ordinary people go to the theater, and they see a king, or a general, or an emperor, or anybody on the stage,

they have to be uplifted to identify with the large issues of mankind, and they have to put themselves in the shoes of the hero on the stage, what would *they* do, if, on their action, the fate of their people for centuries and generations to come, would depend? That requires, that the audience, when they look at the hero on the stage, identifies—and you cannot identify with somebody whom you detest.

So Schiller had the problem of how to use this historical material, to cause people to somehow have a different identification with Wallenstein. And in the very beautiful prologue, he writes, “Wallenstein, his character is torn in different directions, by love and hatred of the different parties. But, through art, I will present him in front of your eyes, and bring him closer to your hearts.”

‘The Children of the House’

The way Schiller does that, is, he adds two figures which were not reported in real history, but do exist in the play. These figures are Max, the son of Octavio Piccolomini, and Thekla, the daughter of Wallenstein. They are what Schiller calls the “children of the house,” which is close to his ideal of the “beautiful soul.”

Schiller had, throughout his life, again and again, come back to what he called “the philosophy of childhood.” Which was the idea that children and youth are in a condition of innocence, that they are not yet crippled by the challenges of adult life. They are pure and integral. And that people later get hurt and get damaged, and they become crippled. But that always, they have the chance to revive and to create anew the totality of their human personality, through aesthetic education.

Schiller uses this means, to have two beautiful souls, which are not yet crippled by the Thirty Years’ War, the children of the two main figures—Octavio and Wallenstein—who represent this idea of the beautiful humanity. And it is them, alone, through which he portrays what is the ideal of Wallenstein in the Peace of Westphalia.

Max, in the play, is the counterpart of Wallenstein, and he represents Wallenstein’s own noble youth, which he sees personified in Max. And after Max dies in the battle, Wallenstein exclaims, “He was standing beside me, like my own youth. He painted reality for me, as a vision, as a dream.” And, Wallenstein, in the entire plan, he *never*—according to Schiller—really says, what is his aim for trying to topple the Habsburg Empire, but then, in the dialogue between Max and Octavio and another character, called Questenberg, Max actually describes why he is so absolutely determined to be on the side of Wallenstein. And I want Will [Wertz] to read that part:

Max: Soon will his dismal realm come to an end!
O Blessed be the prince’s earnest zeal,
He’ll intertwine the olive branch i’ th’ laurel

And donate peace to a delighted world.
 Then his great heart has nothing more to wish,
 He has performed enough for his renown,
 Can live now for himself and for his own.
 To his estates he will retire. At Gitchin
 He has a lovely seat, and Reichenberg
 And Friedland Castle both lie happily—
 Up to the Riesenberge foothills stretch
 The hunting ranges of his wooded lands.
 With his great drive for glorious creation,
 Can he then unrestrainedly, freely comply.
 As prince he can encourage all the arts
 And give protection to all worthy things—
 Can build, and plant and watch the stars above—
 Yes, if his daring power cannot rest,
 then he may battle with the elements,
 Divert a river, and blow up a rock
 And clear an easy path for industry.
 Our histories of war will then become
 the stories told on lengthy Winter nights—

What Max portrays here, was Wallenstein's plan for the time when peace was established. And, as you can see, it is clearly the essence of the idea of the Peace of Westphalia treaty: the idea to build infrastructure for reconstruction, to divert rivers, to reconstruct the torched earth.

The Function of Classical Tragedy

The third part of the Trilogy, is *The Death of Wallenstein*. Wallenstein gets killed, in an absolutely masterful way how Schiller describes this.

Now, in real history, the war as a result of this continued another 16 years, and it only ended, because at that point, it was clear that if the war would continue, nobody would be left alive. If you compare Schiller's historical writings about the Thirty Years' War and the *Wallenstein Trilogy*, something very interesting emerges: As I said, during the same period, Schiller worked on the history and the drama of the Thirty Years' War, he made extensive writings about the aesthetical laws of Classical art, the famous *Aesthetical Letters*, *On Grace and Dignity*; the *Kallias Letters*, the criticism of Burger's poems *About Naive and Sentimental Poetry*. And in that, he said, that the great poet, the great artist, needs to idealize a subject, because otherwise, it's not worth portraying it.

This word "idealizing" has been misunderstood a lot, by meaning "beautifying" "making it more nice," "idealizing it"; that's not what Schiller means, at all. It means to recognize the pure nature, the essence of the subject, to elevate it above the arbitrary, up to the general and necessary, and that is really the meaning of "idealizing," to find the true nature. Also, it means elevation to the level of the Sublime.

Schiller does not only want to evoke the spiritual power of the resistance through compassion in the audience, but he

also wants to do it in the play, in the heroes: With the idea, that even if there is an external destruction, an inner reliability and growth of greatness has to be the response. He wants to create a moral independence from the laws of nature in the condition of the effect. In the "Xenie," he writes, "The gigantic destiny, which elevates man while it may crush him physically."

In the same period, Schiller also studied the Greek tragedians, and also Shakespeare. And the motive was, all the time, how to heal the damaged person, because Schiller was fundamentally convinced that the people of his time had been crippled through the Enlightenment, through the Thirty Years' War, through the Seven Years' War, and how to heal and how to re-create the harmonious personality on a higher level.

In some of his unpublished works, he writes: "We are human beings, therefore we are subject to our destiny. We are under the compulsion of laws. It is important, therefore, to awaken a higher more vigorous power inside ourselves, and to train this power, so that we can re-create ourselves. Tragedy does not turn us into gods, because gods"—and he means "gods" here in the sense of the Greek mythology—"cannot suffer. Tragedies turn us into heroic people, divine human beings. Or, if you want, suffering gods, which were called Titans. Prometheus, the hero of one of the most beautiful tragedies, in a certain way, is the synonym of tragedy itself."

Now remember what Lyn wrote in his recent papers about the Promethean image of man. Prometheus, the story of the god who brought the power of fire to mankind, against the tyranny of Zeus, and for which he was then chained to the rock for eternity. This is metaphor for the very idea of the empowering man, of strengthening his cognitive ability, which is what separates man from the beast.

The real struggle of mankind to increase the spiritual side, the intellectual, cognitive side, is what this play is all about. So, in a way, what Schiller did with the Wallenstein material was to apply the Prometheus ideal to the historical material he had; he idealized Wallenstein.

The totally fascinating thing, is that Schiller created a Wallenstein image, which he could not have from the historical records as such. And only much later, it was confirmed by other historians, when new historical sources became available. The philosopher, Wilhelm Dilthey, noted that the epistemological significance of the *Wallenstein* play, consists in that it grasps the inner depths, the inner sensitivity of history. The historian Heinrich von Srbik wrote that Schiller anticipated what historical science could prove one and a half centuries later, precisely.

Schiller's Wallenstein, therefore, was the real Wallenstein, and the ideas he had were the prelude to what the Peace of Westphalia treaty became, 16 years later. And it contains the very important idea for today, that peace must

end and supersede war.

Max, in a discussion with his father and Questenberg, says, “You portray him” (meaning Wallenstein) “as a rebel, and God knows what else, because he shows mercy with the Saxonians, because he seeks to build trust with the enemy, which is the only way one can make peace. Because, if war does not stop, already during the war, where should peace come from?”

The Enduring Importance of the Peace of Westphalia

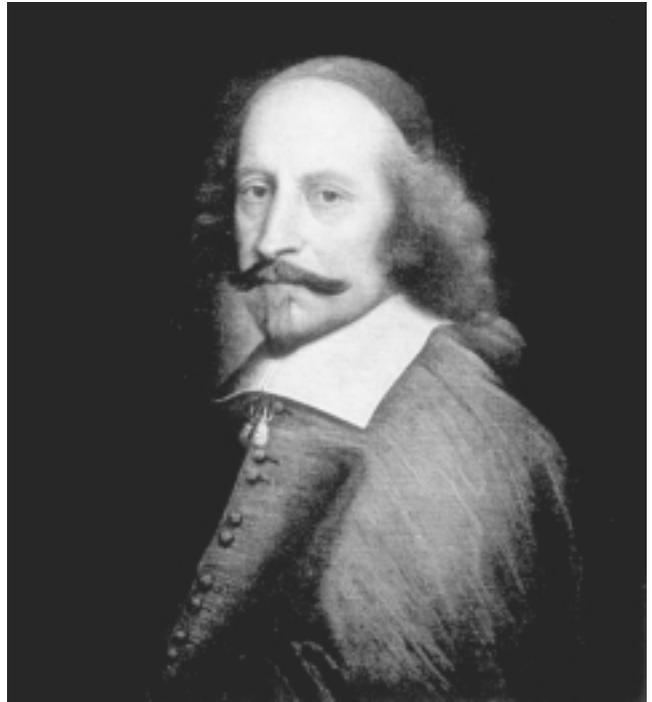
Therefore, that must be the lesson for us today. “War must stop during the war,” because the alternative is perpetual war. And, as Lyn said and wrote, especially in the five documents he wants everybody to study very thoroughly around this conference, “The Earth’s Next 50 Years” and the “Dialogue of Civilizations” and three other papers¹—the world needs, today, more urgently than ever, a new Peace of Westphalia treaty.

What were the principles of the Peace of Westphalia, which was the result of four years of negotiations, under the leadership of Cardinal Mazarin? The first principle is, all peace must be built on the interest of the other. Also, security interest of the other; economic, cultural interest of the other.

This is extremely important today, because, that is the only conception by which we can get out of this scenario for World War III, which I talked about in the beginning. We have to go back to the ideals, which really underlay the Peace of Westphalia, where the influence of Nicolaus of Cusa was very clear. Nicolaus of Cusa, earlier, in the 15th Century, had developed the idea that “concordance in the macrocosm, can only exist if all microcosms develop to their maximum,” and that it is the very self-interest of each microcosm to develop the maximum of the other microcosms. Which also applies for nations. It must be the absolute self-interest of every nation, to further the well-being of the other, as its own, most fundamental interest, and that *only* if that happens, peace is possible.

Now, the ideas of the Nicolaus of Cusa, were obviously the ideas of the American Revolution. If you think about John Quincy Adams, and his idea of a community of principle of perfectly sovereign nation-states, who are, however, united through common aims of mankind, then that is exactly what must be revived in America today. And I would just ask President Bush: Does he really want to go down in history as Nero? Would he rather not like to be compared with John Quincy Adams? I don’t know if he will hear me. Or, if it does any good. But it is an old question, who will be the greater Presi-

1. “The Follies of the Economic Hitmen: Re-animating the World’s Economy,” *EIR*, Dec. 3, 2004; “Toward a Second Treaty of Westphalia: The Coming Eurasian World,” *EIR*, Dec. 17, 2004; “The Dialogue of Civilizations: Earth’s Next Fifty Years” *EIR*, Jan. 7, 2005; “The Global Option for this Emergency: Beyond Westphalia Now,” *EIR*, March 4, 2005; and “On the Occasion of Abraham Lincoln’s Birthday Memorial: Franklin Roosevelt’s Miracle,” *EIR*, March 4, 2005.



France’s Cardinal Mazarin forged the Peace of Westphalia in four years of negotiations: stopping the endless cycle of revenge and counter-revenge, and getting each side to accept the principle of “the advantage of the other.”

dent in history?

The number-two principle of the Peace of Westphalia, was, all crimes and injustices have to be forgiven, for the sake of peace, on both sides.

And the third, which was not an actual principle of the treaty, but it belonged to the whole thing, was, the state role in the reconstruction after the war.

And that is very obvious, why we need today a Franklin D. Roosevelt approach for the reconstruction of the torn areas of the war. It is why we need the proposal by Lyn to have a New Bretton Woods; a Eurasian Land-Bridge as the basis for a reconstruction of the world economy, which is based on the interest of the other: that, in the Eurasian Land-Bridge, each country must have the well-being of the other country as its own self-interest.

The Eurasian Land-Bridge *is* the modern version of the John Quincy Adams idea, the common interest of mankind. The *only way*—and that remains on the table, if people like it or not, and that’s a challenge to the Democratic Party and the sane Republicans—the *only way* how the fire in the Near East, in the Middle East, and the Gulf region can be extinguished, is through the beautiful plan of the Southwest Asia doctrine Lyn has developed, the LaRouche Doctrine, which basically says: There has to be an economic development of the entire region, from Central Asia, Iran, Iraq, Syria, Lebanon, Israel, Palestine, Egypt. There has to be a gigantic economic devel-

opment plan, as the higher incentive for all the warring parties to stop. And this has to be guaranteed by the power of the United States. And that is the *only way*.

If you think this is utopian, you'd better kiss civilization goodbye. It is up to *you*, and up to us, to force these ideas on the table.

Now, Lyn has added to this whole idea, the very beautiful conception of a 50-year agreement among the nations of the world, to have guaranteed supply and the development of strategic raw materials. The alternatives are *either*, we have World War III over the grabbing of raw materials in Central Asia, in Siberia, in the Gulf region, in China, and other places; *or*, we go the way of Lyn's vision for the 21st Century.

We have two choices. And America, predominantly, has to make this decision—and I'm calling upon you, and the Americans in general, to not have the world turn into barbarians, and turn the world into a global nuclear rubble-field, a Dark Age, where I have already a clear picture how it would look like, when the world's population has shrunk to half a billion. Warlords over a torched earth are the only ones who remain.

Let's have instead, a beautiful vision. Let's have reconstruction, and a new humanist Renaissance. And that has to start with the inner self-education of each of us, and the population at large. We will not come out of this crisis through pragmatism. We will not solve this crisis by giving excellent

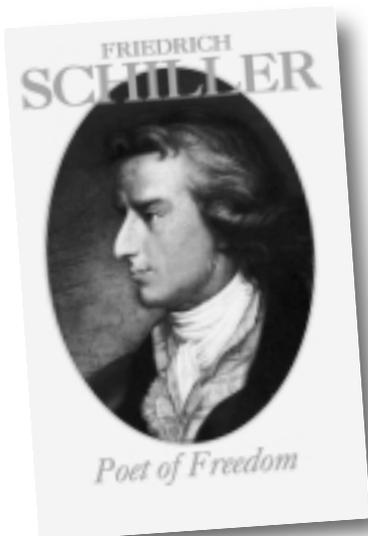
charts and bullet-points and power-points to the population, why Social Security privatization is good or bad—even though you may have some arguments and publish the information. We have to do something much more essential: We have to heal the tortured image of man. We have to treat each other, again, as human beings, and not allow a world in which some people are treated as cattle—and I can assure you, no human person would treat cattle the way people say “treated as cattle,” because even that is not human.

We need to evoke the self-sustaining humanity in each human being. We have to catalyze the spark of divine creativity, the free principle in each person. People have to learn from great Classical art, and the Wallenstein play is a very good example, talking about one of the worst periods in history, namely the Thirty Years' War. We cannot appeal to the popular taste and prejudices and make it simple, “so that the ordinary folks can understand it.” True popularity—and Schiller has written a lot about that—can only occur *by elevating everybody*, even the last uneducated person, to the level of Classical thinking. And when the highest level of humanity has been reached, and each person can participate in it, then we are truly “popular,” because that is then the common taste.

Therefore, it is up to you, up to us, to give America its soul back, to make it again the beautiful soul of the Declaration of Independence and the American Revolution. And I'm convinced we can do it.

“There is a limit to the tyrant's power.”

—Friedrich Schiller,
Wilhelm Tell.



Selected writings of Friedrich Schiller, in English translation.

Volume II: *Wilhelm Tell*, Essays, and Poetry. \$15.00

Volume III: *The Virgin of Orleans*, Essays, Poetry, and Ballads. \$15.00

Volume IV: *Mary Stuart*, Essays, Poetry, Historical Essays,
and Early Writings \$15.00

Order from:

EIR News Service, Inc.

P.O. Box 17390 Washington, D.C. 20041-0390

OR order by phone. toll-free: **1-888-EIR-3258**

OR order online at **www.larouchepub.com**

Shipping and handling: Add \$4 for the first book and \$1.00 for each additional book.
Virginia residents add 4.5% sales tax. We accept MasterCard and Visa.