

# EIR

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LaRouche: A Vision for the Post-Obama Era  
Europe Will Go Under Without Global Glass-Steagall  
Netanyahu Must Go if Israel Is To Survive

**The Musical Soul of Scientific  
Creativity: Rebecca Dirichlet**



# What Is LaRouche Saying About How To Solve The Global Economic/Financial Crisis?

# Lyndon LaRouche

# THE SCIENCE OF PHYSICAL ECONOMY

With this present opening of this third section of this trilogy on the underlying, practical foundations of the science of physical economy, we have presented ourselves with the task of untangling the most crucial of the issues posed by recorded human history, with emphasis on the history of European civilization from its ancient to modern times, up to the present day.

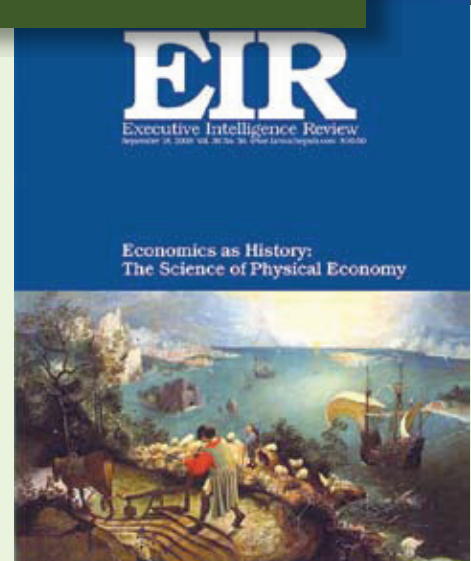
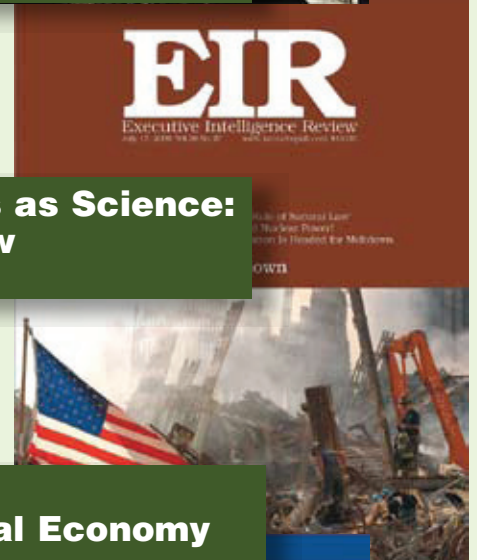
—*LaRouche, from the final segment of  
“The Science of Physical Economy”*

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# EIR

## From the Managing Editor

Recently I had occasion to speak with a Bosnian film director, and told him that it seemed miraculous that his country had emerged so quickly from a horrendous war, to produce films of outstanding quality and essential optimism. His reply was that, yes, the war was brutal; but ironically, that experience developed him artistically and as a human being. The trauma was a force that “helped one to separate the important things from the unimportant.” In sum, he said, “Survival was a miracle; creativity was a necessity.”

That captures the potential for positive change in the period of crisis we are in now. Lyndon LaRouche adds another dimension, in his interview to LaRouche PAC-TV that we publish in this issue. Laying out his vision of the “post-Obama era,” he addresses the indispensable role of human creativity in physical economy. Only by fostering that special spark that makes man different from the beasts, can we reverse the current plunge toward a Dark Age. Discussing the case of Abraham Kästner, the 18th-Century German mathematician and poet, LaRouche said that Kästner combined the two crucial aspects: Classical culture and science. “The combination here,” he said, “is that the creative powers of reason, by which great discoveries are generated, as science progresses, are located in the area of Classical art, not the area of mathematics. Mathematics is a tool, which is used by science, but mathematics is not science. And all the great creative work in science comes from the same area as Classical artistic composition—in drama, in Classical music, and similarly, in great architecture—these have been the great drivers of culture which have been the wellspring from which physical scientific progress has flowed.”

David Shavin’s *Feature* on “the musical soul of scientific creativity” develops this concept with historic specificity. He traces the intersecting lives of a group of young 19th-Century geniuses, including the Dirichlets, the Mendelssohns, the Shumanns, and Johannes Brahms. The pivot-point is Rebecca Mendelssohn Dirichlet, the sister of musicians Felix and Fanny Mendelssohn, and the wife of mathematician Lejeune Dirichlet. At her musical evenings in Göttingen, Germany, musicians and scientists gathered and created the culture that makes creative breakthroughs possible.

In next week’s issue, Michelle Rasmussen will continue the story with a celebration of Robert Schumann’s 200th birthday June 8, titled “Robert and Clara Schumann, and Their Teacher Johann Sebastian Bach.”

*Susan Welsh*

## Cover This Week

*A musikabend at  
Rebecca  
Dirichlet's, with  
Griepenkerl at  
the piano.*



### **30 The Musical Soul of Scientific Creativity: Rebecca Dirichlet's Development of the Complex Domain**

Rebecca Mendelssohn Dirichlet's 1855-58 musikabends in Göttingen attracted the most creative minds of the time: the Classical musicians Robert and Clara Schumann, Joseph Joachim, and Johannes Brahms, the scientists Lejeune Dirichlet and Carl Gauss, and the painter Wilhelm Hensel, among others. They also attracted the hatred of those enemies of the renaissance begun by Moses Mendelssohn, notably Felix Klein, Richard Wagner, and Franz Liszt.

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Lyndon LaRouche addressed LaRouche PAC's weekly video report June 4, to raise the level of discussion from the "issues" that consume most people, and instead, posed the problems that must be addressed to reverse course from the deepening dark age, and elaborated on the organizing process required.

## World News

### 16 An Appeal for a Two-Tier Banking System: Europe Will Go Under Without Global Glass-Steagall

By Helga Zepp-LaRouche. If Europe's nations follow the recommendations of the European Central Bank, contained in its recently published annual financial stability report, then Europe will plunge into economic, political, and social chaos. The ECB warns politicians and banking supervisors against forbidding local banks from trading with hedge funds and private equity firms—i.e.: Keep the casino economy going! Only a Global Glass-Steagall will rescue Europe from utter disaster.

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### 20 Netanyahu Must Go Now, If Israel Is To Survive Latest Gaza Atrocity

A review of Israeli and other media coverage *prior* to the May 31 pre-dawn Israeli commando assault on the Gaza aid flotilla, confirms, beyond a doubt, that the operation was not a bungled mistake, but a carefully planned military operation. Some U.S. intelligence veterans have warned that Netanyahu and company could take the weak-kneed response of the Obama Administration as a green light for an Israeli attack against Iran.

### 23 LaRouche Supports Russian Drive for Afghanistan Opium Eradication

By Lyndon H. LaRouche, Jr. LaRouche sent this memorandum to Victor P. Ivanov, head of Russia's Federal Narcotics Control Service, who is leading a vigorous effort to secure international cooperation against the plague of heroin flowing out of Afghanistan. LaRouche writes, "I am in full agreement with your stated intent for the specified, immediate measures to eradicate the opium production and trafficking within and from Afghanistan."

## Editorial

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## LPAC WEEKLY REPORT

# LaRouche Offers a Vision For the Post-Obama Era

*June 5—In the midst of the day-to-day struggle which is currently occurring between the British-controlled Obama Administration, on the one hand, and the mass strike process among the American people, on the other, Lyndon LaRouche chose to address LaRouche PAC's weekly video report on a higher level than the "issues" which consume most people, posing the problems that must be addressed to reverse course from the deepening dark age, and elaborating on the organizing process required. The discussion was hosted by John Hoefle with guest Nancy Spannaus. Here is a transcript of that discussion.*

**Hoefle:** Welcome to the LaRouche PAC Weekly Report; today, is June 4, 2010. With me, here, is Nancy Spannaus, the editor of *EIR*, and joining us on the phone is Lyndon LaRouche, so this should be a very interesting show.

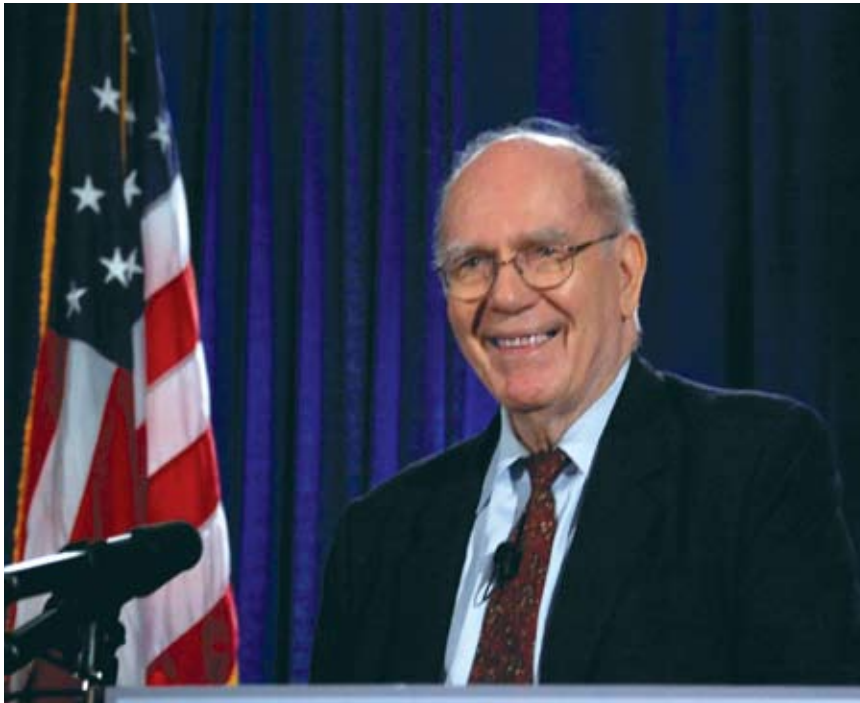
**Spannaus:** Lyn, I understand you have some opening remarks to make.

**LaRouche:** Yes. Well, of course, there are two in nature; they're topical. First of all, as people know, I'm in Europe, in Germany, in particular. And we're doing some interesting things here which are quite relevant. But also I'm looking at the common problem, which, between Europe on the one side, in particular, and the United States on the other.

Europe, of course, is a mess right now. It's on the verge of a general collapse of civilization, especially Western Europe, the part which is pretty much a mess right now. There are hopeful signs, that something good might happen, initiatives in terms of Germany. Germany's the one who looks as though it's the quickest to get out of this pattern, British-controlled pattern of the euro system. Greece, in a different way, is thinking of chucking the whole effort of bailout; the Spanish and Portuguese situation is unspeakable. And there are ugly noises coming out of France, as well as some other tendencies in France. But, that's on the one side.

Then you have the problem, Russia, which is a very positive factor in one sense, physically, in terms of its cooperation with China and India, and implicitly, potentially, with South Korea and Japan, and other countries, on the Asian side, has a great potential, a very important potential. And that's a potential which *we*, if we could get rid of this useless, worse-than-useless President, Obama—would enter into a Four Power agreement, with four keystone countries, not exclusive, or limited to those countries, but as keystones: the United States, Russia, China, and India. That combination would be sufficient to provide the initiative to getting the planet out of the present disaster which is coming down now.

So that's what I'm involved in, of course, wherever



EIRNS/Stuart Lewis

*Lyndon LaRouche told the LPAC-TV audience, “Obama simply has to be taken out of office,” if we are to avert a New Dark Age.*

I move. And communications systems being what they are, it makes a slight difference if I’m one place or the other, but not an absolute difference.

Now, what we’re working on otherwise, apart from the fact that this is our objective, is the fact that we have decided, and this was initiated by a discussion I had with the Basement crew<sup>1</sup> some weeks past: We were going through our estimates on the scientific evidence which we had, in which we had confidence. And so, we decided to go ahead with this evidence, and push it fast and hard, because what this pertains to among other things, is what I wrote on the basis of this discussion, which was my “The Secret Economy,” actually a keystone for organizing a principled organization which can move this planet quickly out of an immediately on-rushing disaster, which is what’s happening globally.

There is no recovery in sight, for this planet as a whole, right now. Without a fundamental change in policy, you can not save this planet from a new dark age. Some countries are in worse conditions than others, but the chain-reaction effect, across national borders,

across the continents is such, that unless we change the system now, including dumping President Obama, among other things, there is no chance of avoiding a general breakdown crisis of the economy of the entire planet. It’ll come as a chain-reaction: Some countries will go first, and then, as a result of their going first, this will trigger into other countries, as we’re seeing in Europe right now, with the euro system, which is on the verge of disintegrating.

So, we need a change in program, as well as a change in leadership, such as eliminating Obama from the leadership of the United States, which is a major obstacle to saving the planet, is this guy Obama. He has to be ousted, some nice way; put him away where he’s safe. We don’t want anything harmful to happen to him. We want him to be ousted, but out of it, but safe.

### **The Key to the ‘Secret Economy’**

Now, what this requires is precisely what I have outlined as a concept which is the keystone of the thing I wrote on the subject of “The Secret Economy.”<sup>2</sup> And the Secret Economy, to be implemented, requires us to adopt exactly what’s going on on the other side, in terms of the Basement project: In other words, what we’re moving for is a new conception of economy, as I outlined it in “The Secret Economy,” in which we will base ourselves on looking at infrastructure in a way which is different than the term is used these days by most economists.

What we mean by infrastructure, is that the basic economic infrastructure of the planet, as typified by the development of, first of all, ocean travel, ocean transportation, which for a long time was the chief, most effective means of organizing society for some form of progress: maritime traffic was the basis. Then, with Charlemagne, he introduced a system of land-based water systems, a combination of rivers and canals, which was completed initially during his reign as em-

1. The “Basement Team” is a group of young people collaborating with LaRouche on the investigation of fundamental scientific questions, focussing currently on the matter of cosmic radiation.

2. Lyndon H. LaRouche, Jr., “What Your Accountant Never Understood: The Secret Economy,” *EIR*, May 28, 2010.



*The basic economic infrastructure of our planet, as respects transportation, evolved from ocean travel, to inland canals, to rail, with each modality representing a qualitative leap in the productivity of economy.*

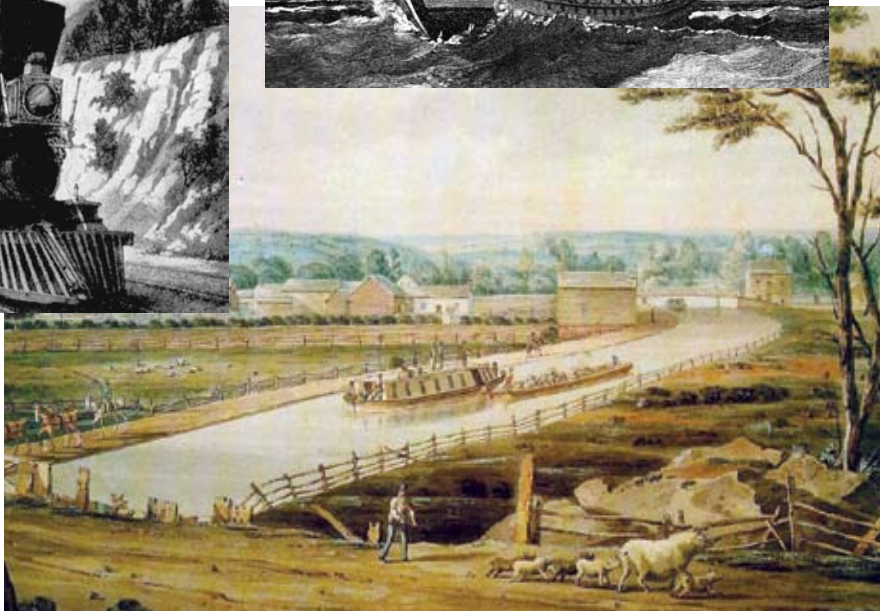


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peror of what was called France, what became known as France. That started a new system.

Now, when the United States was founded, as an economy, our development was based largely, initially, on doing what Charlemagne had done but in modern terms, of building a system of canals and river-connected arrangements for inland transportation. The first drive was to get to the Ohio River, from the North American coast to the Ohio River. Then, to go from there, to the Mississippi and beyond. And at that point, with Secretary of State and President of John Quincy Adams, we had the development of the railway system. And the intention of John Quincy Adams, as Secretary of State *and* President, was to utilize the river systems and canal systems, together with rail systems, which initially would tend to parallel the river and canal pathways, to unite the United States as a territory, from Atlantic to Pacific coast, as a single nation, connected by a transcontinental railway system.

This was copied in Europe. It was copied by, particularly, Bismarck, for example, and also in Russia, by Mendeleyev, the idea of transcontinental railway systems. But we never really completed that process. For example, there is virtually nothing of that sort in



Africa—a very little bit, but nothing significant—and it's very weak in Asia. China, of course, is building railway systems and magnetic levitation systems like mad, and they're right to do so. And developing water systems.

So therefore, what we have to understand, in looking at that aspect of history, in the progress from maritime systems, to inland waterway systems, to railway systems, to magnetic levitation systems, these steps are what we call “infrastructure”—and health care and other things go along with that. So, infrastructure is not something you add, to enhance the economy: infrastructure, as defined in these kinds of terms, is the foundation of economy. So, when you're investing in infrastructure, you're not just investing in something to make things more convenient. It's not like building highways, the way we're building highways in recent times.

Infrastructure enables mankind to increase the qual-



ity and quantitative feature of productivity of labor, as a qualitative step upward. And therefore, infrastructure, as such, when it's applied in this way, to mankind, introduces a qualitative leap upward in the possibility of productive economy, that is, agriculture and industry depend for their improvements, based largely on the factor of basic economic infrastructure, as I've just identified it.

Now, we're in a situation presently, worldwide, but especially in the United States, in particular, in which we have had a breakdown of our basic economic infrastructure, during the entire post-World War II period. During the war, we built up the railway system again. After the war, we began to take it down. We started using highways, which are very inefficient compared with rail systems. We began to destroy our industry, we began to destroy the agriculture, and particularly in the 1970s, we began to destroy it. We began to destroy the development of industry.

And so, therefore, we have now lost most of our industry. Germany has had most of its industry shut down by orders of Mitterrand, Thatcher, and George H.W. Bush. And Europe is in a terrible condition. The main reason for this, is the breakdown in infrastructure, including the modes of transportation, which are signal in this process. The way in which we control land-area, we control it by efficient means of mass transport of goods and people. Railways, canals, so forth, and ocean freight. Now we've broken that down.

We have virtually no industry. The industry, industrial development of Western and Central Europe is broken down; the industrial development of Russia is a catastrophe. There is no infrastructure, essentially, in Africa: It's not allowed there. And in the East, in the Orient, India's a powerful economy; it's over 1.1 billion people. China's over 1.4 billion people. These are populous territories, and there is some very good, high technology in these economies, especially in India. *But!* There also is a tremendous mass of very poor people with virtually no infrastructural development in their lives.

### **The Solution at Hand**

So therefore, given these conditions, and the fact that the economy has broken down, means that we have to take this guy Obama, and get him out of there! We have to put into play, a Glass-Steagall system, again, but not only for the United States; we have to extend that to our partners in the world at large. And so, by

having a Glass-Steagall system, and having a banking system which works on the basis of *public credit*, which is an important feature of our Constitution, when the Constitution is observed, we are now at a point where we're going to have to take the possibility of developing a banking system as a healthy one again, get rid of all this garbage, and we're going to have to, at that point, start with an infrastructure program, in areas like water, power, and mass transportation—these will be the key drivers.

We're going to have to invest, quickly, largely in these areas, we're going to have to get government credit to back to the regular banking system, that is, the mercantile banking system, as well as the Federal means themselves, we're going to have to use that credit to get mass employment started in production of basic economic infrastructure. By using infrastructure as the leader, we then require ourselves to restore industries, productive industries, of manufacturing and agriculture, in areas where they have been destroyed. Because we can not build the infrastructure, without industrial production and agricultural production.

So therefore, we use the Federal credit and the combination of a Glass-Steagall system and a global fixed-exchange-rate system—Roosevelt's conception—we use that as the driver to create credit to build infrastructure; we use the building of infrastructure as the incentive and prompting for development of industry and agriculture, and also, of course, local communities. So, that's the way we are going to have to proceed.

### **Classical Art and Science**

Now, there's a cultural aspect to this thing, which is extremely important, which is what I addressed in a paper I wrote recently, which has something to do with our agreement on going with this cosmic radiation program, which we're doing from the Basement. But, what we need to do, is get a science-driver conception going, as well.

We have no competent science-driver program, generally produced in our universities, in the United States and Europe and so forth, today. We don't. We've lost it. What is called the positivist tendency, or what is called mathematical science, as opposed to physical science—mathematical science, as opposed to physical chemistry—is a disaster. So we're going to have to retrain a population which has lost creativity.

Innovation is not creativity. I mean, you invent a third sex, that's not exactly a scientific step forward. So,



Entergy Nuclear



transrapid

*The next revolution in basic economic infrastructure, which is essential for human survival, means going to magnetic levitated trains, and nuclear power. Here, a Transrapid (German) maglev, and a nuclear power plant in Arkansas.*

we're going to have to do that, make this change. It means we're going to have to restore creativity: We're going to have to change the teaching of science, to go back to emphasis on physical chemistry, which is Mendeleev, Max Planck, Vernadsky—go back to the tradition of science, which is the Leibniz tradition, which was thrust into the 18th Century by Abraham Kästner.

Abraham Kästner, when he graduated from university in Leipzig, committed himself at that point to focus on the work of two people, one contemporary, and the other who had died, Gottfried Leibniz. On the basis of Johann Sebastian Bach and Leibniz, Kästner dedicated his entire life, coming out of university, to that purpose. He also helped get the America Revolution underway, as well. But Kästner had these two aspects: Classical artistic composition and performance, together with physical science. The combination here, is that the creative powers of reason, by which great discoveries are generated, as science progresses, is located in the area of Classical art, not the area of mathematics. Mathematics is a tool, which is used by science, but mathematics is not science.

And all the great creative work in science comes from the same area as Classical artistic composition, in drama, in Classical music, and similarly, in great archi-

tecture, these have been the great drivers of culture which have been the wellspring from which physical scientific progress has flowed.

We are now, especially since the 20th Century, we're now in a period where Classical culture has almost vanished, where the development of the minds of young people in schools and universities—they have very little contact with true Classical culture. Bach is almost unknown to most of our people, and so forth. So therefore, we have to realize that we have to reorient the attention of the population, to those ways of thinking which are Classical culture, but recognizing that Classical culture is the area of the mind, the area of the mental processes of the individual, in which the scientific creativity, true scientific creativity, is engendered.

## Restoring Classical Culture

Therefore, we have a population out there, as in the United States, with a generation of young people, who have no culture at all, that is, no culture which is capable of engendering the productive powers of labor. We're going to have to give these people an incentive to develop their productive potentiality, their creative po-

tentiality.

We're going to have to have a Classical cultural orientation for the economy. We're going to have get rid of this junk that we use as entertainment, and decide that we're going develop the minds of our people, the creative powers of the minds of people, and apply that to a program which takes a global area of cooperation—Glass-Steagall as a principle internationally, fixed-exchange-rate system as a system internationally; a credit system as opposed to a monetarist system, a credit system, which we use to create the credit to fund the large-scale infrastructure projects which, in turn, will fund the agricultural and industrial development. And will give us the means by which to develop the educational system, not only to train people with scientific and relative qualifications, but also to give them an access to Classical culture, the Classical culture which is essential to foster the creative powers of the individual mind. And, that is going to be great fun.

And the driver we're going to have to have to combine with this, is the idea of a space program: The objective of going to Mars, of man's flight to Mars—successfully and safely, and returning, successfully and safely—is going to be the great objective of this century, this young century: By the end of this century, which means about three generations from now, about the '80s and the '90s of this century, we're going to have achieved a Mars landing, and Mars settlement, an advanced settlement. There are many problems, many scientific problems which have to be solved and overcome in that interval, but we're going to have to do it, and we *can* do it, if we mobilize to do it. If we mobilize our economy, and educate our people to prepare to do these kinds of things.

And that's what my program is: And that's what I'm working on in Europe, as I am inside the United States. I'm working on it, especially, trusting my friends in the Basement, on the question of the scientific research that's being done. In the meantime, I'm applying that vector of scientific research, and cultural research generally, to drive a rebuilding of the world economy, through the initiative of the United States, Russia, China, and India, and other countries which join them, in launching a new drive, which will be a global infrastructure program, which will be used to drive industrial development and agricultural development, generally, and to provide the means, and the motive, to educate our young people, in schools and universities, to develop the talents for taking the scientific drive for-

ward.

So that's what I'm up to; that's my report.

**Spannaus:** Sounds like a good vision of the post-Obama era.

**LaRouche:** Precisely

**Hoefle:** I think one place we could start, that would be timely, is to send Paul McCartney packing back to Britain, and let him take Obama with him.

**LaRouche:** Ah! Taking Obama with him is very good! *Permanently!*

### The American People Are Ready To Go

**Hoefle:** Another point you've been making recently revolves around BP. We have a tremendous need to have an assertion, an open and serious assertion of national sovereignty in the United States. If we're to get out of this mess, we actually have to stand up to the British Empire and say, "No! We're the United States; we're a sovereign nation. We decide what we're going to do. You just sit down and shut up."

**LaRouche:** I don't think that's a problem. Because, if we get Obama out. . . . Look at the temperament of the population there: You've got three layers of the population, really, to deal with politically: You have the layer which is Wall Street and similar kinds of things, the financial-monetary power bloc. Now, that's no good. But then, you have politicians, a layer of politicians, who have no guts and no morals to speak of, who are the politicians who have submitted; and also influential circles generally—who have submitted to this kind of crap as we've seen it under Obama, those who have kowtowed to Obama.

So, what we've got now, is, we've got a population out there, which is probably up to about 80% of the adult population of the United States, and the signs are, from various indications, that they want to do exactly what has to be done! It will take very little to convince them to support the kinds of measures we would want to support. They're already for it. You have a mass-strike process which is maturing in the population. They're ready to do it.

What we have is an obstacle: The obstacle is the British Empire; and its representative inside the United States, chiefly right now, is the Obama complex. So we don't really have to fight at the top and try to convince the people at the top. What we have to do, is convince them to be cautious about offending the people who are



not at the top! The people who are in the lower 80% generally of income brackets and influence.

But they, as a mass force, and they're showing that force now—I'm seeing signs of it—they're ready to go! We have to get rid of the problem, typified by the Obama syndrome. We've got to put Obama someplace where he's safe, but get him out of the Presidency! And clean out this mess among the politicians. Put the government back in the hands of the people, the people out there, the 80% who are ready to push through Glass-Steagall; the 80% willing to push through an infrastructure program; the 80% who are willing to push through the basic industrial and agriculture development program, because they want food, they want fresh water, they want employment, they want security, they want health care, all these good things!

We don't have a problem with the people of the United States right now, not in terms of their inclination. What we have to do, is take the lid off them, and the lid is what I've described. We have the "political class" as it's called, which has betrayed the people. And the people are ready to act. They don't need to be convinced; they need to act. They just have to find confidence that they have the leadership among their own ranks, and the program among them, which they can support.

We've seen a big change in this population, from back in August of last year, when we had the first mass protests. Since that time, the same layer, which was involved in the mass protests then—and more!—have come along, and they are much more advanced in this matter than they were over a year ago. So, we should be optimistic about that.

But, the other thing: *Don't wait for it to happen spontaneously*. Don't make the mistake of Lafayette, when he flubbed his opportunity in France, and thus cleared the way for what became known as the Siege of the Bastille. We have to realize, we have to engender a leadership of this movement, which already exists in the United States; it probably touches about 80% of the adult population. We have to engender a quality, a mo-



White House Photo/Pete Souza

*The chief obstacle to implementing the necessary economic recovery is what LaRouche called the "Obama complex," a group of British agents centered around the President himself. Here, Obama meets March 5 with chief agents Christina Romer, Larry Summers (couch) and Treasury Secretary Tim Geithner (back to camera).*

bilized leadership, which will satisfy the realization of the impulses which exist among 80% of our people.

## LaRouche PAC Takes Leadership

**Spannaus:** Yes, we are beginning to see that emerge, as you and I have discussed, in many of the town meetings where the LaRouche PAC, and particularly our young members in the LaRouche Youth Movement, are essentially taking over the leadership of the meetings from people who are otherwise totally impotent: They could be Congressmen; they could Tea Party members who say, "Wait till November and vote this way instead of that way," you know, real impotent stuff, if not bad-meaning, in terms of that.

Because, as I understand it, what you're talking about, and you may want to spell it out more, is, being in a revolutionary situation, such as that where people can't simply submit their requests to their Congressmen and expect anything out of it—this kind of demand and radical change is a question of this month, this week, next month—you know, an immediate shift in order to prevent the otherwise disastrous results of leaving this guy in office, and having the financial system going down the hole.

**LaRouche:** Yes. We had this thing with some of our



LPAC videograb

*The leadership being exercised by the LaRouche movement is being spearheaded by the three LaRouche Democratic candidates for Congress, who are inspiring their fellow Americans to take action. Here, Texas Congressional candidate (22nd C.D.) Keshia Rogers addresses a campaign event.*

Boomers, in our own ranks. We would have some proposal for action, which was needed, and we would have some people say, “Well, people aren’t ready to listen to you on that, yet.” That is disaster. We’ve had that up until recent times. We had much improvement in spirit and tone among our older members, and so forth, and others, in the recent weeks. But prior to that time, the point was, “Well, we don’t think it’s going to happen. It’s a good idea, perhaps, but we don’t think it’s ready to happen. We don’t see anybody out there doing that.” And what it was, was an abandonment of responsibility of political leadership!

You know, people think you need numbers to provide leadership. Well, you need numbers to make leadership successful. But you need leadership, no matter how small it is, and it has to be pushed ahead! Otherwise you’ll never get out of a mess like this. This is where the mistakes are made in history: “We want to wait until popular opinion forces us to go...”

You know you have the joke, in Paris, during the revolutionary periods in France, back in the last part of the 18th Century, and in the middle of the 19th Century. And you would have political leaders and revolutionaries meeting in cafes, over coffee, drinking wine, what-

not. And then one would look up, “Uh-oh! I got to go; my revolution is moving past the window there. I gotta go out there and lead them.”

And what you get is: “Well, the people aren’t ready to move, yet.” Well, the people are waiting for the leadership to move! And what you have to understand, is you have to provide that kind of leadership, in a *timely* fashion: You have to provide for the people, in getting themselves together, to decide that they want to do something. And once the people are ready to do something, you’ve got to stay on the job, and give them the leadership they demand of you! They expect *you* to go out there, *you’re* the wise guy, *you* knew about this! You’re supposed to get out there and lead this thing. Maybe there’s a risk involved—yeah, you got to take it, buddy! And that’s what our problem has been.

Right now, what is being demonstrated about these meetings that I’m getting reports of, is, we go into a meeting, and get a bunch of people who are going to be the “leaders” of something: And they’re sitting on their hands, ready to do *nothing*; they want to talk about it, but they don’t want to do anything. We go in, and when our people go in, and say, “Okay, this is what we’ve got to do...” In other words, they’re providing leadership. They’re not making the big revolution, they’re providing leadership to put motion into the population that’s assembled at the meeting, and to spread more broadly to the population.

*The population wants leadership.* They want ideas that make sense to them. They want to hear things that mean a solution for the problems they face! They don’t want to wait for you to call upon them: “Come on out and lead us.” You have to be a leader, already. And then, when they recognize that you’re providing leadership, they’re going to change their thinking. That’s the way politics works.

But you have all these cowards who want the masses to come to them. And when they see a big mass coming there, outside their door, saying, “We want you for this office, and that office”—*then*: “Oh the people, we got great stuff...” Right? The leaders come forth. But we

know what these leaders are, because we see the leaders in the Congress, today! And they ain't fit to do nuthin'!

They're not leaders! *We're* leaders! And we're finding other people out there who *are* leaders, including a few politicians, who can be rebuilt, and re-encouraged to become leaders again. But we have to provide that leadership. We don't want to wait until the masses come up to us and say, "You must lead us." That's a good Romantic story, it's a good fairy story, but I don't think we want that kind of story.

### Building a 'New America'

**Spannaus:** What you're saying is really important for the people who are watching this show, who are our LPAC activists, LaRouche PAC activists. Because this is a process which they, as leaders in their own communities, in their own unions, in their own local chambers of commerce even, and so forth, are the ones who are going to have to lead! They have a Glass-Steagall resolution; they have your ideas on economy, and how we can build a New America. They have the concepts that you've been putting forward, but it is there that they can't afford to wait, either, for people to come to them. They have to move now, and we're totally ripe for it, as you indicate.

**LaRouche:** Yeah. You can see that in the World War II period, where you had a mass of people who were willing to go to war—not too willing, actually, but the mood was out there.

**Spannaus:** But feeling morally compelled somehow.

**LaRouche:** You had to appear to be willing! And to appear to be willing, you had to act as if you were willing.

Now, I was on the inside of that kind of experience, back during the war. I can tell you, from my experience, I can tell what leadership is, and what it isn't. And it's the leaders, who actually do have that sense of initiative, who sense their responsibility for the people who they—you know, people would suddenly realize that they had to lead! And we had a whole promotion scheme that would go on there, where people were appointed to lead, because they had shown leadership, and because any group of military commanders want leaders who will show competent leadership. And some people who



Library of Congress

*The spirit among large sections of the U.S. population today is reminiscent of that in the early 1940s, when young men felt impelled to sign up for military service, as the conflict got more and more intense. Here, long lines swarm recruiting stations in New York City in December 1941.*

had shown leadership, generally, under those kinds of conditions, were encouraged to express those capabilities. And the same thing is true now: This is not exactly a war right now. We're not in a shooting war, we don't have large armies out there to worry about as such. But we do have this question of leadership.

And it's people who are actually able *to lead*, when needed, who will give inspiration to the others, who would like to see the victory, for the cause, but can't get started on their own. And they need the quality of leadership that will give them the courage to get moving. And that's what our situation is, I think, generally right now. It's in a different form, but it's the same principle.

**Hoefle:** Well, leadership—it's a *verb*, you have to act; it's not a "position."

**LaRouche:** Yes!

**Hoefle:** And many of our Congressmen, you know they call themselves leaders, but they're just holding down a position. They're really *dysfunctionaries* on the behalf of some power structure, that is, the British Empire and Wall Street and things that are actually alien to the principles of the United States.

**LaRouche:** And bureaucracy.



## A New Group of Leaders

**Hoeffle:** Yes.

And you have the emergence of a new group of leaders, who don't want to be leaders, never really thought of themselves as being leaders, but the course of events is causing them to step forward and take on a role that they never took before. Which in some ways is similar to what happened with the American Revolution. And so, *these* are the people—it's like, when you go into war, and you have to get rid of all the political generals and bring in the people who will fight.

**Spannaus:** The best refraction of this is the response to our organizers, and our political campaigns and so forth. But, there is, overall, a sense that many more people than usual, are running for office in these upcoming elections, because they feel the sense of responsibility—they see everything falling apart, they feel a sense of responsibility.

**LaRouche:** They also feel a sense of disgust. And they're into something, and they see their so-called leader, their political leader, or other similar kinds of leaders, and they find that this guy is doing nothing! He's disgusting! You see the rejection of a lot of politicians by the voters is exactly that form. They react to the fact that the guy who is incumbent, who is the elected leader, or whatever similar position, is not doing the job—and is not inclined to do the job. And they say, "Get him out of the way! I'll do the job!"

**Spannaus:** Right. And this has been demonstrated, now, I guess four incumbent Congressmen have lost their primaries, just in the recent period; we also have had the phenomenon, which was shown in Alabama just the other day, where there was a massive rejection of a gubernatorial candidate, an incumbent Congressman, Artur Davis [D-Ala.], on the basis that—not even that he was endorsed by Obama! But that he "acts like Obama," like a disengaged, Harvard-educated, lying buppie, you know? And therefore, he was thrown out



creative commons

*Obama's Nero-like personality makes him extremely dangerous as long as he's in power, where he can use his pathological talent to the detriment of the nation. Once safely out of power, however, he would be harmless. Shown: a bust of the Emperor Nero.*

on his ear, including by the black population of Alabama, who didn't want him anywhere near this office, that their lives were entrusted to.

I think it would be good, if we go a little bit more into the BP situation. You've put out some proposals—they've been more than proposals, demands, that there be executive action to expropriate this company.

One way I was thinking about it, was, in the course of an organizing discussion last night, when someone said, "Well, what do you really mean by receivership and expropriation?" I said, "Well, think of war, think of World War II, if you had a Japanese company in the middle of your country, and they're working for the enemy, you would just take 'em over! You wouldn't allow these people to continue to destroy, or even

threaten to destroy your country. We have that power in the United States, and if we had a President who was a patriot, who wasn't controlled by the British Empire, you would have precisely that kind of action."

**LaRouche:** I think Obama—quite a clinical case could be made for Obama: It's not a simple case, in the sense that one or two words can describe him. I understand the man: I recognized what he was in April of last year, when I was preparing for that webcast I did then. But then I watched, bit by bit, week by week, month by month, afterward, and I find that my assessment of him, as to what his nature is, what his problem is, what kind of an animal he is, has been borne out consistently all the way through.

I've never made a mistake in assessing his behavior. Because his behavior is always consistent with that image I had of him, when I looked at his policy on health care: I knew exactly what this guy is. I mean, here he is: He's making a proposal of a health-care policy—the health-care policy is identical with that of Adolf Hitler, in 1939-1940, which later was the seedling for what happened with the mass-extermination of people after that. And here's a guy who has this.

Now, a man who has that impulse, that Hitler

showed, then, knowing what the background was, how he got selected, how he was used, how the British used him; and then, of course, once the British found out that the French had failed them, then they turned against—recognized that Hitler was a danger to them! And so they stopped supporting Hitler directly, and went to war with him! And we got involved in that war.

But when you look at what Hitler was, when he was a British asset earlier, and then, in 1940, when the British sort of “un-assetted” him. And you get these types, pathological types. Just like the Nero type, and that’s what Obama is. He’s a Nero type! He belongs to a certain specific kind of psychological type, very defective, very dangerous.

And the man simply has to be taken out of office, because without being in office, if he doesn’t have some power, he’s not a threat to anyone. Or, he may be a nuisance to his neighbors, but not really a threat.

It’s putting a guy with that personality *in* power—because he was picked out of the dump! What was he before then? He an *idiot-savant* at Harvard. He went out to Chicago; he was nothing but a bum, he’s an also-ran, with no particular future. Then a couple of women, who were close to each other, decide that one of the women is going to marry this guy, and they realize they’ve got a certain kind of property on their hands, a certain kind of pathological talent. And they put him in a position of some power. He gets promoted.

Then, Hillary ran for President, and they freaked! So suddenly, this guy, this Nero type, was pushed, with a great amount of money and other kind of support, to get him in as President! In the meantime, he was also a British agent, and the Chicago crowd that adopted him have a well-known connection to the British monarchy; and also, Tony Blair had a base in Chicago! Tony Blair’s base in Chicago, was the base for Obama.

So you have a distinct *type*: You don’t have a guy who has a little problem. You have a guy whose *nature* is that problem. And you never want a guy with that problem put into a position of power. Because he will act accordingly. And you say, “How can we influence Obama?” You can’t influence him! Get him out of office, it’s the only way you can influence him! If you put him on the street as a bum in the neighborhood, he’s not really going to be much of a public danger: Put him in the Presidency? He’s a major danger!

So that’s the nature of the problem. We should not assume, that this is some normal guy in any sense. He is a disease! He’s more of a disease than a person, in terms

of his mental profile. And I assessed that. I recognize that—you know, with my experience in consulting and so forth, you recognize these types. And I recognized that in him, and that’s what he is: You have to get him out of there! Just summarily put him into retirement, and he is not going to be a major problem any more.

### Find the Leaders Among the Citizens

**Hoefle:** Well, he’s taking every step he can, to block any attempt to actually solve the problems we face. You know, we saw that with his assault on Glass-Steagall, to make sure that there’s no real financial reform; we see this with the health-care plan, we see this with the complete inaction of the government in the case of this oil spill in the Gulf, where there are a whole range of things which should be done immediately, on an emergency basis, in which they’re not doing any of them, to try to clean up and contain it. So it’s completely dysfunctional, and—

**LaRouche:** Yes, but he’s a British agent! *He’s a British agent!* That’s the problem. It’s not that he’s failed—he hasn’t failed.

**Spannaus:** He’s done his job.

**LaRouche:** He’s done exactly what he’s programmed to do! You have to *remove* him from office! Because he’s a British agent! Otherwise, he has no significance at all. You take the British toy away from them!

**Spannaus:** Right. And then you’ve sufficiently crippled them, with what’s the only asset this bankrupt empire has? The United States government! A negative asset.

**LaRouche:** But with him, if you take him away from the British, they collapse.

**Spannaus:** Right, absolutely.

**LaRouche:** And that’s our job. That’s how you orchestrate history: Is, you recognize a singularity of this type. And now, he’s a British asset. But the British have now put themselves in a position of *depending upon* him.

**Spannaus:** Right.

**LaRouche:** *Pull their toy away!* [laughter] That’s strategy!

**Spannaus:** Right! At the same time, that we put for-

ward the inspiration of the post-Obama era, which you did so eloquently at the beginning. You know, people need that sense of optimism, and to muster the courage for the fight that is required to carry us through this transition and get this guy outta there.

**LaRouche:** Yep! Well, we've got to find the people out there, who have the qualities of leadership, which will turn them on to playing the kind of role which we need to have citizens do. You know, some citizens will come forward as leaders in their area, and they recognize that they have an implicit moral responsibility to assume that function of leadership for that purpose, that mission. And what we have to do, is encourage people who *are* potential leaders, to come forward and *be* leaders, just like we're trying to find some good Congressmen, future Congressmen, to replace some of the trash that's being thrown away now.

**Spannaus:** Absolutely.

One thing that I should just point out to those who are watching, in light of this discussion of the space program, is, there was a new video put up on the LaRouche PAC site last night. I understand it was only 10 minutes, but a very high-quality 10 minutes, on "The Extraterrestrial Imperative," as an introduction to what is going to be done by the Basement crew and others, on the space-science-driver program. And this will be very important for organizers and leaders to take a look at as soon as possible.

**LaRouche:** What we've got—I've been looking at this question closely, and what we've got from Oyang Teng, we got from Peter Martinson, we got from Sky Shields—the three reports we've posted there—this is brilliant!—Peter's was great; Oyang, of course, was great; but, what Sky did, Sky really went all out on that thing, and if people want to get a real thrill about somebody's who really thinking, look at what Sky did! Not to downgrade Peter in any way, Peter did a brilliant job. But what Sky did, and went into, on how the universe is organized, he's going to shock some people into think-



EIRNS

*We need potential leaders to step forward to replace some of the current Congressmen who are about to be thrown away. One such leader is LaRouche Democrat Summer Shields (second from right), who is running a write-in campaign against House Speaker Nancy Pelosi. Here, he organizes in San Francisco's Chinatown.*

ing more seriously about science.

**Spannaus:** Mm-hmm. We're going to need to do that! Especially after all the pollution we're experiencing at the present time!

**LaRouche:** Yes!

**Spannaus:** So, unless you have some final statement, I think we've given people a lot of food for thought.

**LaRouche:** Well, feed them, and take them out and give them some dessert.

**Hoeffle:** Okay, thank you, Lyn.

**LaRouche:** See you soon.



AN APPEAL FOR A TWO-TIER BANKING SYSTEM

## Without Glass-Steagall, Europe Will Go Under!

by Helga Zepp-LaRouche

If Europe's nations follow the recommendations of the European Central Bank, contained in its recently published annual financial stability report, then Europe will plunge into economic, political, and social chaos. The ECB warns politicians and banking supervisors against forbidding local banks from trading with hedge funds and private equity firms—i.e.: Keep the casino economy going!

To recapitulate: For almost three years now, the biggest crisis in the history of financial markets has been escalating, and throughout this period, the G20 countries have done nothing to overcome the crisis. The plethora of new “bailout packages” for the banks has only accomplished one thing: A debt crisis of private financial interests has turned into a debt crisis of governments, which taxpayers are supposed to pay for—in addition, of course, to the nominal book value of the money that was gambled away.

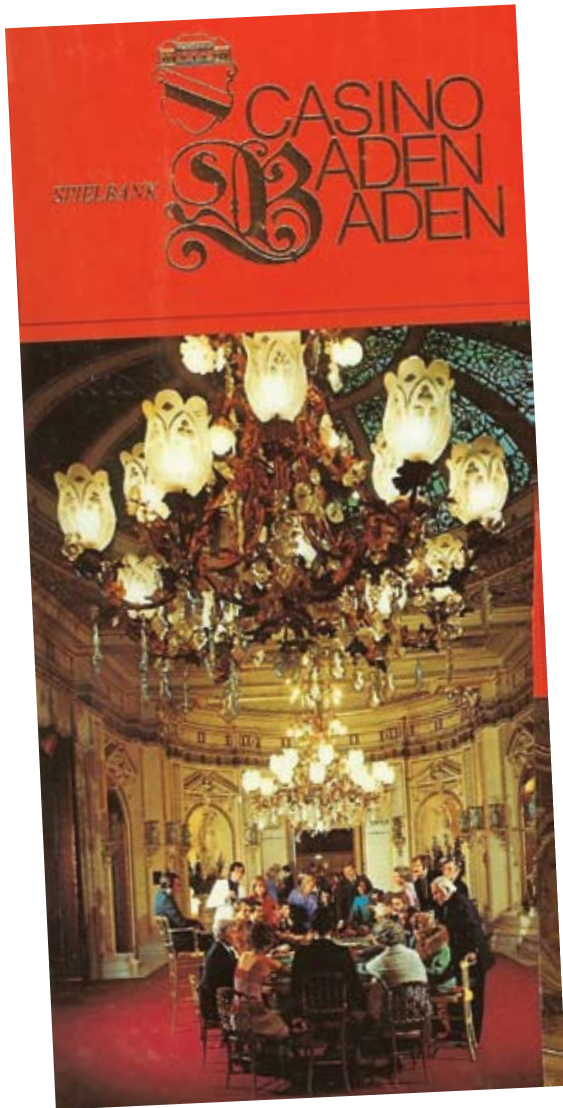
When the Cologne city archive building collapsed in March, countless engineers tried to figure out how it could have happened. But here the worst financial crisis of all time is raging, and no in-depth analysis of its causes has been conducted, nor has there been re-regulation of financial markets. Derivatives and high-risk speculation, according to the ECB, is supposed to continue, with just a couple of cosmetic corrections. This could lead to a meltdown of the system at any time, such as nearly occurred with the bankruptcy of Lehman Brothers in 2008. Crashing stock prices, such as the collapse of the Dow Jones on May 6, which went down 10% in 16 minutes (!), demonstrate the vulnerability of

automated stock market trading systems. The entire financial system could disintegrate.

Since we can presume that the ECB is amply supplied by economic and financial intelligence sources, we can only conclude that they are prevaricating when their report inveighs against the Obama Administration's intended introduction of the “Volcker Rule,” portraying it as if it were the modern equivalent of the Glass-Steagall standard used by Roosevelt in the 1930s to introduce a two-tier banking system. In fact, the Volcker Rule is a rotten compromise, which leaves gaping loopholes for a continuation of high-risk speculation. The actual Glass-Steagall legislation, proposed by Senators Maria Cantwell (D-Wash.), John McCain (R-Ariz.), Ted Kaufman (D-Del.), Russ Feingold (D-Wisc.), and Tom Harkin (D-Iowa), ran up against a storm of opposition from the White House and Wall Street. And it has been the striking down of this two-tier banking law, and also of a second law banning derivatives speculation, which has brought the revolt against the Obama Administration to the boiling point.

### ‘A Monetary Policy Coup’

What the ECB is proposing instead, is to increase banks' capital reserves, thereby increasing their “emergency buffer.” The German Economics Ministry's scientific advisory counsel went so far as to propose a tripling of capital reserves, as well as the creation of an independent regulatory body—i.e., even more bureaucracy—to oversee insurance and securities transactions. The ECB therefore does not even touch upon the fundamental



*The European Central Bank is determined to keep the “casino economy” going, by preventing the adoption of a Glass-Steagall standard.*

issue of speculation, but simply recommends that the speculators’ saddles be more lavishly upholstered.

The ECB finally lost its last vestige of credibility as the guardian of currency stability, when, in a maneuver which the Vienna paper *Die Presse* described as a “monetary policy coup,” it ambushed the German government by reversing its previous opposition, and caused Germany to agree to the EU750 billion “bailout package,” thereby nullifying the Maastricht Treaty’s “no bailout” clause. And ever since then, ECB president Jean-Claude Trichet has been happily buying up the sovereign debt of insolvent member-states, to the tune of EU320 billion so far, with EU2 billion more each

day. And then in the above-mentioned financial market stability report, it covers itself with a fig leaf, saying that the central bank nevertheless warns that many banks are underestimating the risk of climbing interest rates that could result from hikes in the prime rate, or from a worsening of the debt crisis. So, behold the careless banks—but, who makes the rules for the casino where they’re playing?

And so, democracy has been discarded, and the news commentaries don’t even bother to deliver a eulogy. This EU monetary coup, whereby the German government was ambushed, and both houses of parliament were degraded to the status of passive sentries, was a test for how a European economic government, as is currently being pushed, especially by the French, would function, if it ever were to come to that.

### **What Does Köhler Know?**

Whatever Horst Köhler officially gave out as his reasons for resigning as Germany’s President, the fact remains that when he said he had received treatment injurious to the integrity of his office—in connection with the campaign against him because of remarks on the role of Germany’s army, the Bundeswehr—this doesn’t mean that there weren’t other injuries to his office as well.

Judging from earlier statements by Köhler concerning orderly bankruptcy proceedings against insolvent nations, we can assume that he perhaps did not approve of the way the government was induced to agree to the “bailout package.” But he was nevertheless obliged to sign the legislation which had been hastily pushed through both the Bundestag and the Bundesrat. As *Focus* reporter Frank Thewes wrote, “If he had publicly expressed concern over this, financial markets worldwide would have interpreted this as Germany’s rejection of the euro, thereby unleashing a fiasco. For better or worse, Germany’s President had to play along in a game that wasn’t of his own making.” Hans-Olaf Henkel, on the talk show “People with Maischberger,” expressed similar suspicions.

Köhler, who was formerly president of the Savings Bank Association, and also former managing director of the International Monetary Fund, is obviously in a better position than many others, to calculate the consequences of the ECB’s current policy. We can assume that he is aware that further demands for more and bigger “bailout packages” are in the immediate offing, as soon as the next sovereign bankruptcies of Spain, Portugal, Italy, Ireland, and other candidates become imminent. And as the IMF’s former chief, it can also be



RegierungOnline/Kugler

*German President Horst Köhler announces his resignation on May 31. Köhler, as former head of the International Monetary Fund, is in a better position than most to know what crisis Europe is facing.*

no secret to him, that by this coming September at the latest, the IMF will have reached its spending limit, as specified by its own statutes.

### A Push for Synarchist Rule

It's only a matter of time before word gets around in Germany, that in France, a whole slew of government advisors and press spokesman have been coming out with proposals which are in the best tradition of the synarchist-fascist financial elite of the 1930s, and which contain open calls for dictatorial measures. The chief editor of *L'Express*, for example, wrote on May 12 that a "legitimate *putsch* is necessary in order to install a common European government, a common budget, and prearranged models which the population will never have a chance to vote on; and President Sarkozy should control the debate among the members of the heads-of-state club." No, thanks!

Alain Minc, a top financier and advisor to Sarkozy, goes so far as to say that it's demagogical and criminal to let the population believe that they must be consulted in making each and every great step toward the construction of a single Europe, and that we already saw in the referenda what would come of that. Jacques Attali, who advised former President François Mitterrand in the latter's threats against Chancellor Helmut Kohl over the function of the D-mark, is demanding the immediate formation of a European financial agency which will be empowered to regulate a nation's budget in the event that the nation's indebtedness exceeds 80% of its

gross domestic product. *Le Monde's* Arnaud Leparmentier is blowing on the same horn, calling for a European secretariat of heads of state, which is to constitute Europe's actual economic government.

The combination of all these proposals places us in the worst of all possible worlds. The ECB openly favors a policy of "quantitative easing," which in plain language means printing more money and buying up toxic financial waste. Generations of Germans still feel in their bones the hyperinflation of 1923, which broke out when more money was printed than the economy could possibly generate. And in Germany, we have also had the bitter experience of what happens when you impose a Brüning-style austerity regime in the midst of a depression.

But it is precisely this brew which the EU Commission and the ECB are now campaigning for. Absurdly, even in the IMF itself, there are certain forces which have realized that all of the IMF's recipes, from the 1990s onward, have been failures. For example, when Argentina was forced to cut its budget, devalue its currency, and privatize its industry, the result was that its national patrimony was squandered and the country was bled dry. And that's precisely the medicine that Greece is supposed to swallow now. And Greece is going to need a miracle, if it is to ever regain the strength to repay all of this debt.

### There Is a Solution

So, what is the outlook at present? We venture to forecast that the G20 summit in Canada in late July will once again fail to result in even the most vaguely approximate solution—even if, by that time, there is a new U.S. administration, something that can't be ruled out, given the popular rage boiling up against President Obama because of his sucking up to Wall Street and BP. Even more unlikely, is that London, which is defending its "finance industry" tooth and nail, would agree to any actual reregulation of financial markets.

After the inevitable climax of the economic, political, and social crisis of the insolvent countries in Europe and elsewhere, and after recognizing that states and municipalities are no longer able to maintain even the most basic functions for the general welfare, one sole alternative approach will remain in the wake of the upcoming G20 summit, if a plunge into total chaos is to be avoided: Europe's nations must draw their own conclusions from the fact that the ECB has sided with the speculators and is fostering inflation: They must institute a two-tier banking system.



Commercial banks that issue credit for industrial and agricultural production, trade, and projects for the general welfare, must be protected. Investment banks, on the other hand, must no longer be given access to commercial banks' deposits. If the investment banks have gambling losses, they will have to pay the damages out of their own pockets, without taxpayer funding. And the commercial banks must be liberated from toxic financial waste, and must not be allowed to participate in high-risk speculation. In short, they must be turned back into industrial banks.

Insolvent states will require orderly bankruptcy procedures whereby their financial sector is restructured. The affected banks must accede to getting "haircuts." Once these states have regained control over their own currency and credit creation, they must issue targeted lines of credit for financing well-defined economic growth programs according to physical-economic criteria. Cooperation among Europe's sovereign republics

would be highly desirable in this connection, so that the nations of southern and eastern Europe could implement real economic reconstruction programs. Because this is precisely what is completely lacking in the EU's and ECB's current policies: a growth perspective!

Germany itself will experience an economic recovery only if we exit from the Eurozone as quickly as possible, regain sovereign control over our D-mark, and hearken back to the economic and moral paradigm of our post-1945 reconstruction, which brought us the German Economic Miracle. We must return to concentrating on scientific and technological progress, and we must discard green, post-industrial service-economy utopias as failed experiments, as we must also discard the euro.

Let's get to work!

*The author is the chairwoman of Germany's Civil Rights Solidarity Movement (BüSo). Her article was translated from German.*

## What Is Synarchism?

"Synarchism" is a name adopted during the Twentieth Century for an occult freemasonic sect, known as the Martinists, based on worship of the tradition of the Emperor Napoleon Bonaparte. During the interval from the early 1920s through 1945, it was officially classed by U.S.A. and other nations' intelligence services under the file name of "Synarchism: Nazi/Communist," so defined because of its deploying simultaneously both ostensibly opposing pro-communist and extreme right-wing forces for encirclement of a targeted government. Twentieth-Century and later fascist movements, like most terrorist movements, are all Synarchist creations.

Synarchism was the central feature of the organization of the fascist governments of Italy, Germany, Spain, and Vichy and Laval France, during that period, and was also spread as a Spanish channel of the Nazi Party, through Mexico, throughout Central and South America. The PAN party of Mexico was born as an outgrowth of this infiltration. It is typified by the followers of the late Leo Strauss and Alexandre Kojève today.

This occult freemasonic conspiracy, is found

among both nominally left-wing and also extreme right-wing factions such as the editorial board of the *Wall Street Journal*, the Mont Pelerin Society, and American Enterprise Institute and Hudson Institute, and the so-called integrist far right inside the Catholic clergy. The underlying authority behind these cults is a contemporary network of private banks of that medieval Venetian model known as *fondi*. The Synarchist Banque Worms conspiracy of the wartime 1940s, is merely typical of the role of such banking interests operating behind sundry fascist governments of that period.

The Synarchists originated in fact among the immediate circles of Napoleon Bonaparte; veteran officers of Napoleon's campaigns spread the cult's practice around the world. G.W.F. Hegel, a passionate admirer of Bonaparte's image as Emperor, was the first to supply a fascist historical doctrine of the state. Nietzsche's writings supplied Hegel's theory the added doctrine of the beast-man-created Dionysiac terror of Twentieth-Century fascist movements and regimes. The most notable fascist ideologues of post-World War II academia are Chicago University's Leo Strauss, who was the inspiration of today's U.S. neo-conservative ideologues, and Strauss's Paris co-thinker Alexandre Kojève.

—Lyndon H. LaRouche, Jr.

# Netanyahu Must Go Now, If Israel Is To Survive Latest Gaza Atrocity

by Jeffrey Steinberg

June 5—A careful review of Israeli and other media coverage *prior* to the May 31 pre-dawn Israeli commando assault on the Gaza aid flotilla, confirms, beyond a doubt, that the operation, carried out in international waters, in clear violation of anti-piracy laws, at minimum, was not a bungled mistake, but a carefully planned, politically calibrated full-scale military operation, involving one of Israel's top special operations units, Unit 13. All of the elements of the attack were prepared in advance, and a detention facility, with emergency medical capabilities, was set up in the Israeli port of Ashdod near Gaza.

Israeli journalists were given a tour of the detention/medical facility several days prior to the commando assault, and at least one daily newspaper, the Hebrew-language *Ma'ariv*, was given a summary of the military plans, which they published on May 28—nearly 72 hours before the assault on the flotilla began. And, written into the Israeli plan, was a military propaganda program, labeling the protesters, in advance, as armed terrorists.

## The Ma'ariv Report

*Ma'ariv* reported, "The sea encounter that will occur at the end of the weekend is already planned detail by detail. From the moment that the ships will pass the 'red line' on their way to Gaza, the fighters of Unit 13 will take control and transfer 800 passengers from their boats back to where they came from. And special arrest units were set up.

"This operation was approved by Prime Minister Netanyahu and Defense Minister Barak and will be led by the commander of the Navy, Lt. Col. Eliezer Maron, who is nicknamed 'Cheney.' If the people aboard the boats will not agree to turn around, the operation will transfer to the stage of force. 'We are afraid that there will be a terror attack by the boats,' said a high ranking officer. 'If terrorists have gotten on the boats or if there is an intention to use hot weapons against our forces,

we will use full seriousness and caution. We want to avoid using force but as soon as there will be danger to the life of our forces we will be forced to use live fire as a last resort. . . . After our fighters take over the boats, OKETZ unit dogs and forces of the IHLM unit corps of engineers will inspect them looking for sabotage materials and fighting tools.'"

And the coverage of the looming Israeli military assault on the aid flotilla was not restricted to the Israeli media.

## Broadcast Internationally

On May 28, *Al Jazeera's* coverage was headlined, "Israel to stop Gaza aid ships," quoting from the *Ma'ariv* account, and reporting that, "The Israeli army also took journalists on a tour of a detention centre being prepared at Ashdod port for holding the aid activists."

"Israel says it will prevent, if necessary by force, a nine-ship flotilla of peace activists and humanitarian aid from reaching the Gaza strip."

The London *Guardian*, the same day, reported: "The Israeli military has declared its intentions to block the flotilla's progress as soon as it attempts to cross from international waters into the 20-mile exclusion zone Israel maintains off Gaza's coast. The military declined to confirm a report in the Israeli daily *Ma'ariv* detailing a five-point plan for the confrontation, including warnings, takeover by force, and the detention and deportation of the activists on board. . . .

"The activists were braced for a violent confrontation, said [Greta] Berlin [of the Free Gaza Movement], pointing to a previous incident in December 2008 when a similar attempt to reach Gaza by sea ended in the activists' boat being rammed by the Israeli navy. She claimed the navy was attempting to stop the eight boats converging into a flotilla by threatening to attack one of their number, a Turkish passenger ship carrying around 650 people. . . . Israel had jammed satellite phones and radars on board the ships, she claimed. . . .



*Unless Israel dumps Netanyahu, and returns to the peace policy of the martyred Rabin, Israel will cease to exist as a nation. Shown: video coverage of Netanyahu's press conference defending the attack, and the Israeli military assault on the aid flotilla.*

The *Ma'ariv* report said the military feared that there could be 'terror activists,' explosives and weapons on board the ships."

*The Age of Australia*, on May 29, reported, "Thousands of Israeli troops were preparing last night to prevent a flotilla of 10 ships carrying 800 international protesters and tonnes of supplies from breaking Israel's blockage of Gaza Strip... After leading a series of meetings of Israel's security establishment, which also included calls on several foreign ministers of countries whose citizens are on board the flotilla, Mr Barak authorised an action plan. When the ships reach what Israel has determined to be a 'red line,' navy missile boats and other warships will surround them and warn the people on board that going any further will be in contravention of Israeli law. If the ships ignore the request to turn around, navy commandos wearing black masks to prevent identification will board the ships and redirect them to Israeli waters... 'We wish to avoid using force, but the moment that there is danger to the lives of the troops, we will be forced to use live fire as a last resort,' [an Israeli] officer said."

The *Al Jazeera* coverage of the Israeli commando assault plans revealed a further dimension to the premeditated nature of the Israeli attack. Yigal Palmor, a spokesman for the Israeli foreign ministry, admitted to *Al Jazeera*, "We can't win on this one in terms of PR. If

we let them throw egg at us, we appear stupid with egg on our face. If we try to prevent them by force, we appear as brutes."

The Netanyahu government made a calculated decision to take the brutish path.

### Prelude to Attack on Iran?

The so-far weak-kneed response from the Obama Administration to Israel's act of international piracy and premeditated murder comes as no surprise. But some leading U.S. intelligence veterans have warned that Netanyahu and company could take this as a long-sought green light for an Israeli attack against Iran. The fact that the Israeli Defense Force conducted a military attack on a ship under Turkish flag was tantamount to an act of war against a NATO member state, a complicating factor that the Obama Administration has assiduously

avoided.

In a June 1 commentary, retired CIA officer Ray McGovern, who is the co-founder of Veteran Intelligence Professionals for Sanity (VIPS), warned that "A chief lesson learned from President Barack Obama's recent unwillingness to stand up to Israeli Prime Minister Benjamin Netanyahu and the Likud Lobby is that such timidity can get people killed."

McGovern wrote, "Seldom has an act of aggression been so well advertised in advance. Israel had made clear that it would use force to prevent the ships from reaching Gaza and heard no stern protest from President Obama, who apparently could not overcome his fear of Israel's legendary political clout."

Indeed, other senior U.S. intelligence sources reported to *EIR* that Netanyahu had mobilized a group of leading Democratic Senators and Congressmen, including Sen. Charles Schumer (D-N.Y.) and Steve Israel (D-N.Y.), to read the riot act to White House Chief of Staff Rahm Emanuel: Get the President to back off of his conflict with Bibi, or face defeat on some of his top legislative priorities. Emanuel dutifully pushed for a "kiss and make up" meeting between President Obama and the Israeli Prime Minister at the White House—which was scheduled to have taken place on June 1st—less than 48 hours after the commando assault.

Netanyahu, who was in Canada when the sea attack





creative commons/zion

*There were numerous reports in the media warning of Israel's planned commando attack on the Mavi Marmara, but President Obama refused to intervene. Here, Israeli peace activists rally in support of the aid flotilla, on May 31.*

occurred, raced back to Israel to handle the crisis, postponing his White House tête-à-tête. Instead, the President called the Israeli leader, to express his “regrets” about the violence aboard the ship, and then turned around and ordered Secretary of State Hillary Clinton to water down an emergency United Nations Security Council resolution, that would have mandated an independent international investigation into the incident.

McGovern concluded his assessment of the flotilla massacre with a forecast: More Americans will die in Iraq and Afghanistan, as the result of the failure to censure Israel for the flotilla attack; terrorists will be further driven to attack targets inside the United States; and Israel will take the American acquiescence as an OK to attack Iran.

“It is no secret that this goal enjoys high priority on Netanyahu’s agenda. It could be stopped in its tracks by a public warning from President Obama. But all signs point to his bending to neocon advice to shy away from a showdown, and, rather, leave everything, including another war of aggression, ‘on the table.’”

British Royal war propagandist Rupert Murdoch has been fueling the climate for just such an Israel “breakaway ally” attack on Iran in the pages of his *Times of London*. On May 30, hours before the Israeli commando raid was launched, the *Sunday Times* reported under banner headlines, “Israel Stations Nuclear Missile Subs Off Iran,” that Israel has three submarines armed with nuclear warhead cruise missiles on perma-

nent rotation in the Persian Gulf. *Times* correspondent Uzi Mahnaimi, stationed in Tel Aviv, wrote that the decision to deploy the subs was taken after Israel learned that Hezbollah has received new rockets from Iran and Syria, able to reach all major population centers inside Israel. The U.S. State Department initially corroborated the Israeli claims about the Hezbollah rockets, but then backtracked from the story, after U.S. intelligence was unable to confirm the story.

### **A Matter of Survival: Dump Bibi**

Lyndon LaRouche warned on June 1 that Israel will not survive long, if Bibi Netanyahu remains in office. LaRouche called for Netanyahu’s ouster. “Bring a Labor Party government back

into power, reach an immediate agreement with the Palestinians, for a legitimate two-state solution.”

“Israel,” LaRouche concluded, “has lost touch with reality. They are no longer the pivot of the British Sykes-Picot system of control. They are no longer of use as a Cold War ally of the United States and NATO in the Middle East. For London, Israel under Netanyahu could be set up for one final mission—a suicide mission against Iran, to set fire to the entire region. No one in his right mind in Israel benefits from such a suicide mission, but many nations, in the past, have died tragic deaths, because they were unable to escape from their own ideological blinders. Israel, under Bibi, is headed down that path—as the flotilla attack clearly shows.”

Indeed, a similar warning message was delivered to Israel’s leadership by Dr. Anthony Cordesman, a retired Marine and a leading Middle East scholar at the Washington, D.C. Center for Strategic and International Studies (CSIS). Cordesman, who frequently speaks for the military establishment, posed the question: “Israel as a Strategic Liability?” His answer was blunt: “The United States does not need unnecessary problems in one of the most troubled parts of the world, particularly when Israeli actions take a form that does not serve Israel’s own strategic interests. This Israeli government in particular needs to realize that as strong as U.S.-Israeli ties may be, it is time to return to the kind of strategic realism exemplified by leaders like Yitzhak Rabin.”

# LaRouche Supports Russian Drive For Afghanistan Opium Eradication

by Lyndon H. LaRouche, Jr.

**Editors' note:** *This article was sent by Lyndon LaRouche as a greeting and memorandum for the "International Forum on Drug Production in Afghanistan: A Challenge to the International Community," held in Moscow June 9-10. Officially endorsed by President Dmitri Medvedev, the conference was operated by the Russian Information Agency Novosti. The chairman of the organizing committee was Victor P. Ivanov, head of the Federal Narcotics Control Service, who is leading Russia's vigorous efforts to secure international cooperation against the plague of heroin flowing out of Afghanistan (see EIR, June 4, 2010).*

June 1, 2010

To: Victor P. Ivanov

*I am in full agreement with your stated intent for the specified, immediate measures to eradicate the opium production and trafficking within and from Afghanistan.*

*I wish to emphasize that such action is much more than a needed social reform; it is an urgently needed, relentless effort, to eliminate an existing, global evil, an evil which is both in itself, and in its broader, strategic implications, a crucial element among other factors of the highest priority, against a set of presently immediate threats to civilization generally.*

*I believe that we might recognize that the present phase of warfare in Afghanistan, is now the longest-lasting state of permanent warfare being fought within the world in modern times. The opium and related traffic expressed in that region of Asia and beyond, is an integral part of that manner in which that continuing warfare was originally launched, and in which it has been perpetuated since then, to the present date.*

*The importance of the recommended action proposed by Russia's government, should now be consid-*

*ered as a matter of great urgency among all civilized nations, those of continental Eurasia, most emphatically, but, also all leading nations of our planet.*

*Whereas, these foregoing prefatory remarks by me are appropriate for this momentary occasion, more profound considerations will be required for the longer term, as I have indicated in the following argument.*

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I propose that concerned governments must prepare to focus attention for the longer term, on crucially relevant, more ancient and broader, globally strategic aspects of a present world-wide threat to civilization as a whole, as presently expressed in the case of Afghanistan.

I present the still deeper, global implications of the case as follows.

During the months prior to his assassination, U.S. President John F. Kennedy had come to a solid agreement with U.S.A. General of the Armies Douglas MacArthur respecting the implications of a U.S.A./Indo-China conflict. The President and General MacArthur had agreed, that the U.S.A. should abhor any effort to conduct extended warfare within the continent of Asia; they, and those who shared this view, were able to block a Trans-Atlantic, Anglo-American oligarchical faction's impulse for such warfare for as long as President Kennedy lived, but not much longer.

The United States has never recovered, whether in physical economy, or in the morale of its citizens, from the effects of that long war of ten more years, then, a war through which the U.S.A. largely destroyed both its own economy and public morality as a result.

The inception of that war-policy which President Kennedy had opposed, had already been set into motion on the day following the death of President Franklin D. Roosevelt. The sweeping change, from President Franklin Roosevelt's anti-imperialist policy, to the Churchill-directed, contrary policies of the U.S. under President



moscow.usembassy.gov

*Russia's Victor P. Ivanov (left), Russia's head of the Federal Narcotics Control Service, organized the Moscow conference on drug production in Afghanistan. He is shown here with his U.S. counterpart, Gil Kerlikowske.*

Harry S Truman, was expressed as Truman's support for Churchill's defense of pre-war British, Dutch, and French imperialism, that against what had been the just-deceased Franklin Roosevelt's intention to eliminate all territorial imperialisms as soon as the war had been won.

The U.S. major warfare in Indo-China which was unleashed after the assassination of President Kennedy, became, in effect, the means employed for the British empire's revenge against the United States, revenge for what London hated as President Franklin Roosevelt's declared intention for the post-war period, his repeatedly stated commitment to bringing the existence of imperial systems such as the British quickly to an early end once the war had concluded.

Those facts must remind us, that the nations of continental Europe, including Russia, have had repeated experiences of a similarly ruinous type of what the British slyly term "foreign relations" among nations, still, to the present date, as I note that fact here in the following terms.

There had been the case of the long religious warfare in Europe during the A.D. 1492-1648 interval. There had been the so-called "Seven Years War," whose concluding 1763 Peace of Paris saw the newly hatched British Empire of Lord Shelburne as triumphant over nearly all of those nations of continental Europe. Later came Napoleon Bonaparte's imperial wars, which were, in effect, a new "Seven Years War," in their turn, wars which strengthened that British Empire immensely, as

had been done in the Peace of Paris earlier, thus, once more at the expense of the nations of a duped continental Europe.

So, later, Germany's then-ousted Chancellor Bismarck had warned, insightfully, that the British monarchy's plans for what would become the general war in Europe and Asia of the 1895-1917 interval, would be "a new Seven Years War." Later, the great war of 1939-1945, had been launched with initial British backing of the Adolf Hitler regime. Virtually at the moment of the cessation of that war, Britain's Winston Churchill, and his admirer and accomplice President Harry S Truman joined an evil Bertrand Russell in launching what came to be called a 1946-1989 "Cold War"; that was, at that time, a more recent illustration of the same kind of strategic folly of "long wars" in the tradition of the "new Seven Years War" to which the ousted Chancellor Bismarck had referred. Today, the long warfare which is presently centered in the poppy fields of Afghanistan, has been another such case of the follies of the often half-witting powers of the post-World War II modern world.

The prolonged warfare in the so-called "Middle East" region under what would become the British imperial manipulations of the Sykes-Picot treaty organization, that from the close of the Nineteenth Century to the present day, includes the new round of Anglo-American schemes in Afghanistan. That presently continuing war is to be recognized as essentially a continuation of an even more ancient type of the similar folly of long, wasting wars, such as the cases of the process leading to the fall of the Achaemenid Empire, as, later, that of ancient Rome, that of ancient Byzantium, and that of the Ottoman Empire, or, later, those two "Great" wars, including that Anglo-Japanese pact, launched by the British Prince of Wales Albert Edward against not only China, Korea, and Russia, all part of the same process which continued as a long war throughout the Pacific region during the full sweep of the 1895-1945 interval. That included the British subversive operations launched against the post-1941-1945 United States through the assistance of Churchill's puppet, Wall Street's U.S. President Harry Truman.

It must be recalled presently, that the original plan for the December 7, 1941 Japan attack on the U.S. Pearl Harbor naval base, had been prepared by London and Japan during the naval-power negotiations of the early 1920s. The massive build-up of Japan's preparations for the attack on Pearl Harbor since the time of that



early 1920s negotiation, had been prepared throughout the entirety of the interval from that time, into December 1941.

It must be noted as relevant for the immediate global strategic situation at hand, that, in considering the present situation posed by Afghan opium production, there had been the following, unique feature in the history of the “new world war” of 1939-1945. The key to this part of world history, is that, whereas, the successful assassination of U.S. President William McKinley had brought pro-British puppet-Presidents Theodore Roosevelt and Ku Klux Klan fanatic Woodrow Wilson into power, and Calvin Coolidge and Herbert Hoover later, President Franklin Roosevelt’s election brought the American patriotic opposition to British imperialism back into power in the U.S.A.

So, it happened, that, whereas, originally, the same British monarchy, as, earlier, under Prince Albert Edward (the later King Edward VII), who had been the principal architect of what came to be named “World War I,” had created, built up, and steered the Hitler forces for the original intent of destroying both Germany and the Soviet Union in a long, mutually wasting war.

However, because of Franklin Roosevelt’s role as President, a certain, crucial change in those British plans occurred when elements of a French pro-fascist government had struck a deal with the Hitler regime for a relatively weaker German military force’s 1940 victory over relatively superior Anglo-French-Belgian power. This development meant that the British-Japan alliance was now severed by Winston Churchill’s desperate appeal for rescue from U.S. President Franklin D. Roosevelt.

A Japan which had been allied with both the British monarchy and also the Hitler regime up to that time, continued its long-prepared commitment to the destruction of the U.S. influence in the Pacific. Once Churchill had turned to the United States for the rescue of an essentially defeated United Kingdom, Japan now considered its earlier British ally against the U.S.A. as also its target of the intended war against the United States.

Today, in viewing matters since August 1945, an added, new kind of global strategic factor in the conduct of “long wasting wars,” must be taken into account.

While the British imperial traditions of Lord Shelburne’s British East India Company’s long wars and drug-trafficking, persist to the present day, as an in-



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*Sir Winston Churchill (with his son and grandson), in coronation robes. Churchill’s imperial policies prevailed in the United States, after the death of President Franklin D. Roosevelt.*

grained, oligarchical characteristic of that empire, the objective strategic pre-conditions for conduct of imperial warfare have undergone a profound change in quality; the apparent impossibility of conducting a successful form of full-scale imperial warfare, under the conditions defined by thermonuclear technologies, has become an essential reality.

Look back to the moment of the death of President Franklin Roosevelt; consider the evidence, now at hand, which should now warn us that what had been widely considered the economic and strategic elements of global certainties of strategic conflicts, since the Peloponnesian War, until this present moment, have been based on deeply embedded strategic assumptions which must be recognized now as having been absurd in certain crucial respects. The continuation of those heretofore popular presumptions of governments and their leading circles, could now be soon fatal for civilization in its entirety.

The character of the global drug wars now strategically centered in the poppy fields of Afghanistan, must be assessed in these terms of historical reference.

## What's Wrong with Economics?

As was demonstrated later by U.S. State Department historian Herbert Feis, Rosa Luxemburg was the most notable figure of her lifetime, a figure who, in contrast to her British imperialist, or socialist contemporaries, presented a competent, physical-economic, rather than mistaken, financial insight into the nature of modern European imperialism.

The proximate root of the error of most putative economists and related scholars today, has been the influence of the irrationalist doctrine of the founder of modern European liberalism, Paolo Sarpi; but, Sarpi's dogma, that of modern British Liberalism, was merely a quirky substitute for the more ancient dogma usually identified with the Aristotelean legacy.

The essential point to be stressed for today's times, is that the essential role of physical economy, as definable in physical-scientific terms, has no correspondence to the system of money-values associated with such followers of modern Sarpean liberalism, as the British East India Company's Lord Shelburne, and Shelburne's flunky Adam Smith reflect the ideology of Sarpi and John Locke.

That is to emphasize, that the controlling physical factor in the rise or fall of modern economy, is the implicitly measurable rise, or the ultimate stagnation, or decline of the physical-productive powers of labor per capita and per square kilometer.

Since the long hegemony of the Delphi cult of Apollo in the rise of power of European, Mediterranean-based culture, through the lifetime of high priest Plutarch, the role of money-values in Mediterranean-centered civilization has been tied to the equivalent of prices associated with maritime trade, rather than any actual notion of a measurable physical value measured in a combination of per capita and per square kilometer terms.

So, the required modern estimate of real economy, which is to say, physical-scientific value in economy, must be tied to relative up-shifts in rates of net increase of potential relative population-density per capita, and per square kilometer. That latter measure is situated within the bounds of, on the one side, the depletion of richness of relative physical sources, and, on the other, the increase of productivity through, in effect, the application of physical-scientific progress as expressed in terms of relative energy-flux-density of sources of power employed for both production and the environment of basic economic infrastructure.

The subject of the modern economies associated with

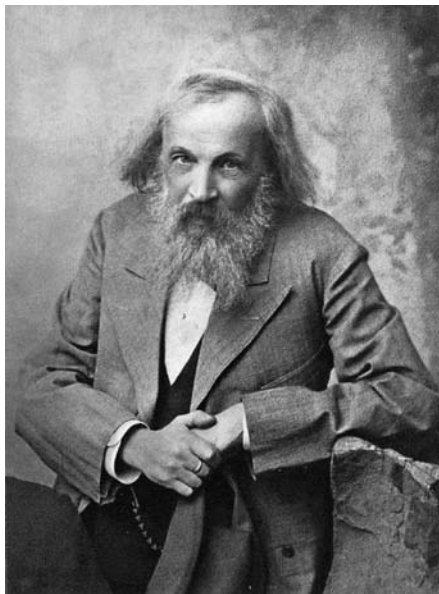
the leading influence of Mediterranean-centered European civilization since the beginning of Europe's Fifteenth-century Renaissance's influence, as shown by the followers of such founders of modern European science and economy as Filippo Brunelleschi and Nicholas of Cusa, is the most relevant choice of a long-term standard for modern European and trans-Atlantic economies. The best approach to understanding of the physical principles underlying a truly competent study of economy, today, is to be traced through the implications for economy of the work of Academician V.I. Vernadsky.

The presently notable requirement for the present "space age," is to resituate that subject of physical economy within the context of the present frontiers of space exploration, as by situating the future travel of human cosmonauts between Earth and Mars within the domain of cosmic radiation, rather than the fictive domain of apparently empty space, while viewing the legacy of Dmitri Mendeleev's periodic table in terms of the relevant domain of cosmic-radiation singularities, rather than the mere particles of the rabidly reductionist, positivist ideologues of the like of the Bertrand Russell school of so-called "systems analysis."

Since the achievements of U.S. President Franklin D. Roosevelt's reform of his 1933-1945 years in office, the efficient management of economy as such is to be associated with the combination of Roosevelt's introduction of the Glass-Steagall law for banking, and the notion of the objective of a global fixed-exchange-rate for currencies among those of a system of sovereign nation-states.

Against that scientific background, Rosa Luxemburg's and Herbert Feis' treatments of the subject of imperialism, provide the reference-point to be employed, still today, as the key to remedies for the effects of modern European imperialism, especially the British variety which has dominated the world as a whole. But for short interventions, that imperialist outlook has been more or less dominant since that 1763 Peace of Paris which established Lord Shelburne's British East India Company as a world-empire in principle, as by the presently, implicitly doomed British imperial Inter-Alpha Group, up through the present moment these words are being written.

As the ever-worsening, presently wretched, and rapidly worsening condition of the population of the United Kingdom attests to this fact, no form of European imperialism was ever essentially a matter of national economy, but has been a by-product of a supra-



*The work of these two great Russian scientists, Vladimir I. Vernadsky (left) and Dmitri I. Mendeleev, laid the groundwork for a truly competent study of physical economy today.*

national system of economy. That has been a system which is rooted in the power of a supra-national monetarist oligarchy such as that which has dominated Europe since that Venetian financier oligarchy of about A.D. 1000 which, among other things, launched the so-called “New Dark Age” of Europe’s Fourteenth century. The world at large, most clearly the trans-Atlantic part, is, itself, presently plunging toward the depths of a threatened new dark age, but one which would then carry the remainder of the planet into a virtual sojourn in Hell as a result.

## **Present World History**

The trans-Atlantic world is careening into a general disaster, which, if not reversed by appropriate, relatively immediate reforms, will quickly precipitate all nations and peoples of the planet into the darkest of all dark ages known in the presently recorded history of civilizations.

In fact, throughout the millennia of European history which have passed since the Peloponnesian War, the recurring threats of new forms of “dark ages” have been a recurring fact, sometimes in a limited part of the planet, sometimes, as now, threatening the nations and peoples of the planet as a whole.

In the known history of European civilization, especially since the civilizations of the ancient Mediterranean littoral, the characteristic feature of society, a feature associated most consistently with the oligarchical

outlook which has dominated most relevant cultures thus far, has been policies akin to those identified by the great dramatist Aeschylus, as this was exemplified by the surviving portion of his famous Prometheus trilogy. The crucial feature of that trilogy, is the emphasis on a reigning Olympian form of maritime oligarchy which banned the use of fire from the knowledge of the subjugated, enslaved classes.

The ironical fact of that notion of a “class society,” is, most notably, that the essential distinction of man

from ape is man’s willful use of fire, or, as we say today, leaps in the relative energy-flux-density employed by mankind, per capita, and per square kilometer.

So, today, as under the mythical, or, perhaps not so mythical reign of the Olympian Zeus, the suppression of progress in increasingly energy-flux-dense applications of power, per capita and per square kilometer, especially in basic economic infrastructure such as increasing energy-flux-density of power, water-management, and transportation. This has been the essential precondition for the avoiding of prolonged ages of bestial conditions of most of humanity, and the precondition for the great breakdown-crises of civilizations, such as that which the British-dominated imperial world system has produced since the mid-1960s, the world system which is presently careening at accelerating speed into the maw of a presently onrushing threat of a new dark age for this planet as a whole.

As a matter of a case in point, consider the disastrous effects of that British-puppet Presidency of the U.S.A. under a Barack Obama now careening toward the very high probability of his early ouster by pressures from a massively abused and enraged general population of that nation. This spectacle must be considered against the backdrop of a present resurgence of a British imperial opium war against humanity, as exemplified by the fact that a British puppet-President of the U.S.A., Obama, has demanded support for the British conduct of opium-trafficking from a British-con-



trolled region of Afghanistan, without interference with that traffic by U.S. forces which he, Obama, compels to mire themselves in a futile “land war in Asia.”

Consider opium wars launched by Lord Palmerston’s protégés against China, an opium traffic which was launched by the British East India Company from the last decade of the Eighteenth Century to the present day. Today, the British Queen is, thus, the leading, official, imperial “drug pusher” in the world. Consider, for example, the effect of British drug-pushing on the nation and people of China during, and beyond the Nineteenth Century, still today. Consider the similar effects on people of other national cultures, as presently.

Consider three crucial, leading factors defining the effects of the setting of British imperialism in the world at large today.

First, the control of populations through various modes of stupefaction of the individual’s and culture’s cognitive potentials as such potentials are expressed in science and Classical cultural modes of progress of the conditions of mind and life of the population in general.

Second, the increase of the productive powers of labor through the vector of increasing physical-capital intensity of the basic economic infrastructure, such as supplies of water, power, and globalized modes of mass transport of people and produced product through advances in science and related technologies.

Third, the increase of those powers of the individual mind and general culture on which vigorous promotion of scientific and Classical cultural progress depends.

The most dramatic of the recent expressions of that kind of three-fold cultural warfare exerted by the influence of ruling power over nations and their populations, is shown by President Obama’s British-like attempted obliteration of the exploration of nearby Solar space.

### **The Role of ‘Secret Economy’**

The great failure of most notions of the practice of economy today, is to be located in the difference between those functions of individual and social forms of mental life of persons which are recognized as the customary subject of sense-perceptions, and those higher functions of physical science and Classical artistic composition, which, while also experimental in essential nature, lie beyond the domain of mere sense-perceptual experience as such.

However difficult it may be for many, still today, to understand the creative functions of the human mind from the notions of ordinary sensory experience, the stubborn fact is that the valid forms of fundamental dis-

coveries of principles of composition in both physical science and Classical artistic composition, are the essential root of the functional distinction between the behaviors of man and beast. This is shown most dramatically by the persisting, terrible failures of the mathematical performances of the positivists in these domains, as contrasted with the Riemann methods of such modern physical chemists as Mendeleyev, Max Planck, William Draper Harkins, V.I. Vernadsky, and Albert Einstein, or the great Classical musical composers as from J.S. Bach through Johannes Brahms.

The practical problems so situated are most readily illustrated from the vantage-point of physical-performance measurements, by examining the role of basic economic infrastructure in determining the relative gains or failures in Trans-Atlantic cultures of recent centuries. The point is well illustrated by the essential role of creative ingenuity embodied in the development of national canal-and-river systems, such as that of Charlemagne, or, the successor system of transcontinental railway systems, which have been indispensable for increasing the per-capita productive powers of labor of entire cultures. The increase of the productive powers of labor, per capita and per square kilometer, effected by such means, points to the promotion of human scientific and related forms of individual creativity in all matters in which human beings successfully distinguish themselves from the mere beasts.

At the same time, we have the contrasting effects of opium and related forms of addiction on the economic vitality of nations.

Inside the United States, as throughout Europe generally, the degeneration of the quality of power to think throughout populations of nations since, especially, the late 1960s, has been the most significant of the factors responsible for the collapse of the relative productive powers of labor since that turn coinciding with the U.S. war in Indo-China and the Soviet catastrophe in Afghanistan. The fact that these relative cultural disasters of recent decades have occurred, points to the importance of a high degree of popular morale fostered through the fostering of high rates of progress in those productive powers of labor associated with national cultures, and must be defended as an essential prerequisite for any recovery of this planet from the presently onrushing general disaster now threatening civilization throughout the planet considered as a whole.

The fact that we tolerate a drug culture, would tend to mark us as peoples who have lost, at least temporarily, a crucial part of that people’s ability to survive as a

FIGURE 1

## Main Routes of Heroin Trafficking from Afghanistan to Russia



Institute for Demography, Migration and Regional Development

*With some 2.5 million addicts, 82 people die in Russia every day from drug overdoses.*

culture.

It is necessary, but not sufficient to refuse to tolerate bad cultural influences such as those associated with an actual addiction to drugs which depress the cognitive and related moral powers of the human individual. Respectively sovereign nations must find common expression and common goals in humanity's future destiny for this planet as a whole and beyond.

It is the commitment to the adoption of such common aims of mankind as those, like President Franklin Roosevelt's to a planet freed of British and related imperial-

isms, which must bind in a common purpose among different sovereigns. The prospect of mankind's overcoming the barriers to human exploration of space, as a goal to be achieved within this present century, must be our goal for this period of world history.

It is those methods and goals which I have summarized in my "The Secret Economy,"<sup>1</sup> and away from the follies of Adam Smith and the like, which point us in such a direction.

1. *EIR*, May 28, 2010.

THE MUSICAL SOUL OF SCIENTIFIC CREATIVITY

# Rebecca Dirichlet's Development of the Complex Domain

by David Shavin

The famous American philosopher Yogi Berra, whose day job was as a catcher for the New York Yankees, once analyzed the key to the intricacies of hitting a baseball: "It's 90% half-mental." Surprisingly enough, it is a complex domain that combines the visual mapping of the incoming baseball with the required inverse, curved arc of the bat's trajectory. Whether or not Yogi had in mind the drawing at the end of Carl Gauss's 1799 "Fundamental Theorem of Algebra," Yogi's maxim holds. Gauss re-organized his own mind, along the lines of the non-visible geometry of the complex domain at the core of causality expressed in the material world. It was, to say the least, 90% half-mental!

Gauss's most distinguished followers, Lejeune Dirichlet and his student Bernhard Riemann, further developed this power of the mind, to embody the causal features of the non-visible complex domain.<sup>1</sup> Rigorous and fruitful analysis proceeded, but not as dictated by numbers. The reality of the so-called subjective processes of the mind (and not so-called hard particles of reality), conveying a rigorous causality, was now primary: Mathematics had been taught how to sing.

In the early 1950s, another famous American philosopher, Lyndon LaRouche (who never played catcher for the Yankees) worked intensively upon Riemann's contributions to causality in developing what is now

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1. See Lyndon LaRouche's "Leibniz from Riemann's Standpoint," at [http://www.schillerinstitute.org/fid\\_91-96/963A\\_lieb\\_rieman.html](http://www.schillerinstitute.org/fid_91-96/963A_lieb_rieman.html); "The Ontological Matter: The Substance of Tensors," at [http://www.larouchepub.com/lar/2009/3622tensors\\_ontological.html](http://www.larouchepub.com/lar/2009/3622tensors_ontological.html); and Bruce Director's "Bernard Riemann's 'Dirichlet's Principle'" at [http://www.schillerinstitute.org/fid\\_02-06/2004/044\\_riemann\\_dirichlet.html](http://www.schillerinstitute.org/fid_02-06/2004/044_riemann_dirichlet.html)





*Rebecca Mendelssohn Dirichlet—grand-daughter of the the great philosopher Moses Mendelssohn; sister to musicians Felix and Fanny Mendelssohn; and wife of the scientist Lejeune Dirichlet—with her musikabends, created the “complex domain,” in which the leading Classical musicians and scientists of mid-19th-Century Europe came together in fruitful and happy collaboration. Sketch by Wilhelm Hensel (husband of Fanny Mendelssohn), 1823.*

known as the LaRouche-Riemann economic model.<sup>2</sup> He later reported that the only appropriate recreation that he had found during “breaks” from this concentrated work, was to dive into certain Classical works, and, in particular, Beethoven’s Late Quartets.<sup>3</sup> The suggestion here is, minimally, that it was a lot of work to get the mind properly organized into the complex domain, and that such a mind would not find replenishment except in a similarly organized complex domain. This report serves as the touchstone for in-

vestigating the undeniably subjective quality of science, but a subjectivity in the communicable, social form of the works of Bach, Mozart and Beethoven.

### Dirichlets, Mendelssohns & Plato

The history recounted here will develop the role of Dirichlet’s wife, Rebecca Mendelssohn Dirichlet, and her Göttingen *musikabends*, regarding these specific powers of the mind. Previously, this author addressed Dirichlet’s introduction into the Mendelssohn family cultural life in 1828-29, as the young Lejeune carried out sensitive magnetic measurements in Berlin, in the Mendelssohn’s backyard, while Felix and Fanny Mendelssohn rehearsed their friends for an historic re-introduction of J.S. Bach’s “St. Matthew Passion.” This excerpt makes the point:

“When Lejeune Dirichlet, at 23 years of age, worked with Alexander von Humboldt in making microscopic measurements of the motions of a suspended bar-magnet in a specially built hut in Abraham Mendelssohn’s garden, he could hear, nearby in the garden-house, the Mendelssohn youth movement working through the voicing of J.S. Bach’s “St. Matthew Passion.” Felix and Fanny Mendelssohn, 19 and 23, were the leaders of a group of 16 friends who would meet every Saturday night in 1828, to explore this ‘dead’ work, unperformed since its debut a century

earlier by Bach.

“The two simultaneous projects in the Mendelssohn garden at 3 Leipziger Strasse (in Berlin) are a beautiful example of Plato’s [concept of the] Classical education necessary for the leaders of a republic: The astronomer’s eyes and the musician’s ears worked in counterpoint for the higher purpose of uniquely posing to the human mind *how the mind itself worked*. As described in the *Republic*, Book 7, the paradoxes of each ‘field’—paradoxes (such as the ‘diabolus’) that, considered separately, tied up in knots the ‘professionals’—taken together would triangulate for the future statesman the type of problems uniquely designed to properly exercise the human mind. After all, such a mind would have to master more than astronomy and music, simply to bring before the mind the series of paradoxes, so as to

2. See LaRouche’s “The Secret Economy,” *EIR*, May 28, 2010, [http://www.larouche.pub.com/lar/2010/3721secret\\_economy.html](http://www.larouche.pub.com/lar/2010/3721secret_economy.html)

3. See, for example, LaRouche, “Laughter, Music and Creativity,” unpublished manuscript, June 3, 1976; LaRouche, “Why Poetry Must Supersede Mathematics in Physics,” *Fusion*, October 1978.



*Rebecca's 1855-56 musikabends in Göttingen attracted the exceptionally gifted musicians Clara Schumann (center), Joseph Joachim (left), and Johannes Brahms (above). Rebecca's mission was to introduce there, the unique cultural life that the Mendelssohn family had created in Berlin.*

be made capable of dealing with the much more complicated dealings of a human society.

“Since the mind does not come equipped with a training manual, the composer of the universe created the harmonies of the heavens and of music as, for example, a mobile above a baby’s crib.

“In that hut, Dirichlet would have been making microscopic measurements as part of making a geo-magnetic map of the Earth. The audacity in thinking that these minuscule motions of the suspended bar-magnet could capture such unseen properties, posed certain appropriate questions to Dirichlet. (Gauss’s geodetic surveying a decade earlier was paradigmatic of the sort of project that mined such riches out of the ostensibly simple affair, e.g., of determining where one actually was! (But this also applies to locating oneself in the process of a proper daily political-intelligence briefing.)

“Similarly, the 16 youths’ working to solve amongst themselves the complicated interrelationships of Bach’s setting of the ‘Passion’ story, as related by St. Matthew, would have forced them to grapple with the scientific problem of ascertaining what our Maker would have in store for us, in their attempt to map their own souls. Just for starters, how would Jesus intone what he says? How

would the chorus/audience respond to Jesus, etc.? The following historical sketch is offered as a few measurements, but instead of using a suspended magnetic bar, we’ll use a few years of Dirichlet’s life, and thereby try to triangulate some of the important characteristics for a map of the culture that created the world that, today, we are challenged to master.”<sup>4</sup>

The key is the Classical method of counterposing astronomical and harmonic paradoxes to properly prepare the mind for statecraft in a republic.

### Rebecca’s Opening Salvo in Göttingen

Dirichlet went on to fall in love with and marry one of the members of the chorus, Rebecca, the younger sister of Felix and Fanny. This joining of science and music was part of the exciting life around the Mendelssohn culture of Berlin for the first 23 years of their mar-

4. David Shavin, “Dirichlet and the Multiply-Connected History of Humans: The Mendelssohn Youth Movement”; <http://www.wlym.com/pedagogicals/dirichlet-shavin.html>

riage. Then, in 1855, Dirichlet was chosen to succeed Gauss at Göttingen. Much less is known regarding Rebecca's role in organizing the appropriate musical culture there for Dirichlet's students, including Riemann.

Rebecca's 1855-58 *musikabends* in Göttingen attracted Clara Schumann, Joseph Joachim, and Johannes Brahms. She was hopeful that the unique cultural life of her family's Berlin *musikabends*, ended by the premature deaths of Felix and Fanny, could be replicated in Göttingen. Immediately, Clara Schumann came to Göttingen to play before Dirichlet, his associates and students. Shortly thereafter, Brahms and Joachim made the trip to Göttingen, playing at Rebecca's *musikabends*. How did this happen, and what did the musicians and mathematicians have to say to each other?

We have a pretty good report of the opening salvo of Rebecca's Göttingen *musikabends*, even before Clara arrived. Rebecca reported to her nephew, Sebastian:

"The day before yesterday, we sang the 'Son and Stranger' before sixty of our intimate friends.<sup>5</sup> Stout Bodemeier's capital bass inspired me with the idea, and it was very successful. The concerto-pieces went so prettily, and there was such spirit and go in the whole performance that I for my part enjoyed it thoroughly. Bodemeier's Kauz<sup>6</sup> was really splendid; he showed so much racy but good-natured humor, and so much musical intelligence, besides his really fine voice. The watchman's [that is, Kauz's] song made me shed many a tear, but nobody but you would know why.<sup>7</sup> The short solos in the chorus were sung by the two Siebold girls, who looked very pretty in the second place, and sang charmingly in the first.<sup>8</sup> We wound up with supper. . . .

5. This was a light work, "Die Heimkehr aus der Fremde" ("Returning Home from Abroad") written by Felix when he, the son and "stranger," returned from his initial solo excursion—his 1829 trip to England—and also on the occasion of his parents' 25th anniversary.

6. Eduard Devrient, Mendelssohn's good friend, sang the original part of Kauz; Rebecca that of Lisbeth; Fanny that of the mother; brother Paul played cello, and Felix was at the keyboard. The son was sung by Eduard Mantius, who was a few months away from his opera premiere—Tamino in Mozart's "The Magic Flute." (His last performance would be as Florestan in Beethoven's "Fidelio.") Felix wrote a special one-note part for the father, played by Fanny's fiancée, Wilhelm Hensel—not known for his singing. (In the Dec. 26, 1829 performance, Hensel seemed to have successfully stuck to one note—though it wasn't the right one—causing Felix to break down in laughter at the keyboard.)

7. Nor does this author know why. However, for what it is worth, the watchman sings to Lisbeth. Back in 1829, that was Devrient singing to Rebecca herself. One assumes that Rebecca is referring to some private conversation between Sebastian and herself.

8. Three years later, Brahms would end up composing songs for, and

[O]ur company expressed their gratitude by eating and drinking to an enormous extent, and the professors by proposing the healths of everybody—hosts, guests, singers, and even the music. The rehearsals were the best part, it was so interesting to see how they understood the music and grew fond of it, *and we became the best of friends over it. . . .* It was very nice, and it has made me feel quite at home having good music in the house. Yes, indeed, we are feeding these people with the crumbs from our former feasts" (emphasis added).<sup>9</sup>

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## I. Crumbs from Our Former Feasts

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Rebecca began the Dirichlets' life in Göttingen with morsels from the rich Mendelssohn *hausmusik* of Berlin. The "Son and Stranger" was a typical plot of the four Mendelssohn siblings back in 1829, that combined Felix's welcome return to Berlin with their parents' 25th anniversary. Then, the 18-year-old Rebecca was being courted by Lejeune Dirichlet. She had met her future husband the previous year, when a group of young people became "the best of friends" in their sustained work in the rehearsals of Bach's "St. Matthew Passion." Dirichlet could listen to Rebecca and her friends rehearsing in the garden, as he measured the Earth's magnetism. It was second nature for Rebecca to fashion human relationships upon beauty, and upon the work on behalf of beauty—that is, to "become the best of friends" through work on music. This was the story of her entire life around the Mendelssohn home, and of her marriage to Dirichlet.

### Dirichlet Before Rebecca

The young genius, Lejeune Dirichlet, had been brought from Paris to Berlin, and introduced to the unique cultural life of the Mendelssohn family, by Alexander von Humboldt—who, along with his brother, Wilhelm—had studied at the feet of Moses Mendelssohn in the 1780s. Dirichlet had come to the Humboldts' attention no later than his brilliant 1825 submission to the French Academy on Fermat's Last Theorem.<sup>10</sup>

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falling in love with, Amalie Siebold.

9. Sebastian Hensel, *The Mendelssohn Family*; tr. by Carl Klingemann and an American collaborator (New York: Harper & Bros., 1882); second revised edition, v. II, pp. 343-344. (Other citations simply noting "Hensel" refer to this edition.)

10. Dirichlet's proof for the case of the fifth power was a continuation



Humboldt prevailed over Fourier in recruiting Dirichlet to leave Paris for Germany.

Dirichlet had first come to Paris in 1822, with a letter of introduction from François Larchet de Charmont to General Foy, the head of the republican faction in the French Chamber of Deputies—and the opposition to both Napoleon and the 1815 royalist restoration. Foy was noted for his eloquence and patriotism in leading the republicans. Of note, was his analysis that the royalist government bore the same despotic Napoleonism that it claimed to oppose—thereby undermining liberty and provoking anarchist movements. Larchet had served under Foy, and he and the Dirichlet family both lived in close proximity to Charlemagne's Aachen. Larchet had been the French commander of Jülich, while Dirichlet's father was the postmaster and city councilor of Duren. They shared what can best be described as hopes that an American Revolution would come to Europe—as they seem to have followed the better part of Lafayette's course: advocacy of a revolution in France, but opposition to the Jacobins, followed by problems with both the Napoleonic reaction and the Congress of Vienna counter-reaction. Sebastian Hensel's cryptic comment was that Dirichlet's "parents, who had some few good friends at Paris, dating from 'the French time...'" arranged for him to go study in Paris.<sup>11</sup>

The 1815 Congress of Vienna had transferred con-



*The young genius Lejeune Dirichlet (above), had been brought from Paris to Berlin, and introduced to the unique cultural life of the Mendelssohn family, by Alexander von Humboldt (right)—who, along with his brother, Wilhelm—had studied at the feet of Moses Mendelssohn in the 1780s.*



trol of Dirichlet's town from France to Germany. At the age of ten, Lejeune embarked upon an in-depth study of the French Revolution, developing his analytical powers in an historical field that he took very much to heart. What may have been provoked by the curiosity of one's town not being what it was the day before, developed into an investigation of the larger universe. How had Europe betrayed the hopes of the American Revolution in only three decades? The young Dirichlet wrapped his mind around the debacle of the French Revolution, going from the republican hopes of Spring 1789, to the insanity of the Terror of 1794—plus the horror of the semi-nationalist reaction of 1795 turning into Bonapartism, no later than 1799. When later, at 17, he arrived in Paris, he tackled Gauss's *Disquisitiones Arithmeticae* with the same relentless drive to get at the underlying principles, to get at the whole story.<sup>12</sup>

of the work of Sophie Germain, both of them serious students of Gauss's *Disquisitiones Arithmeticae*.

11. Sebastian Hensel is a unique source on Dirichlet's life. When his mother, Fanny Mendelssohn Hensel, died in 1847, the 16-year-old lived with Aunt Rebecca and Uncle Lejeune. It appears that Dirichlet, his second father, told stories of his own youthful development to his teenage ward.

12. Dirichlet's characteristic method—passionate, relentless, even warlike. Years later, while on a trip to Italy, Rebecca described (to her sister) Lejeune's study of Italian: "Dirichlet reads Boccaccio the whole day long. . . . You have more reason to be afraid of Dirichlet's Italian than of mine; he studies it with his usual perseverance, and, as Jakoby says, flogs his teachers till he makes them teach him something, and every person he meets he considers a teacher. . . ."

In Paris, Dirichlet was denied entrance to the Ecole Polytechnique, and instead, studied at the Collège de France and at the Faculté des Sciences. The Prussian chargé d'affaires at Paris would not apply for the proper "permission from the French Minister without a special authorization from the Prussian Minister von Altenstein!" And Altenstein would not comply. (This is the same Altenstein who, evidently, had no scruples in promoting Hegel's career.) Sebastian obviously got this story from Dirichlet's account many years later, indicating a wrong that Dirichlet could not forget. The suggestion here is that the chargé d'affaires would not proceed in a normal fashion, as there was some republican history with Dirichlet and/or his family, that would require a special authorization from higher up in order that it be overlooked. Such was typical of post-Congress of Vienna Europe, and, in particular, post-Carlsbad Decree Prussia.

Larchet arranged for Dirichlet to be interviewed by General Foy, who proceeded to take him under his protection. At about the same time, Foy acted similarly with the young Alexander Dumas—later, the famous author.<sup>13</sup> Foy was apparently the central figure for French patriots who had fought for France under Napoleon, but who, subsequently, had opposed his imperial turn of 1798-1801. Foy himself had been an artillery specialist with many military successes, from 1792 to 1803. But he refused an appointment as aide-de-camp to Napoleon, objecting to his naming himself Emperor. (This is the same time, occasion, and reason, that Beethoven ripped up his dedication to Napoleon of his Third Symphony, now known as the "Eroica.") From 1823 to 1825, Dirichlet served as the tutor of Foy's children, and was supported during his studies in Paris by the General.

Dirichlet told Sebastian that the political discussions he had heard in the Foy household formed much

of his character and worldview for the rest of his life: "...[I]t was very important for his whole life that General Foy's house—frequented by the first notables in art and science as well as by the most illustrious members of the chambers—gave him an opportunity of looking on life in a larger field, and of hearing the great political questions discussed that led to the July Revolution of 1830, and created in him such a vivid interest."<sup>14</sup> Perhaps the key initiative of that period, doubtless much discussed in the household, was the 1824-25 mission to the United States of Foy's friend, General Lafayette, who toured the United States, catalyzing a revival of the spirit of the American Revolution.

Dirichlet's first published memoir was a partial solution for Fermat's prime number theorem, presented to the French Academy of Science early in 1825. More elegant than work being done then by Legendre, it reflects the likely collaboration of Sophie Germain.<sup>15</sup> While not as famous as Dirichlet, Abel, and Galois, she was the early champion of Gauss's *Disquisitiones Arithmeticae*, and this quartet of "DA" activists shocked the mathematical world between 1825 and 1832. By 1832, Dirichlet was the only surviving member of this quartet.

After Foy's death in November 1825, Alexander von Humboldt succeeded in recruiting Dirichlet to Berlin, with a one-year post in Breslau. Fourier had entreated him to stay in Paris, saying that he "felt sure it was his vocation to occupy a high position at the [French] Academy."<sup>16</sup> But Dirichlet would have had to deliberately shut his eyes to the manipulations of Laplace and Cauchy; and he was too well moored, strategically and morally, to fall for such entreaties. Dirichlet avoided the treatment dispensed to Abel and Galois, the other two most famous proponents of Gauss's *Disquisitiones Arithmeticae*. Instead, he and Lazare Carnot became the two most important of Humboldt's recruits

13. Dumas' father, Gen. Thomas-Alexander Dumas, had become a general at only 31 years of age, in 1793, but he organized the republican opposition to Napoleon during the Egyptian campaign of 1798-99. When he was captured and imprisoned by King Ferdinand of Naples, Napoleon refused offers of exchange, leaving Dumas at their mercy. After two years of imprisonment, where he was fed arsenic, he suffered from partial paralysis, lameness, and deafness. When freed, Napoleon denied him his military pay, and he died a couple of years later. (Of note, Gen. Dumas' statue was taken down for Hitler's infamous one-day visit to Paris in 1940—and has not yet been put back up.) Foy sent Dumas' son, Alexander, to monitor Louis-Philippe's activities, and he would become a member of Lafayette's National Guard during the July Revolution of 1830.

14. Hensel, v. I, p. 312.

15. Sophie had been the major proponent of Ernst Chladni's work on harmonic wave-like determinations of musical singularities. (Shortly, Wilhelm Weber and his brother began their scientific career on this same material.) Her father, Ambroise-François, may qualify as yet another anti-Napoleon republican. He was elected to the 1789 Etats-Generaux and later became head of the Banque de France. In 1806, Sophie intervened with a French general, a friend of the family, to protect Gauss—fearing that Napoleon would act toward Gauss, as the Romans had in their murder of Archimedes. Sophie and Dirichlet both worked outside of the official scientific establishment, and might well have met in the Foy circles.

16. Hensel, v. I, p. 314.



*One of Rebecca's admirers, and attendees at her sister Fanny's musikabends was the poet Heinrich Heine. Fanny wrote to her sister, that although she might despise him, "he is a poet, a true poet!"*

in bringing the best of the Ecole Polytechnique methods to Germany.

## Lejeune and Rebecca

After a one-year posting to Breslau, Humboldt arranged for Dirichlet to come to Berlin, teaching math at the Berlin Military Academy. Dirichlet arrived in time for Humboldt's September 1828 scientific conference, which drew Gauss from Göttingen and Charles Babbage from England. (Humboldt also arranged for Felix Mendelssohn to compose a work for the opening of the conference—what is now called the "Humboldt Cantata.") Gauss stayed at Humboldt's home, where they planned out the magnetic mapping of the geosphere—whose home base Humboldt had established in the Mendelssohn backyard.

Humboldt introduced Dirichlet into both the backyard project and the Mendelssohn household. Rebecca's older sister Fanny described the scene, at the end of a year of collaboration in working out the parts of

Bach's "St. Matthew's Passion":<sup>17</sup> "Christmas-eve [1828] was most animated and pleasant. You know that in our house there must always be a sort of '*jeune garde*,' and the presence of my brothers and the constant flow of young life exercise an ever attractive influence." One attendee was Prof. Eduard Gans, who "presides as commander and protector of the younger ones. He is a man of intellect and knowledge..." Elsewhere, Fanny added: "We see him very often, and he has a great friendship for Rebecca, upon whom he has even forced a Greek lesson, in which these two learned persons read Plato.... It stands to reason that gossip will translate this Platonic union into a real one...."

Also attending was a second admirer of Rebecca, Johann Gustav Droysen, "a philologist of nineteen, with all the freshness and lively active interests of his age, with a knowledge far above his age, endowed with a pure, poetic spirit and a healthy amiable mind, by which any age would be adorned..." Within the next five years, Droysen would complete and publish both a translation of Aeschylus, and his famous work on Alexander the Great. Droysen was a close friend of a third Rebecca admirer, the poet Heinrich Heine. Again, from Fanny: "Heine is here ... though for ten times you may be inclined to despise him, the eleventh time you cannot help confessing that he is a poet, a true poet!" On a separate occasion, Droysen conveyed to Rebecca a characteristic greeting from Heine: "As for chubby Rebecca, yes, please greet her for me too, a dear child she is, so charming and kind, and every pound of her an angel." (Though it credibly sounds like something Heine might say, it is also possible that Droysen manufactured the greeting so as to enhance his own courtship.) Gans, Droysen, and Heine would all lose out to the fourth admirer, Dirichlet.

Fanny continued: "As a counterpart of [the bearish] Gans, I must mention Dirichlet, professor of mathematics, a very handsome and amiable man, as full of fun and spirits as a student, and very learned.... A large '*Baumkuchen*' [a layer cake, with rings like those of a tree—ed.] was given to Dirichlet (he is excessively fond of it). It was dressed like a lady, and made him a declaration of love, which gave occasion for a thousand jokes." He evidently was quite good-natured about his unmarried status. Dirichlet and Rebecca became engaged in 1831, married in 1832; a son, Walter, was born in 1833.

17. Hensel, v. I, pp. 164-165.



## Klein's Freakout over 'Dirichlet's Coffeehouse'

From the inception of Dirichlet's relationship with the Mendelssohns, a rich cultural life was part and parcel of his mental life, of his research, and of his teaching methods. Felix Klein was hysterical over just this matter, portraying Dirichlet as somehow barely tolerating the imposition of the musical socializing. Years after both Lejeune and Rebecca were dead, he reacted to Rebecca's Göttingen *musikabends*: "Frau Dirichlet was able to gather about her, in the brief Göttingen period, all the people most interested in science and art, creating a lively and cultivated social life. It is said that Dirichlet took part in the social arrangements at his house only in a reticent and very retiring way. The incessant choppy sea of dazzling intellects around him could not in the least have corresponded to the deeper sea-swell of his own spirit."<sup>18</sup>

For Klein, the "lively and cultivated social life" becomes a froth that could only distract from the way real mathematics is done. This may speak volumes about Klein's way of dealing with social life and with the abstractions of his pure math, but it is hysterically blind toward Dirichlet's passionately moral and historical approach.<sup>19</sup>

Dirichlet's "deeper sea-swell of his own spirit" was evidenced, for example, by Rebecca, when a number of their group visited Italy in 1843: "Then we went to see the remains of Leonardo's 'Cenacolo' [The Last Supper—ed.], where I saw a very small engraving of a Christ, *en profile*, which I instantly recognized from a sketch in Hensel's [her brother-in-law's] book. . . . [T]he head of Christ by Leonardo had such a powerful effect, even on the mathematical minds [including those of Dirichlet and Jacobi, and possibly Jakob Steiner—ed.]. . . . [W]e voted an address of

18. Felix Klein, *Development of Mathematics in the 19th Century* (1928). Reprinted by Trans. Math. Sci. Press, R. Hermann ed., Brookline, Mass. (1979); trans. by Michael Ackerman; p. 90. In the 1920s, Klein claims that in 1905 a "close relative of Dirichlet confirmed this interpretation to me"—but this same "witness" claims that Dirichlet's family never appreciated him, which is certainly not true for Dirichlet's mother, children, and in-laws. Klein's conclusion: "Thus German society failed in what it promised to do: to build a unified cultural atmosphere which would include the exact scientific element as a unique and valued component." Did Klein fit his evidence to his bias?

19. E.g., Klein's infamous "Erlangen program" of 1872 reflects the same disease. The provocative, causal role of, for example, Platonic solids in Galois' group theory approach gets flattened out—so that the relationships of Platonic solids become merely a parallel universe to those of numbers (and groups)—and the eunuchs outlaw causality.



*The mathematician Felix Klein described Rebecca's soirées as an "incessant choppy sea of dazzling intellects," which must have distracted Dirichlet from "pure mathematics."*

thanks" to Hensel.<sup>20</sup>

Only one of many examples—but Klein somehow knows that the Mendelssohns' "choppy sea of dazzling intellects around him could not in the least have corresponded" with Dirichlet's mathematical thought processes. "Could not in the least"! Perhaps this should be denominated as "Klein's fifth postulate."

We've discussed the passionate method of Dirichlet's thought processes. But, when he turned to mathematical subjects, is there any evidence that he abandoned this method, viewing number theory, for example, as an autochthonous matter? It certainly goes against his method of teaching mathematics. Dirichlet's teaching of mathematics was very personal, and it revolved around the social life at home—starting even before his marriage, and continuing later with Rebecca as hostess. First, we cite Wilhelm Weber, a student of Dirichlet in

20. Hensel. v. II, p. 205.

that first Fall in Berlin, in 1828, who wrote: “After the lectures, which were given three times per week from 12 to 1 o’clock, there used to be a walk in which Dirichlet often took part, and in the afternoon it became eventually common practice to go to the ‘Dirichlet’ coffee-house. After the lecture, every time, one of us invites the others without further ado to have coffee at Dirichlet’s, where we show up at 2 or 3 o’clock and stay quite cheerfully up to 6 o’clock.”<sup>21</sup>

So, the strategy was to secure several hours, three times a week, with Dirichlet in a social setting—something that Dirichlet obviously chose to allow, and undoubtedly relished. (Incidentally, Weber’s Nov. 21, 1828 letter describes the situation about one month before the Mendelssohn Christmas party, related above by Fanny.)

From 1834 onwards, Dirichlet ran an extended math seminar in his house—with Rebecca as the hostess. Later, even at the more formal Berlin Military Academy, he made it a practice, in the 1830s and 1840s, to invite his students, the military officers, to the “stimulating evening parties” hosted by Rebecca.<sup>22</sup> But how deeply was Dirichlet willing to go in preparing his students?

Riemann’s close friend, Richard Dedekind, described Dirichlet’s method of making “a new human being” of one such student, writing in the months after his participation in Rebecca’s 1855-56 *musikabends*:

“What is most useful to me is the almost daily association with Dirichlet, with whom I am for the first time beginning to learn properly; he is always completely amiable towards me, and he tells me without beating about the bush what gaps I need to fill and at the same time he gives me the instructions and the means to do it. I thank him already for infinitely many things, and no doubt there will be many more.”<sup>23</sup>

Undoubtedly, there really were “many more” than an infinity of dimensions to what Dedekind and Rie-

mann were going through in 1855-56, but more of that another time. Before Rebecca’s Göttingen *musikabends*, there were 23 years of married life in Berlin.

### 3 Leipziger Strasse

The “Dirichlet Coffee-House” of 1828 had developed, by 1834, into private teaching sessions in the professor’s home. As Dedekind described it, Dirichlet’s teaching method featured the identifying of the gaps in the student’s epistemology, and the means of addressing them. Dirichlet judged that the mathematical training involved developing the aesthetic capacities of the student’s mind, and evidently judged that his household, with Rebecca, was the most fruitful location for carrying this out. They resided at 3 Leipziger Strasse, in a section of the larger Mendelssohn household, whose cultural activities revolved around Fanny’s *musikabends*, where Rebecca was the regular soprano.

The first series of *musikabends* was run by Fanny and Felix, from 1822 to 1829. (Today, one may just listen to Felix’s glorious Octet and imagine oneself as a very happy “fly on the wall” at these affairs.) In 1825, Fanny proposed “to establish an instrumental music lovers’ association ... [as] this declining art needs a strong hand to raise it, otherwise it will disappear in the bad taste of the time, the egotism of the organizer, and the pandering of the public.”<sup>24</sup> Fanny was not yet 20. About the time that Dirichlet arrived, Felix’s study of Beethoven’s Late Quartets<sup>25</sup> was part of the fare.

Schubring’s *Life at 3 Leipzigerstrasse* provides a glimpse of the role of Humboldt, who “was a frequent visitor. Whenever he went, the rest of the persons present would gradually form a circle around him, for every other occupation or amusement soon yielded to his interesting conversation. He could go on, for hours together, without a pause, relating the most attractive facts from the rich stores of his experience. Hegel was another visitor, though he contributed little to the general entertainment,” preferring instead to sit in a corner playing whist—or perhaps just monitoring the goings-on.

In 1829, there was a disruption in the *musikabends*, as Felix, now 20, left his parents’ home, and Fanny mar-

21. Jürgen Elstrodt, *The Life and Work of Gustav Lejeune Dirichlet* (2007), p. 16. See: <http://www.uni-math.gwdg.de/tschinkel/gauss-dirichlet/elstrodt-new.pdf>

22. However, this did indeed cease with the 1848 Revolution, after which the Dirichlets were strongly opposed to the more reactionary Berlin. A family tradition relates how, in 1850, Rebecca helped Carl Schurz free a political activist from Spandau prison, thereby escaping a life sentence. (Schurz became an early Lincoln Republican, a general in the Union Army, and a Senator from Missouri.)

23. July 1856 letter located in I. Dedekind, P. Dugac, W.-D. Geyer and W. Scharlau, Richard Dedekind, in *Eine Würdigung zu seinem 150* (Braunschweig: Geburtstag, 1981).

24. As quoted in R. Larry Todd’s *Fanny Hensel: The Other Mendelssohn* (New York: Oxford University Press, 2010) p. 91. (Orig. in *Tagebücher of Fanny Mendelssohn*, p. 104.)

25. Felix’s 1827 Op. 13 String Quartet comprised his sacred vow to the just-deceased Beethoven, that the 18-year-old would always love him and carry on his work.



In 1829, Fanny married the painter Wilhelm Hensel, who did many paintings and drawings of the brilliant participants in Rebecca's musikabends.

ried the painter Wilhelm Hensel. They recommenced in 1831, becoming again the center of Berlin's cultural life. Fanny composed for many such events. From afar, Felix still sent his occasional contributions. Rebecca was the soprano for Fanny's lieder. Fanny's husband, Hensel, made paintings of many of the attendees—including Vincent Novello, Eduard and Theresa Devrient, Theodor Körner, Heinrich Heine, Jacob Grimm, Karl August Böckh, Robert and Clara Schumann, Leopold von Ranke, and Dirichlet's close colleague, Carl Jacobi.

By 1832, the *musikabends* were regularized on Sundays as “*Sonntagsmusik*.” One Sunday in October 1833 included a Mozart string quartet, the Beethoven G major concerto, a duet from “*Fidelio*,” Bach's D minor concerto, a trio by Ignaz Moscheles, and selections from Mozart's “*The Magic Flute*.” Johanna Kinkel described Fanny's playing: “Fanny Hensel's interpretive skills impressed me even more than the great voices I heard at her house.... The spirit of a work was grasped in its

most intimate texture, pouring forth to fill the souls of listeners and singers alike. A *sforzando* from her little finger would flash across our souls like an electric discharge....”<sup>26</sup>

Over the years, many musicians and soloists gave of their time and effort because of the uniqueness of the Mendelssohn *musikabends*. Fanny had her pithy expression for all the details and ruffled feathers: “There are so many cows with tails that need untying.”

In February 1835, Fanny produced Bach's motet “*God's Time Is the Very Best Time*.” She responded powerfully to the morally uncompromising mind of Bach, writing to Felix: “My favorite motet, ‘*Gottes Zeit*’.... Ah! How it makes a person feel good again! I know no preacher who is more insistent than old Bach, especially when he ascends the pulpit in an aria and holds on to his theme until he has utterly moved, or edified and convinced his congregation.”<sup>27</sup> Their father Abraham was also quite moved by this performance, one of the last that he heard. He died that Fall; afterwards, the *Sonntagsmusik* ceased for awhile.<sup>28</sup> Fanny recalled to Moscheles that when he had played an “*Adagio*” in F# from a Haydn quartet that Abraham hadn't heard before, he was moved to tears.

Two months later, Fanny wrote of her father that he “frequently regretted, in the latter time particularly, that no talent had been given him; but the most remarkable feature in his character, to my mind, was the harmonious development of his whole faculties, including the intellectual organs, which produced a unity of thought, feeling and action such as we seldom see.”<sup>29</sup>

## Schumanns and Mendelssohns

It was about this time that Robert Schumann began his collaboration with the Mendelssohns. Schumann, at

26. Cited in Monika Klaus, *Johanna Kinkel: Romantik und Revolution* (Köln/Weimar/Wien, Böhlau, 2008). p. 44. Orig. from Kinkel's 1886 “*Memoiren*, No. 46.” Kinkel was a composer, trained by Beethoven's violin teacher, Franz Anton Ries. (In 1850, Rebecca would help rescue Kinkel's husband, a political prisoner, from Spandau prison.)

27. Fanny's Dec. 10, 1834 entry to her letter begun on Nov. 30, 1834. Marcia J. Citron, ed., *Letters of Fanny Hensel to Felix Mendelssohn* (Hillsdale, N.Y.: Pendragon Press, 1984)

28. Shortly before his death, Abraham displayed his feisty regard for the future of Germany. He had an usually edgy fight with his friend Varnhagen, who was defending the new revolutionaries in literature and poetry. Abraham insisted upon the roles of Lessing and Shakespeare as the key for Germany's and Europe's progress, rather than “all the theatrical and feuilletons written since that time....”

29. Hensel, v. II, p. 2.



23, had studied piano with Friedrich Wieck in Leipzig, and thought Germany, after the deaths of Beethoven and Schubert, was in danger of falling into musical mediocrity:

“At the close of the year ‘33, a number of musicians, mostly young, met in Leipzig every evening, apparently by accident at first, for social purposes, but no less for an exchange of ideas on the art which was meat and drink to them—music. It cannot be said that the musical state of Germany was very pleasing. Rossini still ruled the state. Herz and Huenten were sole lords of the piano. And yet but a few years had elapsed since Beethoven, C.M. von Weber, and Franz Schubert were with us. To be sure, Mendelssohn’s star was in the ascendant; and wonderful things were reported of a Pole, Chopin by name; but they exercised no real influence till later. One day the young hot-heads thought, ‘Why do we look idly on? Let’s take hold, and make things better; let’s restore the poetry of art to her ancient honor.’ So arose the first sheets of a new journal for music.”<sup>30</sup>

The *Neue Zeitschrift für Musik* was first issued in April 1834. Schumann explained: “Our plan was formed beforehand. It was simply this, to recall the old times and its works with great emphasis, thus to draw attention to the fact, that fresh artistic beauties can be strengthened only at such pure sources, and then to attack as inartistic the works of the present generation,—since they proceed from the praises of superficial virtuosos. . . .”<sup>31</sup>

Schumann’s teacher, Wieck, was one of the four initiators of the *Zeitschrift*, but privately, Schumann waged a second front—his conspiracy of one, like David against the Philistines: “Here another alliance may be mentioned, which was more than a secret one; namely, the *Davidsbündler*, existing only in the brain of its creator. . . . This *Davidsbündlerschaft* ran like a scarlet thread through the Journal, combining ‘truth and poetry’ in a humorous manner.”<sup>32</sup>

Mendelssohn, one year older than Schumann, moved to Leipzig in 1835, taking the post of the conductor of Leipzig Gewandhaus Orchestra. He opened



Robert and Clara Schumann joined the cultural renaissance of Mendelssohns, Dirichlets, and Hensels, in 1835. After Robert’s untimely death in 1856, Clara—one of the most celebrated pianists of the 19th Century—continued to write, teach, and play music.

with Beethoven’s 4th Symphony and his own setting of Goethe’s “Calm Sea and Prosperous Voyage.” In his first two weeks in Leipzig, Felix heard Bach performed at the famous Thomaskirche, and he performed a Bach fugue for Clara Wieck’s 16th birthday. He followed this, for fun, by mimicking the styles of Liszt and Chopin at the keyboard.<sup>33</sup> Here was born an alliance

30. Wilhelm Joseph von Wasielewski, *Life of Robert Schumann*; A.L. Alger, trans. (Boston: Oliver Ditson, 1871), p. 80 (reprinted by Detroit Reprints in Music, 1975).

31. Ibid, p. 82.

32. Ibid, p. 85. For more, see [davidsbuendler.freehostia.com/davidsbuendler.htm](http://davidsbuendler.freehostia.com/davidsbuendler.htm)

33. Evidently, Felix thought that mimicking Liszt was the most appropriate response. Max Müller recounted that once, at the Mendelssohns’, “Liszt appeared in his Hungarian costume, wild and magnificent. . . .” Liszt played a Hungarian melody with three or four wild variations, and then pushed Felix to follow that performance. Felix replied, “Well, I’ll play, but you must promise me not to be angry.” He not only proceeded to repeat, on first hearing, Liszt’s whole performance, but “slightly imitating Liszt’s movements and raptures”—a performance Liszt would not soon forget.

between the Mendelssohns and the Schumanns, interrupted only by Felix's untimely death 12 years later.

Felix presented Fanny's lied "Die Schiffende" to great effect—and Schumann's review found much to admire. Felix wrote Fanny: "The new 'Musical Gazette' (I mean the editor [Schumann], who dines at the same hotel with me) is quite enthusiastic about you."<sup>34</sup> Shortly thereafter, the Wiecks hosted a private reading of Bach's "Triple Concerto in D," and Felix had Clara premiere her own "Piano Concerto in A minor" at the Gewandhaus. Further, in these same few weeks in Leipzig, the Dirichlets visited from Berlin, meeting one and all; and Schumann fell in love with Clara. (They would have to outlast her father's objections, before finally marrying in 1840.) This group that had coalesced in a few weeks in the Fall of 1835—Mendelssohns, Schumanns, Dirichlets, and Hensels—would collaborate until Felix's death in 1847; would draw the opposition of Liszt and Wagner; and would be revived by Rebecca's music/science seminars of 1855-56 in Göttingen—with the youths, Brahms, and Joachim, having to take the place of Mendelssohn and Schumann.

But before proceeding to Göttingen, a few more anecdotes from Fanny's Berlin *musikabends* may be the only way to briefly convey the breadth and depth of what Klein would label "froth."

### 'Froth'?

August Böckh, the great Classicist and philologist, and longtime family friend of the Mendelssohn, was a regular at the *musikabends*. He even took up residence in the Mendelssohn household from 1840 to 1846. Felix collaborated with Böckh in writing the music for the 1841 staging of Aeschylus' "Antigone" in Berlin—a performance that was probably facilitated by the newly opened railroad line connecting Leipzig and



August Böckh, the great Classicist and philologist, was a regular at the *musikabends*, and a longtime family friend of the Mendelssohns. Among other instances of collaboration, he and Felix wrote the music for the 1841 staging of Aeschylus' "Antigone."

Berlin. The new king, Friedrich Wilhelm IV, commissioned the production, and had an interest in bringing Mendelssohn back to Berlin.

In 1843, on the occasion of the king opening a new palace, Mendelssohn performed his very appropriate "Midsummer Night's Dream." Fanny wrote to Rebecca: "Last week the musicians from Leipzig arrived to be present at the fete. They are [pianist and composer, Ferdinand] Hiller, [violinist Ferdinand] David, [composer Neils] Gade, and a delightful little Hungarian, [Joseph] Joachim, who, though only twelve, is such a clever violinist that David can teach him nothing more, and such a sensible boy that he traveled here alone..."<sup>35</sup>

Max Müller was at the same Berlin *musikabends*: "Mendelssohn had received so good a Classical education that he could hold

his own when discussing with the old master [Böckh] the choruses of the Antigone."<sup>36</sup> Müller's father, Wilhelm Müller, had been a classmate of Böckh in the first years of Humboldt University. He was also a close friend of Wilhelm Hensel; as young men, both Wilhelms had fought in the 1813-14 Liberation War against Napoleon. Two of Wilhelm Müller's collections of poems, "Die Schöne Müllerin" and "Winterreise," were famously set to music by Franz Schubert.

Max Müller entered Leipzig University in 1841 to study music and poetry. Felix might have contributed to making a Classicist out of him. When he was asked about Max's future in music, Felix advised him to "keep to Greek and Latin." Regardless, as a young man, before becoming famous as a Sanskrit scholar, Max was enamored of the Mendelssohns' cultural life. He recalled of Felix: "He was devoted to his sister Fanny, who was married to Hensel the painter, an intimate friend of my father. When I was a student at Berlin [1844-45], I was

34. Hensel, v. II, p. 31.

35. Hensel, v. II, p. 216.

36. F. Max Müller, *Auld Lang Syne* (New York: Scribners, 1901) p. 23.

much in their house in the Leipziger Strasse, and heard many a private concert. . . . With her [Fanny] he could speak and exchange whatever was uppermost or deepest in his heart. I have heard them extemporize together on the pianoforte, one holding with his little finger the finger of the other.”<sup>37</sup>

Finally, Max relates of Felix’s deepest loves: “The last piece was Beethoven’s Ninth Symphony. I had sung in the chorus. . . .” Afterwards, with personal friends, they “teased him about his approaching engagement. His beaming face betrayed him, but he would say nothing to anybody, till at last he sat down and extemporized on the pianoforte. And what was the theme of his fantasy? It was the passage of the chorus, “*Wer ein holdes Weib errungen, mische seinen Jubel ein!*” [“Who has won a noble wife, may join in the rejoicing!”] That was his confession to his friends, and then we all knew. And she was indeed ‘*ein holdes Weib.*’”<sup>38</sup>

Mendelssohn extemporized on a sublime moment from that evening, to allow his friends to share in his true feelings for Cecile, his bride-to-be.<sup>39</sup>

We’ll end this section on the Mendelssohns’ cultural life in Berlin with a few snippets from the letters between the sisters, Fanny and Rebecca, when Rebecca and Lejeune traveled to Italy.

## Fanny and Rebecca

Dirichlet had organized Humboldt and the king’s physician to seek help from the king for Dirichlet’s colleague Jacobi, who was afflicted with diabetes. The king sponsored Jacobi’s trip to Italy, and Lejeune and Rebecca accompanied him at their own expense.<sup>40</sup> Fanny writes to Rebecca (Dec. 11, 1843) about Felix’s visit to Berlin: “Felix is as amiable, in as good spirits, and as delightful as you know he can be in his best days. I admire him afresh every day, for this quiet life together is new to me, and his mind is so many-sided, and so unique and interesting in every respect, that one never gets accustomed to him. I do believe that he

gets more lovable, too, as he increases in years. . . .”<sup>41</sup>

Rebecca responds, noting that Dirichlet and Jacobi are to meet with the Pope (Gregory XVI). Fanny relates (Dec. 26, 1843): “I assure you it is as good as a play to hear Felix talk of his dealings with the cathedral clergy [about Felix’s setting of the 98th Psalm], of his intimate friendship with [Prussian Minister] Count [William] Redem, the mutual affection between him and [General Ferdinand] Herr von Witzleben,<sup>42</sup> and a thousand such stories. We often scarcely know how to stop laughing. You can never disconcert him either; the other day, at a soirée monster given by the English ambassador,<sup>43</sup> he conducted the latter’s ridiculously childish symphony with an almost imperceptible smile of sarcasm on his lip, but with the utmost politeness. He was not in the least put out, but only laughed, though I was so vexed at seeing him conducting such stupid stuff that I felt inclined to cry.”<sup>44</sup>

Evidently, Rebecca teased Felix about this, to which he responded rather tartly: “When I am playing to Lord Westmoreland four motets, a Magnificat, and six waltzes of his own composition, I am really not capable of forming a judgment. . . .”<sup>45</sup>

A few days later, Rebecca reports: “. . . I have nothing important to say. The only striking event of last week was the visit to the Pope, with whom Dirichlet was quite enchanted. His Holiness talked with them for more than half an hour, all about mathematics and mathematicians, and showed much more knowledge of the subject than [the famed English mathematician] Lady Somerville. They [Dirichlet and Jacobi] believe he prepared himself beforehand.”<sup>46</sup>

Fanny responds (Jan. 9, 1844): “Felix’s psalm for New Year’s day . . . is beautiful, and was very well performed; but unfortunately the whole impression was ruined by a sermon from Strauss, which was miserable beyond description. Perfect enjoyment of the cathedral music appears to be out of the question, for though a

37. Ibid., p. 27.

38. Ibid., pp. 26-27.

39. Decades later, Joachim related that Brahms had been “quite enraptured” in reading Hensel’s *Die Familie Mendelssohn*, saying “Those are magnificent people, with whom I would have wanted to mingle.”

40. Steiner also accompanied them, in part due to his own health problems. Afterwards, Jacobi and the Humboldt brothers arranged for Steiner to chair a geometry department at Berlin.

41. Hensel, v. II, p. 237.

42. A member of the General Staff, Erzleben taught topology at the military academy. (His descendant, Erwin, would be part of the German patriots’ July 20, 1944 assassination attempt against Hitler.)

43. Gen. John Fane, the 11th Earl of Westmoreland, was appointed by Lord Palmerston. (His father, the 10th Earl, was appointed to the Privy Council by William Pitt the Younger.)

44. Hensel, v. II, p. 243.

45. Hensel, v. II, p. 253.

46. Hensel, v. II, p. 245. They had met Lady Somerville days before, and were not impressed.



choir can be found, it seems hopeless to look for a priest with any sense. Felix ought to undertake the sermon too; but, after all, that is more than one has a right to expect.”<sup>47</sup>

Fanny writes (March 18, 1844) about a particularly showy *Sonntagsmusik*: “[W]e had twenty-two carriages in the court, and Liszt and eight princesses in the room....” However, I will “dispense with my describing the splendors . . . but I will give you my programme: quintet by Hummel, duet from ‘Fidelio,’ variations by [Ferdinand] David, played by that capital little Joachim, who is no infant prodigy, but a most praiseworthy child, and Sebastian’s great friend to boot....”<sup>48</sup> Otherwise, Felix is arranging a performance of “Israel in Egypt” with 450 performers, while preparing his orchestra for Beethoven’s 9th. At about this time, Fanny tells Rebecca: “Now that I am getting so near forty, I think how young and lively I mean to be when I am fifty.”<sup>49</sup>



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*Fanny suffered a fatal stroke at her piano, at age 42, in May 1847, as she was rehearsing for the upcoming Sonntagsmusik (Sunday music); her closest friend and soulmate, brother Felix, collapsed when he heard the news, and never truly recovered. He died six months later, after writing a haunting string quartet (Op. 80) dedicated to Fanny.*

## II. Wandering

It was not to be. Fanny died three years later, at the age of forty-two. She was at her piano, rehearsing par-

47. Hensel, v. II, p. 249. The sermon was probably by David Strauss, famed for his *Life of Jesus*, a controversial “de-mythologized” treatment.

48. Hensel, v. II, p. 261. Liszt’s *modus operandi*. A report (from three years earlier) by Paul Heyse: “An illustrious company filled the huge room. . . Böckh was among those permanently invited. . . I also saw the blond mane of the young Franz Liszt . . . and in the first row of the audience a beautiful blond countess who left the room on the arm of the happy young conqueror.”

49. Hensel, v. II, p. 257.

ticipants in that week’s *Sonntagsmusik*, when she had a stroke and, later that day, died. Fanny was just reaching the height of her compositional powers. Her major work, the “D minor Piano Trio,” composed for Rebecca’s April 11 birthday, is a powerful witness. In her last year, she had been urged by Robert von Keudell<sup>50</sup> to compose and publish such larger works. Fanny’s diary noted: He “keeps me breathless and in a constant state

50. Robert von Keudell was a councilor, and, eventually, an ambassador. He’d studied music, particularly counterpoint and Beethoven sonatas. Fanny and Felix were both impressed with his playing and his memory. Later, he became a close friend of Bismarck, and liked to joke how Bismarck loved to hear music—that it “spurred him in one of these two opposite directions: the premises of war or those of romance.”

of musical activity, as Gounod used to do. He looks with great interest at each new thing I write and tells me if something is missing—and in general, he's right."<sup>51</sup> Fanny much appreciated his analyses and encouragement.

That last Spring, Robert and Clara Schumann had visited Berlin, thinking they might move there. On March 15, 1847, Rebecca and Lejeune hosted the Schumanns and the Hensels. Except for Felix, who was in England, this was the group that had met in the Fall of 1835 in Leipzig. Dirichlet toasted the Schumanns' health (as Clara put it) "in beautiful language, though a little difficult to understand." Lejeune made a special reference to Schumann's "Paradise and the Peri" cantata, which was then being performed in Berlin. It was based upon a tale from the Irish poet and songwriter Thomas Moore's "Lalla-Rookh."<sup>52</sup> (As a 16-year-old, Fanny had first taken notice of Wilhelm Hensel while attending an exhibition of his drawings of the same "Lalla-Rookh.") Clara described that evening in her diary: "I have taken a great fancy to Madame Hensel and feel especially attracted to her in regard to music. We almost always harmonize with each other, and her conversation is always interesting. The only slight problem is that at first one has to accustom oneself to her rather brusque manner."<sup>53</sup> Clara joined Fanny in presiding over one of her *Sonntagsmusiks*.

When Clara received the news of Fanny's sudden death in May, she admitted to a friend: "I was very much upset by this news, for I had a great respect for this remarkable woman, and should much have enjoyed getting to know her better."<sup>54</sup> The Schumanns cancelled their plans to move to Berlin. Robert Schumann noted in his diary: "Madame Hensel . . . whose mind and depth of feeling speak through her eyes." Her husband, Wilhelm, drew Fanny on her deathbed and stopped painting. Their son, Sebastian,

went to live with the Dirichlets.

During those last weeks, it is not known whether the young Bernhard Riemann attended any of Fanny's musical events (or of Clara's recitals). The 20-year-old had arrived in Berlin around Easter time to study with Dirichlet and Jacobi. He certainly did play the piano and attend concerts. However, the scheduled May 9 *Sonntagsmusik* at Fanny's never took place, and Riemann had only been there a few weeks. We will have some better evidence regarding Riemann's attendance at Mendelssohn *musikabends*, some eight years later in Göttingen.

When Felix heard the news of his sister's death, he was returning home from a grueling trip to England. He collapsed, and never truly recovered. That Summer, he composed a unique and deeply haunting string quartet for his sister (Opus 80), a gift for anyone who wishes to explore what these two souls meant to each other. On Oct. 9, Felix suffered a stroke while at the piano—just as his sister had. After a series of strokes over the next few weeks, Felix died, having outlasted her by less than six months. He was 38. At the funeral, mourners sang a final farewell, the last chorale of Bach's "St. Matthew Passion." Robert Schumann, a pallbearer, remarked: "[W]e valued him not only as an artist but also as a man and a friend. His death is an incalculable loss to all who knew and loved him. A thousand fond memories spring to mind . . . , I feel as though our grief over his death will last as long as we live."<sup>55</sup>

## The Wanderer

Joseph Joachim had been Mendelssohn's student from the ages of 12 to 16, sharing the best moments of his young life. Never expecting such a collaboration to end so suddenly, Joachim adopted as his personal motto, "*Frei aber einsam*" ("Free but alone")—a condition that lasted for the next six years. Between the ages of 8 and 12, Joachim was taught violin by Joseph Böhm, director of the Vienna Conservatory, and the violinist preferred by Beethoven for his Late Quartets. Böhm's quartet evenings particularly captivated the young violinist. When he was twelve, Joachim's cousin, Fanny

51. Hensel, v. II, p. 325. Gounod had regularly visited Fanny when the Hensels were in Rome. There, he was introduced to Bach.

52. In brief, the *peri*—from Persian mythology, a creature descended from fallen angels—needs to find the most precious gift for Heaven, in order to be readmitted. It turns out to be a tear from an old sinner, having witnessed the sight of a child in prayer.

53. Clara Schumann's Diary for March 15, 1847. Found in Berthold Litzmann, *Clara Schumann: An Artist's Life*, Grace E. Hadow, trans. (Whitefish, Mont.: Kessinger Publications, 1912) p. 429.

54. *Ibid.*, p. 430; diary entry for May 18, 1847.

55. Robert Schumann's diary, two days later: "In M's house—his children playing [with] their dolls downstairs—the dead man, noble soul—his brow—his lips—the smile on them. . . ." That week, Schumann composed a couple of his pieces of his "Album for the Young" in the style of Felix's "Songs Without Words."



Between 1825 and 1827, Felix (left) and Fanny took on the personal mission of mastering Beethoven's late works. When Beethoven (right) died in 1827, the 18-year-old Felix composed his first string quartet (Op. 13). Portrait of Mendelssohn by Wilhelm Hensel (1837); portrait of Beethoven by Joseph Karl Stieler (1820).



Wittgenstein,<sup>56</sup> brought him to Mendelssohn's brand new Leipzig Conservatory. Mendelssohn told his friend, Ferdinand David—the violin teacher at the Conservatory—that there was nothing they could teach Joachim about violin technique, but only about music. Mendelssohn led the Gewandhaus orchestra for Joachim's performance of the Beethoven violin concerto—at the time, a neglected work that was revived by their collaboration. Joachim would also champion Mendelssohn's violin concerto, originally written for David. Felix took Joachim on some of his tours and involved him in the best music for those four years. However, with the sudden loss of Fanny and Felix, the heart was torn out of the movement to revive Bach's Classical methods, and the sharks went in for the kill against Schumann.

### It Gets Ugly

In 1845, Franz Brendel, a doctrinaire Hegelian, launched an attack on the alliance of Schumann and Mendelssohn. He had managed to take over Schumann's *Neue Zeitschrift* and turn it to the promotion of the Wagner-Liszt "Zukunftsmusik," or "Music of the

Future." What this turns out to really mean is: *Bach is the music of the past, and the only good Bach is a dead Bach.* The corollary: 'And only a Jewish outsider would attempt to touch the souls of Germans with their true heritage. But Brendel's first attack uses much classier, Hegelian terms. His 1845 essay, "Robert Schumann with Reference to Mendelssohn-Bartholdy and the Development of Modern Music in General,"<sup>57</sup> attempts to warn Schumann away from the clever Mendelssohn, who may well be "representative of classicism in our time," but for that very reason must be rejected as a basis for our future.

Brendel first counterposes the formal Mozart (*you do know that he's Austrian, don't you?*) to the subjective Beethoven. He continues: Mendelssohn, being too much bound to Bach, could never digest the late Beethoven; but Schumann has started from the subjective, has deep inner feeling, and has a "personality so closely related to the newest epoch in literature." Mendelssohn achieves "the goals of a bygone age, along with the polemic—expressed most particularly through his creations themselves—against purely romantic music ... and against artistic tendencies themselves

56. Fanny was the grandmother of Ludwig and Paul Wittgenstein. (For that matter, Joseph Böhm's brother was the grandfather of Georg Cantor.)

57. *Mendelssohn and His World*, R. Larry Todd, ed.; Susan Gillespie, trans. (Princeton, N.J.: Princeton University Press, 1991), pp. 342-351. Quotes in next paragraph are from this translation.



when they serve as an expression of the progressive movements of history.” Further, “we are also justified in criticizing his lack of modern sensibilities.... [He] creates a stronger impression of the Classical and the perfect, in somewhat the same way as has been observed in the cases of Goethe and Schiller.... [H]e is the representative of the Classical in the present day, and thus not an expression of the character of the whole period, least of all its future striving.”

To what was Brendel reacting? Felix had spent the previous 20 years fighting for Western Civilization, mainly by reintegrating German culture with the masterful poetry and counterpoint of J.S. Bach. A few highlights will have to suffice. Felix was no Beethoven, but between 1825 and 1827, he and Fanny took on the personal mission of mastering Beethoven’s late works. In 1825, Felix gave Fanny, for her 20th birthday, Beethoven’s “Hammerklavier” Piano Sonata (Op. 106), along with a letter from “Beethoven” (with Felix imitating Beethoven’s handwriting): “[A]t my age and in the solitude of my lonely room ideas cross my mind which are not necessarily pleasing to everyone. When I encounter people who embrace this music of mine, and thus the utmost secrets of my soul; when such persons treat the solitary old man I am in a friendly manner, they render me a service for which I am most grateful.... On account of this friendship I am taking the liberty of sending you my Sonata.... I did not create it to throw dust in people’s eyes: play it only when you have sufficient time, for it needs time....”<sup>58</sup>

And when Beethoven died in 1827, the 18-year-old Felix composed his first string quartet (Op. 13), making his sacred, musical vow to Beethoven that he would remain eternally true to him.<sup>59</sup> The next year, Felix wrote a cantata for Humboldt’s Berlin science conference (attended by Dirichlet), a cantata for the 400th anniversary of the birth of Albrecht Dürer, and

began the famous revival of Bach’s “St. Matthew Passion.” Later, when Mendelssohn joined forces with Robert Schumann and Clara Wieck in Leipzig in 1835, it led to many fruitful collaborations—including the revival of Franz Schubert. Schumann located the manuscript of Schubert’s 9th Symphony, the “Great,” ten years after Schubert’s death, and Mendelssohn gave the work its premiere in 1839.<sup>60</sup> And the outpouring of both vocal and instrumental works by Schumann in the first year of his marriage (1840-41) was a happy portent of what was possible.

Brendel’s warning to the Schumanns was clear—but, instead, they increased their collaboration. That December (1845), Clara wrote to Felix: “My husband has recently been very busy, and at Christmas he surprised and delighted me with the sketches of a new symphony. He is utterly possessed by music, and as a result it is impossible to do anything with him—I like him that way.” She then travelled to Leipzig from their present home in Dresden, to play her husband’s “Phantasie” with Felix in the Gewandhaus.<sup>61</sup> This was the last time that either Schumann made music with Felix.

### Liszt: It Gets Uglier

In June 1848, not long after Robert had been a pallbearer at Felix’s funeral, the peculiar Liszt showed up in Dresden, where the Schumanns now lived. After conferring with Wagner that morning, he showed up at the Schumanns. He wanted Clara to put together a *musikabend* for that very evening. Clara and a couple of Felix’s Leipzig associates (violinist David and cellist Grabau) played a Beethoven “Trio in D,” then Schumann’s “D minor Piano Trio” and his “Piano Quintet.” Liszt arrived two hours late, missed the Beethoven completely, complimented Schumann’s trio, and put down the quintet as “a bit Leipzig-like”—meaning, too influenced by Mendelssohn. After the meal, Clara relates, Liszt went to the piano “and proceeded to play so abominably that I felt utterly ashamed at having to stay and listen, instead of leaving the room at once, as Bendemann did.”<sup>62</sup> Liszt then proceeded to

58. Francois Tillard, *Fanny Mendelssohn*, Camille Naish, trans. (Portland, Ore.: Amadeus Press, 1996), pp. 128-29.

59. Besides drawing upon and treating several thematic ideas from Beethoven’s Late Quartets, Felix used a lied, “Frage” (“Question”), that he had set months earlier. After Beethoven’s death, he recast it on the model of Beethoven’s (Op. 135) treatment of “Muss es sein?” (“Must it be?”)—Beethoven’s last major work, completed the previous Fall. The “Frage” is “Ist es wahr?” (“Is it true?”)—a pretty strong echo of “Muss es sein?” (Finally, if it is true that his friend, the historian Gustav Droysen—and not Felix—actually composed the original text, then it would have been part of his courtship of Rebecca.)

60. Wilhelm Fürtwangler, a successor to Mendelssohn at the Gewandhaus Orchestra, would make this work a special project, achieving sublime results.

61. Clara was quite pregnant then, a month from delivering her fourth child.

62. Clara’s diary. Also, Eduard J.F. Bendemann, a painter who had



*Clara Schumann described Franz Liszt's piano playing as "so abominable that I felt utterly ashamed at having to stay and listen." When Liszt impugned Mendelssohn's character, Schumann stormed out of the room. The painting shows Liszt "Fantasizing at the Piano" in a Paris salon. Inset: Liszt (portrait by Miklos Barabas, 1847).*

attack Mendelssohn as not up to Meyerbeer's level. Possibly, Liszt was provoked by a memory of Mendelssohn's habit of parodying Liszt's performances, or possibly it was premeditated, so as to force Schumann's hand. Either way, the insult was not about a comparison to Meyerbeer. Liszt knew that claim could not be taken seriously. However, Meyerbeer and Mendelssohn were distant cousins, both being descended from the famous Rabbi Isserles of Samocz. Liszt was lumping them together, implying to Schumann that Jews are to be compared with Jews, and we non-Jews can resume our own activities. The normally taciturn Schumann rose from the back of the room: "Meyerbeer is a pigmy compared with Mendelssohn . . . an artist who has done great work not only for Leipzig but for the whole world, and you would do better to hold your tongue!" Schumann then stormed out.<sup>63</sup> Liszt first tried to shrug off the confron-

tation, but he saw from the faces in the room that he had miscalculated. He turned to Clara, pronounced that her husband was the only one in the world whom he would allow to talk to him that way, and took his leave.

### And Yet Uglier: Liszt's Attack Dog

The next year, Liszt, and his mistress, the Countess von Sayn-Wittgenstein, became the protector and benefactor of Wagner, who then proceeded to publish—anonymously—his attack on Mendelssohn and

studied with Wilhelm von Schadow, and married his half-sister, Lida Schadow. Eduard, a good friend of Felix, had drawn him on his deathbed.

63. Litzmann, op. cit., p. 385. Quotes are from Clara's diary; she

tracked Wagner's decay over the next year. In August 1848, Robert Schumann's diary records his frustration with Wagner's performance of Beethoven's "Fidelio": "Wagner took the tempi altogether wrong." In January 1849, Robert wrote that Wagner "is a poetic fellow, and clever as well, but he is doing his best to break away from what is really musical." Finally, after Wagner conducted Beethoven's 9th in April, he summed up: "Wagner almost invariably takes the tempi wrong, and very often mistakes the feeling, lessening the character of the whole work, which contains the most magnificent passion and depth of emotion, by trivial ritardandos. . . . [T]he conductor . . . does not understand the work!"

Schumann: “Das Judenthum in der Musick” (“Jewishness in Music”).<sup>64</sup> How to arrange for an editor who would agree to publish such a controversial article, and with no attribution? It turned out, it wasn’t so difficult. It was the same Franz Brendel who had launched the 1845 attack—but now Mendelssohn was dead, so they could say it without the Hegelian verbiage.

Wagner was then a fugitive from the law, for his anarchist-type activities in the “1848 Revolution” in Dresden—which actually occurred there in 1849. The first place that he sought refuge was the Altenburg castle of the Countess, where she and Liszt cohabited. Wagner’s years “on the lam” began with the sponsorship and guidance of this home base. His essay was sent to Brendel in 1850, from Paris, under the name “K. Freigedank” (that is, “K. Free-thinker”).<sup>65</sup> He doesn’t so much attack Mendelssohn as dismiss his music as sweet and tinkling, without depth. Of Heine and Germany, he explains that the maggots only attack dead flesh: “So long as the separate art of music had a real organic life-need in it . . . there was nowhere to be found a Jewish composer. . . . Only when a body’s inner death is manifest, do outside elements win the power of lodgment in it—yet merely to destroy it. Then, indeed, that body’s flesh dissolves into a swarming colony of insect life; but who in looking on that body’s self, would hold it still for living?”

The free-thinker concludes: If Jewish artists wish to help Germany, the Jewish solution is self-annihilation. “Without once looking back, take ye your part in this regenerative work of deliverance through the bloody struggle of self-annihilation; then are we one and undissevered! But bethink ye, that only one thing can redeem you from your curse; the redemption of Ahasuerus—Going under!” However, don’t be fooled—Wagner is not talking about conversion. Both Mendelssohn and Heine had previously converted to Christianity. No such action solves Wagner’s objection. He means exactly what Nietzsche came to worship in Wagner—that Jews are stubborn adherents of monotheism, a harbinger of the larger force of Christianity, which also



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*The composer Richard Wagner, like Liszt, was virulently anti-Semitic—only he was more open about it. In a implicit reference to the Mendelssohn circle, he advised “Jewish artists” that if they wished to help Germany, the solution were self-annihilation. “Without once looking back, take ye your part in this regenerative work of deliverance through the bloody struggle of self-annihilation. . . .”*

must needs be extirpated.

But his essay, as repulsive as it is towards Jews and Christians, is actually more ugly toward *we native Germans*. Wagner claims that his work was written to “explain to ourselves the involuntary repulsion possessed for us by the nature and personality of the Jews, so as to vindicate that instinctive dislike which we plainly recognise as stronger and more overpowering than our conscious zeal to rid ourselves hereof.” How many insults can the reader count in one sentence. First, Jewish nature is alien; but, further, we just have an “involuntary repulsion.” It’s a fact of life, that we’ve tried to suppress by “our conscious zeal”—meaning the culture of Bach, Mozart, Moses Mendelssohn, Beethoven, Goethe, and Schiller has artificially aided the suppression. Free-thinker advises: *Don’t*

64. The 1894 English translation by William Ashton Ellis shows both 1850 and 1869 versions. It is available online at [users.belgacom.net/wagnerlibrary/prose/wagjuda.htm](http://users.belgacom.net/wagnerlibrary/prose/wagjuda.htm).

65. Wagner explained his anonymity to Liszt (April 4, 1851): He had used a pseudonym “to prevent the question being dragged down by the Jews to a purely personal level.” In 1869, with a different political situation, Wagner would republish his essay, now under his own name.



*fight your inmost, nativist inclinations. Let the beast out!* It is Dr. Strangelove wrestling with his Nazi-saluting right arm, but now allowed free reign.

### **Sophistry par Excellence—and the ‘Most Perfect Dishonesty’**

As wild as Wagner was, Liszt was cool and calculating, much more the Jesuitical dissembler. Follow a sample of their interchanges, while Wagner was on the run.<sup>66</sup> Wagner writes to Liszt: “Whatever my passions demand of me, I become for the time being—musician, poet, director, author, lecturer or anything else.” Liszt, July 29, 1849, sends money, and advises whom not to attack: “P.S.—Be careful in your articles in the newspapers to omit all political allusions to Germany, and leave royal princes alone. In case there should be opportunity of paying Weymar a modest compliment en passant, give free vent to your reminiscences with the necessary kid gloves.”

Wagner’s encloses, Aug. 4, 1849, the article, “Die Kunst und die Revolution,” and writes: “Whether you will be pleased with it I do not know, but I feel certain that your nature is at one with me. I hope you will find in it nothing of the political commonplaces, socialistic balderdash, or personal animosities, against which you warned me; but that, in the deepest depth of things, I see what I see, is entirely owing to the circumstance that my own artistic nature and the sufferings it has to go through, have opened my eyes in such a manner that death alone can close them again. I look forward either to an entirely useless existence, or to an activity which responds to my inmost being, even if I have to exercise it afar from all external splendor. In the former case I should have to think of abbreviating that existence.... Whether you ought to show her [Sayn-Wittgenstein] my manuscript I am not quite certain; in it I am so much of a Greek [read, for Wagner, not “classicist” but “non-Christian” or “pagan”] that I have not been able quite to convert myself to Christianity. But what nonsense I talk! As if you were not the right people! Pardon me. Farewell, dear, unique friend!” Wagner was actually on target here. While the Countess was, on the surface, a fervent Catholic, she was fundamentally a medievalist; and Liszt, with and without her, would embrace, over

time, sensualism, asceticism, and blood-and-soil medievalism.

Wagner provides hyper-ventilating praise of Liszt: “Our friend Uhlig, to whom I attribute excellent judgment, sends me word that he values this single overture [of yours, “Prometheus”] more than the whole of Mendelssohn.” Despite this (or perhaps because of this), the controller Liszt now pulls the puppet strings. He feigns ignorance of Wagner’s activity, driving Wagner into desperation: “You ask me about the ‘Judenthum.’ You must know that the article is by me. Why do you ask? ... I felt a long-repressed hatred for this Jewry, and this hatred is as necessary to my nature as gall is to the blood.... It seems to have made a tremendous impression, and that pleases me, for I really wanted only to frighten them in this manner....” The expected fare—but now Wagner manages to pile on a couple of more sins: “[T]hat they [Jewry] will remain the masters is as certain as that not our princes, but the bankers and the Philistines, are nowadays our masters.” He only wished to frighten the Mendelssohns and Heines, because the Jewish bankers will always rule. Real usurious practices may be destroying the country, whoever is actually doing it, but that alone is what can’t be changed! (And you didn’t think Wagner could pile on another sin in so short a time. But, hold on to your seats....)

The tortured soul concludes, referencing Meyerbeer’s musical and financial help for Wagner back in the 1830s Paris: “Towards Meyerbeer my position is a peculiar one. I do not hate him, but he disgusts me beyond measure. This eternally amiable and pleasant man reminds me of the most turbid, not to say most vicious, period of my life, when he pretended to be my protector.” Remember, he is writing to his present protector, Liszt, who has asked Wagner whether he had authored the “Judenthum.” Continuing: “[T]hat was a period of connections and back stairs when we are made fools of by our protectors, whom in our inmost heart we do not like. This is a relation of the most perfect dishonesty; neither party is sincere towards the other; one and the other assume the appearance of affection, and both make of each other as long as their mutual interest requires it.” Liszt tortures Wagner, and Wagner skewers Liszt. Wagner and Liszt understand each other. But, while Wagner may be evil in many ways, he is rather transparent. Keep such in mind as the reader attempts to appraise Liszt’s status in hell.

66. The following quotes are from *The Correspondence of Wagner and Liszt*, Francis Hueffer, ed., part of the Cambridge Library series (2009).

## Richard Wagner's 'Mendelssohn Obsession'

In 1869, Wagner republished his "Judenthum," this time under his own name. Cosima, Liszt's daughter, began her diary about this time, as she has just taken up residence with Wagner. (Cosima had left her husband, the conductor Hans von Bülow, in November 1868, being two months' pregnant with Wagner's child, Siegfried.) Her diary provides some insight into their discussions, at the time of the release of the second edition:

**Jan. 19:** "He continues to insist that the emancipation of the Jews has stifled all German impulses. Then we discuss the difference between the former rough and robust German musicians and the present Jewish, elegant, educated ones."

**Jan. 27:** "R. [Richard] has ordered Devrient's book about Mendelssohn—it looks somewhat comical, and the fact that Devrient is an uneducated play-actor and Mendelssohn a Jew emerges clearly." Eduard Devrient came from a family of actors, specializing in Shakespeare and Schiller. He worked with Mendelssohn to organize the famous revival of the "St. Matthews' Passion," and sang the role of Christ.

**Jan. 28:** "...Devrient's book.... Much impatience with it, but much enlightenment, this account is like a confirmation of what R. wrote about Mendelssohn in his essay." So, despite Wagner's pretense, the essay was always about Mendelssohn.

However, Wagner is haunted by Mendelssohn's death, and Cosima constructs an elaborate rationalization for him. On Feb. 14, he asks Cosima to go through that rationalization again for him: "At lunch R. asked me to develop the thought I had expressed in relation to Weber and Mendelssohn. He had observed that, when he had Weber's ashes moved to Dresden,

only eighteen years had elapsed since the composer's death, whereas it was now 22 years since Mendelssohn died; yet at the time [of moving Weber's ashes] it had seemed to him an eternity since the tragic news [of his death] was received, while now it seemed to him as if M.'s death had been reported only yesterday."

Wagner is bothered that Mendelssohn's death seems so much more real and present, but Cosima is non-plussed: "I said that ... it seemed to me that a genius such as Weber would very soon be imbued with the nimbus and halo of the past, whereas a personality such as Mendelssohn's would be preserved in remembrance only because very many people who once knew him are still alive, and they keep the memory of him green. Such a shadow does not grow, it can only disappear; the genius, however, is bound to become a legend immediately after his death; one can hardly believe that one knew him...." She continues in this vein.

Wagner is intrigued with Cosima's inverted theory, but needs repetition to get the proper steps. This discussion does not cease here, as Cosima later goes back to insert additional argumentation into this day's entry: "The sorrow that mankind feels at the loss of a genius also adds to the illusion. Every time it is called to mind it produces pain, and that is doubled and tripled by Time. The passing 'What a shame' that a loss like that of Mendelssohn evokes from us does not engrave on our minds the sense of his being dead, and we must then always ask ourselves when he did in fact die." Another cogent argument from Cosima as to why the unimportance of Mendelssohn makes the event of his death stay fresh in our minds.

As ugly as Wagner is, he suffered for his ugliness. His biggest sin might well have been his proclivity for sophisticated handlers like Liszt and Cosima, whose casuistry aided and abetted his beast-man proclivities.

Clara Schumann, Brahms, and especially Joachim will help to clarify matters.

### Admission: Target Was Schumann

In 1869, when Wagner, for a new attack on the Jews, publishes his article under his own name, he

makes clear his resentment against Mendelssohn for his association with Schumann. Wagner first takes exception to Eduard Hanslick's 1854 defense of Mendelssohn: "This gentleman now wrote a booklet on the 'Musically-Beautiful,' in which he played into the hands of Music-Judaism with extraordinary skill....

[I]nasmuch as to the chain of Haydn, Mozart and Beethoven he linked on Mendelssohn in the most natural way in the world. . . .”<sup>67</sup> Wagner continues, rueing Mendelssohn’s influence upon Schumann: “Schumann in this second period looked peevishly, morosely and askance on those to whom in his period, as editor of the *Neue Zeitschrift für Musik*, he so warmly and so amiably held out his German hand. . . . Into this passivity sank Robert Schumann’s genius too, when it became a burden to him to make a stand against the restless, busy spirit of the Jews; it fatigued him to have to keep watch on all the thousand single features which were the first to come under his notice, and thus to find out what was really going on. So he lost unconsciously his noble freedom, and his old friends [meaning Wagner and Liszt]—even disowned by him in the long run—have lived to see him borne in triumph by the music-Jews [Hanslick], as one of their own people!”

And finally, to whom did Wagner offer these insights? The pamphlet is addressed “To Madame Marie Muchanoff, nee Countess Nesselrode”—who visited the Wagners at this time. (Her great-grandson, Richard Coudenhove-Kalergi,<sup>68</sup> founded the Pan-European League.) They had a mutual interest in a current ultramontane political offensive, attacking the unification and modernization of Germany as a Jewish-controlled plot. In the same pamphlet about Schumann and Hanslick, Wagner confided to Mucha-

noff: “Our Liberals and Men of Progress have terribly to smart for being cast by the Old-Conservative party into one pot with Judaism and its specific interests; when the Ultramontanes ask what right has a Press conducted by the Jews to interfere in matters of the Christian Church, there lies a fatal meaning in the question,

which at any rate is founded on an accurate knowledge of the wires that pull those leading journals. . . .” Shortly afterwards, the young Nietzsche enters the scene, briefing the Wagners on the enemy accusations that (as Cosima put it) the Wagners were making “an alliance with the Catholic party; the proof: Frau von Muchanoff, whose daughter is a radical supporter of the Catholics, and so on. . . .”



*The young Brahms (standing) toured as pianist with the Hungarian violinist Eduard Remenyi (seated). In Weimar, they meet, and hear Liszt play something of Brahms. Remenyi is enraptured, but Brahms is repulsed. He leaves the two behind, and returns to Göttingen.*

### III. The Moral Art of Conquering Evil

Joseph Joachim, free but alone, wandered. For two years (1850-52), he joined with the young musicians who had gathered around Liszt in Weimar, with the plan to push music into the future. Once, Joachim and Liszt both heard Bach played on the organ. Joachim exclaimed

“What divine music!” Liszt retorted, “Hmm. Bones.” Joachim, taken aback, said, “Well, I must say I prefer it to jelly.” As Clara related the story, “After which, Liszt very soon disappeared.”<sup>69</sup> When Joachim left Weimar, he thought that Liszt, while gifted, was a mis-spent talent—though not necessarily evil. That would change. Clara, late in 1851, was more decided about Liszt: “He played with a demonic brilliance, as always, with a mastery like that of the devil himself (I can think of no other way of putting it). But oh, what terrible compositions! If a youngster were to write such stuff, one could forgive him on account of age, but what can one say when a full-grown man is so deluded? We both felt very sad—it is so depressing. Liszt

67. Quotes in this paragraph are from Wagner’s “Some Explanations Concerning Jewishness in Music.” Found at [users.belgacom.net/wagnerlibrary/prose/wagjuda2.htm](http://users.belgacom.net/wagnerlibrary/prose/wagjuda2.htm) (Hanslick’s work, in English, is titled *On the Beautiful in Music*.)

68. Raised by her uncle, Count Charles Nesselrode, she married Johann Kalergi. Marie’s daughter married another Coudenhove, Franz, whence came Richard’s father, Heinrich. Marie left Kalergi for Count Sergei Muchanoff, the head of the Imperial Theaters in Warsaw. She had a reputation as a mistress of, among others, Liszt and Alfred de Musset. Clearly, she was Pan-European before her time.

69. Litzman, op. cit., p. 63. Clara related the story several years later.



himself seemed offended that we did not say anything, but how can one, when one feels so angry?"<sup>70</sup>

## Brahms and Joachim in Göttingen

Joachim's wandering is about to come to an end. He visits the Schumanns in the Spring of 1853, and Clara accompanies him on Robert's "A minor Violin Sonata." In late May, Joachim interrupts his concertizing to attend lectures at Göttingen. There he attends Heinrich Ritter's lectures on Pythagoras and the Ionians, and Georg Waitz's history lectures.<sup>71</sup> Clara writes him about his visit: "We are still living in the memory of those glorious hours you granted us. See that those hours of the past are renewed in the early future."

The young, unknown Johannes Brahms is on tour as the pianist for Eduard Remenyi,<sup>72</sup> a Hungarian violinist. Both Remenyi and Joachim had been young Jewish violin students of Joseph Böhm a decade before. At their concert in Göttingen, Joachim is struck by Brahms' piano-playing, and writes: "How would it be if we were to meet at Wehner's" to play music?<sup>73</sup> Joachim describes his first meeting with Brahms:

"Never in the course of my artist's life have I been more completely overwhelmed with delighted surprise, than when the rather shy-mannered, blonde companion of my countryman played me his sonata movements, of quite undreamt-of originality and power, looking noble and inspired the while. His song 'O, versenk dein Leid' sounded so imaginative, so free and so fiery, [it] held me spell-bound."<sup>74</sup>

Soon, however, Remenyi is ordered out of Göttingen, with the Austro-Hungarian Empire's police in pursuit. The two continue their concert tour. Then, in

Weimar, in June, Remenyi and Brahms meet and hear Liszt—a fortunate event, as Remenyi is enraptured by Liszt, causing Brahms to leave Remenyi and Liszt, for Joachim and Göttingen.

Evidently, Liszt had played some of Brahms' works rather casually, offering running commentary as to how Brahms could improve—that is, for Liszt, "sex-up" his compositions. Liszt then played his own works, and Brahms was unimpressed with the exhibition. The American musician William Mason, who was studying with Liszt, provided one account: "As he progressed, he came to a very expressive part, which he always imbued with extreme pathos, and in which he looked for the especial interest and sympathy of his listeners. Glancing at Brahms, he found that the latter, supposedly, was dozing in his chair. Liszt continued playing to the end of the sonata, and then rose and left the room."<sup>75</sup> Mason, though, didn't actually see Brahms dozing; that particular element of the story was conveyed to him second-hand from Remenyi. (The only other account, by one Klindworth, relates the same story without the dozing.) Remenyi thought Brahms did not know how to play up to Liszt, which Remenyi proceeded to do.

Afterwards, Brahms wrote Joachim of his "bitter experience" with Liszt, asking, "May I visit you?" Brahms spent the rest of the Summer in Göttingen, playing music with Joachim. He wrote a comedic trio for Joachim's 22nd birthday. The two gave a very successful public concert there. Years later, his "Academic Festival Overture" drew upon and celebrated his memories of that happy Summer.

Joachim complied with Clara's request to return for more music-making, and he raved to the Schumanns about Brahms. Leaving again for more concertizing, he arranged for Brahms' famous visit to the Schumanns. On Oct. 1, Brahms came and played some of his compositions for the Schumanns. Clara recorded in her diary: "He played us sonatas, scherzos, etc., of his own, all of them showing exuberant imagination, depth of feeling, and mastery of form. Robert says there was nothing he could tell him to take away or add"—a very

70. Litzman, op. cit., p. 27.

71. Waitz is said to be the chief disciple of Mendelssohn's friend, Leopold von Ranke.

72. Originally a Jew named Hoffman, Remenyi was a political refugee from the Austro-Hungarian Empire's police, having served in the army. His violin playing was considered a key moral factor for the rebels in the 1848 Revolution. Brahms helped him flee to the United States, and in late 1852, he had just returned. He would have been an interesting source of discussion with Brahms during their months of touring.

73. Curiously, five years before, Brahms had heard Joachim in Hamburg play Beethoven's "Violin Concerto." Arnold Wehner was the music director in Göttingen. He set poems by Heine to lieder, and, in 1857, helped secure the "B minor Mass" for the publication of Bach's collected works.

74. Florence May, *Life of Johannes Brahms* (London: Edward Arnold, 1906) v. I, p. 106.

75. Ibid., p. 109. A son of the famous Lowell Mason, William had studied with both Moscheles and Liszt, and was, at the time, trying to become a "musician of the future." However, he returned to New York that year and gave the American premiere of Brahms! Further, he became well-known as the leader of a New York-based chamber ensemble that championed the works of Schumann.

different conclusion than Liszt's, three months earlier. Robert's diary simply noted: "Visit from Brahms, a genius." Clara, who, that very same day, had learned she was pregnant with her eighth child, recorded of Brahms' arrival: "Here again is one of those who comes as if sent straight from God."

For several weeks, Brahms played much music with them, including his F# minor Sonata. Schumann had just finished his "Violin Concerto," which he sent off to Joachim. Schumann had spent a lot of that year re-studying Bach, including re-working the Bach "Cello Suites," making his own accompaniments for all six.<sup>76</sup>

Within three weeks, and without Brahms' knowledge, Schumann wrote his first article in years for the *Neue Zeitschrift für Musik*—his "New Paths" announcement that the world had found a musical genius, "the Chosen One." Brahms was "recommended to me recently by an esteemed and well-known master. He carries all the marks of one who has received a call. Seated at the piano, he began to disclose wonderful regions. . . . There were sonatas, or rather veiled symphonies; songs whose poetry would be clear even if one were ignorant of the words, though a profound singing melody runs through them all. . . . His contemporaries salute him on his first journey through the world where wounds may await him, but also palms and laurels; we welcome him as a powerful fighter. . . ."

The career of the Brahms whom we know today had begun. His works began to be published. Schumann, who had suffered physically and mentally for years, now recognized that the aborted Mendelssohn project had new hope. As part of that, though only three months from his final breakdown, he organized a beautiful gift for the "free but alone" Joachim: a newly composed "Violin Sonata," "in anticipation of the arrival of our revered and beloved friend Joseph Joachim. . . ." Schumann wrote the Intermezzo and Finale; his student Dietrich, the opening Allegro; and Brahms, the C minor Scherzo. The principal theme was based upon Joachim's motto, the notes F-A-E, for "Frei aber einsam." Clearly, the collaboration proved that Joachim was no longer alone. Schumann was ecstatic that Joachim had sent him Brahms—and Schumann knew that there would be another generation of Classicists.

76. Schumann also wrote keyboard accompaniments for Bach violin solos. Brahms and Joachim would later play these for Schumann's memorial concert.



*Brahms and Joachim immerse themselves in Schiller's work. Joachim writes, "I am now treating myself with the healing waters of Schiller's aesthetics," referring to the "Aesthetic Letters." Brahms "vehemently urged me to read [Schiller's] Kabale und Liebe," writes a friend.*

## Die Schillerzeit

Within weeks, Joachim had plunged himself into Schiller's "Aesthetic Letters." He wrote (Oct. 25, 1853) to Wehner (who had hosted Brahms' and Joachim's first music-making in Göttingen): "I agree most heartily with what you say about journalism. I myself have been so stupefied by it that I am now treating myself with the healing waters of Schiller's aesthetics. Am I not a good doctor?"<sup>77</sup>

Brahms was also delving into Schiller. In December, when in Leipzig to perform at the Gewandhaus with Ferdinand David<sup>78</sup>, Brahms—according to salo-

77. Nora Bickley, ed. and trans., *Letters from and to Joseph Joachim* (New York: Vienna House, 1972), p. 33.

78. Mendelssohn's "D major Quartet," Mozart's "G minor Quartet," and two of Brahms' own piano sonatas.

nist Hedwig Salomon, he “vehemently urged me to read [Schiller’s] *Kabale und Liebe*. . . .” Her diary continues: “Schumann’s young Messiah . . . though only in his twentieth year, his face shows the triumph of his spirit. Purity, innocence, naturalness, power and depth—this describes his character. Schumann’s prophecy tempts one perhaps to find him rather absurd, and to be severe with him, but one forgets everything, and loves and admires him without restraint.”

Importantly, Joachim, while not yet breaking with Liszt, is now able to identify the banality of Liszt’s paramour, Caroline. He writes (Dec. 4, 1853): “I have nothing in common with her, least of all with *her* enthusiasm for my soul’s favorite, Schiller. The only thing about Schiller which would appeal to the Princess’s nature, as exhibited on its most bearable side in her chatter about the immortal Liszt, would be the superficial grandeur of his aspirations. The magnitude of his ideas satisfies her lust of power just as the pathos of Schiller’s language suits her Polish sense of family pride and royal dignity. . . . [O]f the intrinsic worth of the great man Schiller, in whom the love of justice had grown to be the guiding destiny of life—of the majesty of the mind which, in spite of all obstacles, still believed in the growing seed of truth—of Schiller’s reverence for the individual arising from his love for the universal—of the Schiller whom *I* mean, the finicking Princess has no notion.”

However, Joachim was still more than two years away from recognizing the actual evil of Liszt—a direct consequence of Rebecca’s *musikabends*.

### Brahms’ Aesthetic Education & Bach

In January 1854, Schumann traveled to Leipzig to attend the performance of his “Paradise and the Peri,” in part organized by Joachim and Brahms. Then, in his last letter to Joachim (Feb. 6, 1854), he reports on his study of great Classical views of music: “I have discovered particularly splendid passages in Plato.” It is likely that he included here the passage from Plato’s *Republic*, Book 7, cited at the beginning of this report.

His last composition was five variations for the piano—on a theme that he thought was brought by “angels as a greeting from Mendelssohn and Schubert.”<sup>79</sup> A few weeks later, on Feb. 26, he was

fished out of the Rhine, apparently after jumping off the bridge. Schumann spent his last two years in a sanitarium. (The details of his illness are far too complicated to be included here.) Rebecca’s brother Paul made a gift of 400 talers to Clara. Brahms, though only 20, attended to Clara’s six children, while she attempted to earn a living concertizing. On June 11, 1854, Clara gave birth to her last child. Brahms, whom Clara had met the same day that the pregnancy was confirmed, became the godfather. She named her child after Felix Mendelssohn.

Brahms spent a large part of 1854 and 1855 taking care of the Schumann household. This included care of Schumann’s library, where he found notations by the composer in his “Album for the Young.” There Schumann had referenced the date of Felix’s death, on pieces he’d written in the style of Felix’s “Song without Words.” Brahms proceeded to compose his own “*Erinnerung an Mendelssohn*” (“In Memory of Mendelssohn”) which Clara noted, in her diary (April 21, 1854), were “very ingenious.”

In Schumann’s extensive library, Brahms delved into an intense study of Bach, as well as Aeschylus, Dante, and Shakespeare. (At that time, he chose to arrange for two pianos, Joachim’s overture for Shakespeare’s “Henry IV.”) Regarding this period of “adult education,” Brahms would later report (to Gustav Wendt) that “Mendelssohn had a great advantage compared with us: the excellent school. What indescribable efforts it has cost me to recover this lost ground as a man!”<sup>80</sup>

These studies were interrupted briefly in November, when Brahms and Joachim joined Clara in a concert tour to Danzig, Hamburg, Altona, Kiel, Bremen, Leipzig, and Hanover. Again, in February 1855, after a visit with Schumann, Brahms reported to Clara: “We talked a good deal about his books and his music, and he was as happy as a king when he saw how well I knew them all, and their proper places.”<sup>81</sup>

of responsibility of his position. Later, Brahms would also compose variations upon Schumann’s last composition. (See Brahms Op. 23.)

80. Max Kalbeck, *Brahms* (Tutzing: H. Schneider, 1976) v. I, p. 220. Cited in *Brahms Studies*, v. II, edited by David Brodbeck (Lincoln, Neb.: University of Nebraska Press, 1998.)

81. Styra Avins, ed., *Johannes Brahms: Life and Letters* (Oxford: Oxford University Press, 1997), p. 96.

79. Quote of Schumann in Joachim’s March 6, 1854 letter to Wolfgang Bרגiel (Clara’s half-brother). Schumann clearly felt the weight



## Clara's Göttingen Seminar

In the Spring of 1855, the Dirichlets arrived in Göttingen. Gauss had died in February, and Dirichlet succeeded him as Professor of Astronomy. Riemann and Dedekind quickly attached themselves to Dirichlet. Riemann, after his studies with Dirichlet in Berlin, 1847-49, had returned to Göttingen, and worked with Gauss, Wilhelm Weber and Rudolf Kohlrausch.<sup>82</sup> When Dirichlet had visited Göttingen in 1852, his discussions with Riemann proved to be most valuable for his dissertation. Riemann wrote to his family, amazed that Dirichlet has come by for several hours to read his dissertation with him, and to talk through the ideas. Afterwards, they proceeded to Weber's for more discussion. That summer, Dirichlet also pointed Riemann to some little known work of Abel, and to the superiority of Abel's methods over those of Cauchy. Clearly, Dirichlet was aware of Cauchy's role in "losing" Abel's papers while attempting to lift some of Abel's work; and the precious opportunity he had with Riemann to right history. In 1854, Gauss's last year, Riemann's habilitation papers proved an amazing success, particularly his famous "On the Hypotheses which Underlie Geometry."

By no later than September 1855, Clara had arranged to play at Rebecca's *musikabends* in October, and Brahms was planning his own trip. He wrote to his friend Grimm:<sup>83</sup> "Frau Schumann would like to play a recital towards the end of October (between the 25th and the 28th) [the period of her reunion with the Dirichlets]. . . . Then I would like to enquire whether it wouldn't be possible for me to play (for a small fee or none at all) in one of the [university music director] Hille concerts?"<sup>84</sup> As part of his intense study of Bach, Brahms had composed a suite based upon Bach's "First Partita" (BWV 825). Clara noted in her diary for Sept. 12, 1855 that Brahms played part of this suite for her. Grimm had heard about the suite, and wrote Brahms in early October, having already arranged for his trip to Göttingen: "And bring your suite with you. . . ." However, it was Clara who presented Brahms' "Gavotte" from that suite,

in late October at Rebecca's, as a prelude to the whole work.

Clara's presentation at the Dirichlets' captivated her audience. She began with "Appassionata," played two songs by Felix, and then the "Gavotte" from Brahms' new, anticipated study of Bach. That was followed by a nocturne and an impromptu by Chopin, two ballads by her husband, and then his "Etudes Symphoniques." (The multifarious modes of variation of this work alone would certainly have caught the attention of the mathematicians.) Clara then played two songs by Fanny, two of Felix's "Songs without Words," and finished with a "Rondo" by Weber.

There is no textual evidence that Riemann attended the event, but what were the odds that he missed it? Consider: First of all, Riemann himself was a pianist.<sup>85</sup> He had taken lessons, evidently, while at the Johanneum in Lüneburg. We also know that he attended a performance of Haydn's "The Creation" in February 1841, when he was at Hanover.<sup>86</sup> Moreover, this was Clara Wieck Schumann coming to Riemann's teacher's home! Clara, personally, was linked to both thinkers—Fechner and Herbart—whom Riemann had cited in his "Philosophical Fragments." Gustav Theodor Fechner was Clara's step-uncle! (Clara's biological mother left when she was four. Five years later, Fechner's sister Clementine became her step-mother.) Further, Clara was the leading proponent of Friedrich Conrad Griepenkerl's work on Bach, and Griepenkerl himself was a leading proponent of Johann Friedrich Herbart. Riemann's "Fragments" display how fascinated he was with the issue of concept formation, and the shapes and/or patterns involved. (But more of this below, when Brahms plays the Griepenkerl edition of Bach.) Riemann had taken to heart the writings of Herbart and Fechner over the preceding four or five years.

Of note, some of the mathematicians and scientists who also attended these *musikabends* were:

- Riemann's good friend, Dedekind, who played

82. Kohlrausch's father, Heinrich, had been a schoolmate of Gauss at Göttingen, and was the inspector of the Johanneum in Lüneburg, Riemann's school. Further, Kohlrausch was the cousin of Schmalzfuss, Riemann's math teacher in Lüneburg.

83. Julius Otto Grimm headed the women's chorus in Göttingen and taught voice and piano. Even though trained in philology, he became a professor of music at Göttingen.

84. Op. cit., *Johannes Brahms: Life and Letters*, p. 113.

85. For example, his wife Elise described that, on one of their trips to Italy, they played on a church organ. Unpublished translation of "Notes from Mrs. Professor Riemann (1866) on the last years of the life of her husband" by Oyang Teng and Aaron Halevy, LaRouche Youth Movement.

86. This might even have been the performance of the Braunschweig Singakademie, organized by Griepenkerl, the proponent of Riemann's admired Herbart. However, this author has not been able to establish exactly which performance Riemann saw.

the piano for the dancing that followed the more intellectual work.<sup>87</sup>

- Wilhelm Weber, Gauss's longtime colleague, with whom Riemann worked closely. Weber's interest in and work with music went back over 30 years.

- Wilhelm Baum, head of surgery at Göttingen, and teacher of Theodor Billroth. (Billroth, who would later become a close friend of Brahms, had accompanied Mendelssohn's favorite soprano, Jenny Lind, when she sang at Göttingen in 1850—a concert that Gauss enjoyed. It was Billroth who, in 1879, sent Brahms Hensel's *Die Familie Mendelssohn*, which so impressed Brahms.)

- Medical professor von Siebold and his two daughters. Rebecca had referred to them at her first Göttingen *musikabends*: "...the two Siebold girls, who looked very pretty in the second place, and sang charmingly in the first." Two years after his appearance at Rebecca's, Brahms would return to Göttingen and fall in love with, and become engaged to Agathe von Siebold. (However, Brahms would break off this, his only engagement.)

- Julius Otto Grimm, professor of music, and his fiancée, Phillipine Ritmüller, the daughter of the piano manufacturer in Göttingen.

- Hans Sommer, a student of Weber, Dirichlet, and Dedekind, who also studied music with Grimm. Later, he would teach at the Collegium Carolinum in Braunschweig and found the Braunschweiger Association for Music, where Joachim and Clara would perform.

- Paul Bachman, Dirichlet's student who played the piano and composed music. He became a good friend of Dedekind.

In November, Clara briefed Joachim and Brahms at the concerts that they shared in Leipzig and Danzig. Brahms, after over a year of intensive Bach studies, had decided to add Bach's "Chromatic Fantasy" to his public repertoire, and for his Rebecca *musikabends*.<sup>88</sup> Among other matters, Clara and Joachim argued again

about Liszt, and their moral mission. The Liszt extravaganza came to Berlin, and Clara left town precipitously, so as to avoid the show. Joachim stayed to hear him and reported to a friend: "[A] man whom I had often called friend, in whom I had gladly pardoned colossal follies out of respect for his powers, cringing contemptibly to the public and acting with revolting hypocrisy towards himself. Shame on those who are bent on succeeding and cannot refrain from heightening the effect and making themselves cheap with groans and shrieks of woe to heaven because they know they are misusing their powers...."<sup>89</sup>

And then to Clara, Joachim admitted: "I have much to tell you, dear, sympathetic friend, about Liszt and other matters. I have not been so bitterly disillusioned for a long time as I was by Liszt's compositions; I had to admit that a more vulgar misuse of sacred forms, a more repulsive coquetting with the noblest feelings for the sake of effect, had never been attempted. ... [O]ne can hear the lies in every note and see them in every movement. ... [I]nstead of taking him for a mighty erring spirit striving to return to God, I have suddenly realized that he is a cunning contriver of effects, who has miscalculated. You were right, dear Frau Schumann, whenever we argued about his nature."<sup>90</sup>

### Bach's 'Chromatic Fantasy' at Rebecca's

In mid-February 1856, Joachim and Brahms went to Rebecca's.<sup>91</sup> They first rehearsed and discussed at Joachim's place in Hanover. There, Joachim writes to David in Leipzig: "Brahms ... is staying a few more days with me.... [He] plays the piano more magnificently than ever, and there is no end to the music."<sup>92</sup> Then in Göttingen, they gave a public concert, where they included Beethoven's "Violin Sonata," Op. 96, and played it again the next evening at Rebecca's. Brahms wrote to Clara (Feb. 22, 1856) sardonically: "The evening after the concert in G[öttingen], we were all at Dirikle [Dirichlet, but as Brahms alters it]. I, most reluctantly, for I have a veritable dread of all cliquish

87. One happy piece of evidence that Riemann regularly attended Rebecca's *musikabends* was discovered by LaRouche's "Basement Team." They found amongst Riemann's Göttingen papers, two pages of detailed notes in Riemann's hand on ... how to dance(!)—undoubtedly, dictated by the dance pianist, Riemann's good friend, Dedekind. It would appear that the shy, young bachelor took the *musikabends* quite seriously.

88. At this same time, Brahms' copy of Bach's "Art of the Fugue," with his own pencil corrections, has his inscription "Nov. 1855." Similarly, his autograph and the "1855" date is on his collection of J.S. Bach's German chorales, edited by C.P.E. Bach, 1765.

89. Op. cit., Avins, ed., p. 113.

90. Ibid., p. 113-114.

91. Dedekind mentions on Feb. 14, 1856 that there was a "gigantic party of 60-70 persons," at the Dirichlets', where he played piano for the dancing. This is either the same event attended by Brahms and Joachim, or one a week earlier.

92. Op. cit., Avins, ed., p. 117. It would appear that Joachim conducted Beethoven's 9th in Hanover on Feb. 16, 1856, and then the two proceeded to Göttingen.

ways. J. [Joachim] naturally played the [Mendelssohn] concerto, during which the women cried a lot... I played the 'Chromatic Fantasy' [Bach's "Chromatic Fantasy and Fugue" or CFF (BWV 903)—then, quoting Rebecca], 'which Felix also liked to play so much' and the ['Wanderer] Fantasy' by Schubert which she did not know, and also did not seem to interest her all too much."<sup>93</sup>

Translated from Brahms' sardonic tone, this means something like: "You briefed me on the clique, the special group, in Göttingen, and I came, as you said I should; but Joachim is the hero here, as they all knew him as Felix's teenage prodigy. I played the Bach CFF, but you didn't tell me that you had sold Felix on the same piece. I did the 'Wanderer' for Joachim's welcome home, but I don't think Rebecca made the connection."

The Bach "Chromatic Fantasy and Fugue," in particular, had to have provoked the scientists there—and it has a special history. The CFF was one of two pieces that Clara required all her students to master. One of them, Adeline de Lara—who had turned pages for Joachim, Brahms, and Clara—described "the training Clara Schumann gave her pupils.... There were two works in particular, Bach's 'Chromatic Fantasy and Fugue' and Beethoven's 'Thirty-Two Variations in C minor,' the correct interpretation of which had been handed down to her direct from the composers—how exactly I do not know, but so it was unquestionably.... [W]hile teaching us in those days she would say, quite positively, 'Beethoven wished it so,' or in the case of



*The Mendelssohn family revived the works of the great J.S. Bach (shown here at the organ), notably, the "St. Matthew Passion," which had not been performed for 100 years, and the "Chromatic Fantasy and Fugue," as the core of their music/science renaissance.*

the 'Chromatic Fantasy and Fugue,' 'Bach wanted it thus,' 'Bach willed it so,' until one felt oneself in the presence of these great spirits.... No one has ever given the 'Chromatic Fantasy' the same breadth and fullness of phrasing and brought out its glorious beauties as Clara Schumann did."<sup>94</sup>

93. Ibid., p. 113. It would appear that such sardonic comments were the rule, not the exception. Rebecca also wrote to Sebastian Hensel about Joachim and Brahms coming to play their "uninteressante Soiree ... of Schubert, Schumann, Brahms." Translated, we assume it means something like: "Your childhood friend came. Nothing interesting here—you didn't miss anything!" (Otherwise, whether works of Schumann were performed is not known.)

94. De Lara on Clara's character: "[O]ne of the strongest impressions ... is that of her intolerance of affectation and sentimentality. I am not referring to true expression, for no one felt music more keenly than she did. She told us more than once that we could never become real artists until we had loved and suffered, but that she could not and



De Lara also heard from Clara that she and her father were personal associates of Griepenkerl, the man who first edited and published Bach's CFF in 1819. Both used his edition of the CFF, one designed to convey the way Forkel learned to play the CFF from Bach's eldest son, Wilhelm Friedemann.

Griepenkerl's copy of the CFF came from W.F. Bach, and was passed to Göttingen's Johann Forkel, the biographer of Bach. Griepenkerl studied philosophy at Göttingen, and acquired the "Bach-touch" directly from Forkel. He wrote a preface for his publication of the CFF<sup>95</sup>, explaining the method that Bach had passed down. Clara Schumann would have heard this directly from Griepenkerl, whence she made it central to her teaching. There is no way that she did not communicate her thoughts on this matter both to Mendelssohn and to Brahms. So, when Clara organized Brahms to play this work, she would have known how important the piece had been for Felix.<sup>96</sup>

## The Multiply-Connected Griepenkerl

Friedrich Conrad Griepenkerl was a leading advocate of Herbart, a key influence upon Riemann's intellectual development. Riemann knew his mind was creating, changing the culture that itself changed minds—and he took the matter of concept formation as a vital area of investigation. Griepenkerl had studied under Herbart at Göttingen, and had written his dissertation on Plato in 1805. Riemann might well have studied Griepenkerl's 1832 work on Herbart.<sup>97</sup>

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would not countenance cheap sentiment. She taught us to play with truth, sincerity and, love, to choose music we could love and reverence...." You may even hear De Lara herself speak on Clara Schumann: <http://www.youtube.com/watch?v=NzNqa52v8qs&feature=related>

95. See [wwkbank.harpsichord.be/Griepenkerl.pdf](http://wwkbank.harpsichord.be/Griepenkerl.pdf)

96. Clara might also have been motivated by Liszt's attempt, right after Felix's death, to "sex-up" Bach's CFF. As Mendelssohn's teacher, A.B. Marx, wrote (Jan. 19, 1848) in an *Allgemeine Musikalische Zeitung* article, "Sebastian Bach's Chromatische Fantasie: A Few Remarks by A.B. Marx": "Franz Liszt in his demonic style is so highly regarded that he need not be bothered to understand a single work more or less correctly. He stormed through the Fantasie and Fugue as in a bacchanalian intoxication (the Fugue twice as fast as it is usually played—or can be played); he doubled the bass in the Fugue almost throughout, and added to this storm in tone unexpected sforzandi ... now in this voice, now in that, which had the effect of random lightning flashes in a night sky, bursting all the more into the foreground than they were indicated by the Fugue's structure."

97. His 1832 *Briefe an einem jüngeren Freund über Philosophie und*

In fact, he might have been introduced to Herbart from Griepenkerl—either from hearing Griepenkerl's group sing Haydn's "Creation" in 1841, or from hearing the musical debates about Griepenkerl and A.B. Marx, when he was around the Dirichlets in Berlin, 1847–49.

Griepenkerl was born about five years after Gauss, near Gauss's birthplace, and attended the same Braunschweig Carolinum before studying at Göttingen.<sup>98</sup> Griepenkerl became the Professor of Philosophy and taught at the Braunschweig Carolinum for three decades, where his colleague was Dedekind's father. Dedekind's study of piano there was likely influenced by Griepenkerl, if not directly. Of some note, in his *Zeitschrift für Musik*, Schumann published excerpts from an 1838 novella by Griepenkerl's son, Wolfgang. His *Das Musikfest oder die Beethovener* insisted that the wild humor of a Beethoven, as with a Shakespeare, was integral to Classical art.<sup>99</sup>

## How To Fight for Culture

Brahms and Joachim come out of Rebecca's *musik-abends* with a new mission. Brahms took the upper hand. He wrote to Joachim on Feb. 26, 1856: "But especially I want to remind you, and beg you to carry out at last what we've so often discussed. Namely, to exchange contrapuntal exercises ... continuing this exchange for a good long time until both of us have become oh so very clever."<sup>100</sup> They exchanged counterpoint assignments every week. Four weeks later, Brahms was still at it: "I'm sending along 2 little pieces as the beginning of our joint studies.... Every Sunday,

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*besonders über Herbart's Lehren (Letters to a Young Friend on Philosophy and Especially on Herbart's Teaching)*, Kessinger Publishing, 2010. Griepenkerl's student, Ludwig von Strümpell, went to work with Herbart the following year.

98. Under Forkel, around 1801, Griepenkerl studied C.P.E. Bach's "Über die wahre Art, Klavier zu spielen" ("On the True Art of Playing the Piano") a work in the Göttingen University library that had been checked out by Gauss in 1797. While Gauss almost certainly heard Forkel play, it was also likely that he had discussions with him about Bach.

99. This same work was the first to put forward the contention, that, while "*Freude/joy*" was the opening of Schiller's "Ode to Joy," "*Freiheit/freedom*" was the proper conclusion drawn by Beethoven. Later, Wolfgang would attempt to get Mendelssohn to write an opera based upon Shakespeare's "The Tempest."

100. op. cit., Avins, ed. Quotes in this paragraph from pp. 123, 124, and 128.

work must go back or forth ... but whoever misses the day, i.e., sends nothing, must send one thaler instead, which the other can use to buy books!!! One is excused only if instead of the exercise, one sends a composition. ...”

A month later, Brahms had upped the ante, in his taciturn, understated way: “I also enclose a work which seems difficult to me and which I beg you, or assign to you, to complete.” It was, in fact, the subject of Bach’s “Art of the Fugue”—left incomplete on Bach’s deathbed! Brahms went on to become the composer that we know, the last great Classical composer ... so far. However, Joachim helped Brahms with more than just contrapuntal studies. They would jointly summon the courage to confront the evil represented by Liszt, and to take on their shoulders, at the ripe old ages of 24 and 26, the preservation and development of Classical culture.

But first, Schumann died that Summer of 1856. Brahms “carried the wreath before him, Joachim and Dietrich walked beside me...”<sup>101</sup>—just as Schumann had composed the “F-A-E” alliance back in November, 1853, three months before his collapse. Brahms told Clara that their friends in Göttingen want “to perform the ‘Peri’” for their Schumann memorial—the work that Dirichlet had toasted back in 1847.

A group of musicians had organized, in 1853, a new journal, the *Niederrheinische Musik-Zeitung*, an eight-page weekly, to counter the Liszt-Wagner *Music of the Future*. They were primarily Mendelssohn’s collaborators: Ferdinand Hiller and Ignaz Moscheles, and Mendelssohn’s youthful teacher Adolph Marx—the one who, in 1848, had blasted Liszt’s performance of Bach’s “Chromatic Fantasy and Fugue.” The organizer was Prof. L.F.C. Bischoff, a veteran of the Liberation War and a philologist trained at Humboldt’s University of Berlin. Bischoff, shortly after Brahms’ trip to Göttingen, had a chance to meet Brahms, who reported to Clara: “Before I was even introduced to him [Bischoff], he lunged at me, gave my hand a tremendous squeeze and paid me the greatest compliments. That I didn’t expect at all, for I have never visited him, and my status as ‘musician of the future’ makes me his natural enemy, after all.” (Again, Brahms’ joke. He was a musician of the future, not by

ideology, but in reality—by his intent and action.)<sup>102</sup> Brahms well knew Bischoff’s group, and they well knew the hope that Brahms represented.

Bischoff had something to teach Brahms. The previous year, Bischoff had published the famous article by Anton Schindler, Beethoven’s secretary, that exposed the 1815 Congress of Vienna, 40 years after the fact, for deliberately jacking up the musical pitch standard.<sup>103</sup> Schindler wrote that there’d been many complaints about “the overly high pitch of all orchestras, so harmful to the organs of singing, and not less for the sound of string instruments. ... Many reasons and causes are presented for that pitch ... the intensified excitability of the current generations’ sensibility ... the arbitrariness of the orchestra itself or ... mere accident. ... [T]his annoying orchestral phenomenon was, and still is, produced in purely mechanical ways as the result of human action. ... The Congress of Vienna ... was ... an indirect cause (may the hyperbole be forgiven) of collapse of all proportions in European orchestral pitch. ...”

He proceeded to cite the “considerable sums of money” spent for the Kaiser Alexander Regiment, which “appeared with completely new instruments,” pitched higher and brighter, “for the glory of this corps ... a fact whose consequences was to be felt in an infelicitous manner by the orchestras of the capital [Vienna]. ...”

The point is, nothing had been done, despite all the complaints for 40 years, until names were named. Human action had distorted the pitch, and human action was required to restore the pitch. In 1858 and 1859, conferences in France and England succeeded in moving the pitch back down.

### ‘Not One Corner of the Vast Waste of Nothingness’

This lesson as to how to fight was not lost on Brahms and Joachim. But first, Joachim was provided the occasion to reflect upon their trip to Rebecca’s. A year after

101. Ibid., p. 142. This letter includes Brahms’ description of Clara’s last tender moments with Robert.

102. An excuse to give another typical Brahms’ comment: The following year, he was asked by a Kapellmeister, who was composing on a Psalm (probably 84.1), about the meaning of the Scriptural expression “To the chief musician on the Gittith”—as Brahms was perhaps a chief musician. “Pray can you inform me what a Gittith was?” Brahms, with a serious air, replied: “Probably a pretty Jewish girl.”

103. “Die gegenwärtige hohe Orchester-Stimmung und ihr Ausgang” (“The Present High Orchestra Tuning and Its Effect”) in the *Niederrheinische Musik-Zeitung*.

their visit, Joachim received “an engraving of Raphael’s violinist”—probably, the 1518 work, “Il Suonatore”—along with “a few charming words” from “Frau Dirichlet.” Joachim was struck at “her friendliness towards me, as ... she has such a shrewd, clear outlook...”<sup>104</sup>

Then, that Summer, Joachim was back in Göttingen. Liszt had, as he’d done for five years, presumed that Joachim really wants to be working with him, and had invited him for his music festival in Weimar. Only now does Joachim finally confront Liszt directly:

“Your music is entirely antagonistic to me; it contradicts everything with which the spirits of our great ones have nourished my mind from my earliest youth. If it were thinkable that I could ever be deprived of, that I should ever have to renounce all that I learnt to love and honor in their creations, all that I feel music to be, your strains would not fill one corner of the vast waste of nothingness.... I must rather make up my mind to strive for that which I have marked out for myself ... for that which I know to be good, and which I consider to be my mission. I can be of no assistance to you, and I can no longer allow you to think that the aims for which you and your pupils are working are mine.... I revere the memory of the Prince [Carl August of Weimar], who lived with Goethe and Schiller and wished to rest with them, too much to be present out of curiosity.”<sup>105</sup>

It is not known whether anyone had ever so confronted Liszt. He didn’t respond openly. Instead, he sent a young recruit to visit Joachim, to testify that he also had doubts about Liszt; but he conquered them, and was all the better a man for it. Joachim was beyond such contrivances. Brahms was amazed at the Jesuitical methods of

Liszt. He explained to Clara: “[W]hoever wishes to write against this Liszt clique *must spread gossip*. For these people maintain themselves by gossiping, and by having the meanest and most convoluted personalities; one has to expose them if one wants to stir up their nest.”<sup>106</sup>

Brahms had taken a measure of the depth of the disease, and didn’t look back.



*In his “Philosophical Fragments,” Riemann developed his concept of the “thought-mass”: “The soul is a compact thought-mass, bound together in the most intimate and most manifold way. It constantly grows by the introduction of thought-masses, and upon this rests its further development.”*

#### IV. Riemann & Musical ‘Thought-Masses’

Did Brahms’ presentation of the “Chromatic Fantasy and Fugue” to Dirichlet, Riemann, and Dedekind aid in organizing the *Geistesmassen*, or “thought-masses” in Riemann’s mind? Certainly, Brahms was at the height of his pianistic skills, and was deep into his Bach studies. Further, Clara would have demanded that Brahms save the CFF from Liszt’s dirty fingers. We can be fairly confident that he gave a strong presentation of the material. Also, the CFF certainly defies the “Aristotelian category” approach made famous by Johann Joseph Fux. While there may have been Kantians and sterile mathematicians who performed Bach dutifully, the CFF defied such dumbing-down. Riemann had already,

in his 1854 habilitation presentation, demolished such Euclidean approaches to living space; and Bach’s mind was, to say the least, no less alive than space.

Regarding Dirichlet, we can be fairly confident that when his mind was seized by a problem, it began organizing itself, confident that humans could figure out why tragedies occurred, and could solve any problem that they had to solve. Even as a ten-year-old, he did not passively watch his hometown be redefined (from French to German). Instead of shrugging his shoulders, he delved into the multiply connected human strengths and weaknesses that had played out, in going from the hopes of an American-style revolu-

104. Op. cit., Avins, ed., p. 143.

105. Ibid., p. 147. The historic day was Aug. 27, 1857.

106. Ibid, p. 159.



tion to the travesty of the French Terror and Napoleon—confident that this farce need not be replayed. This was the case with his ceaseless study of Italian and of Boccaccio's *Decameron*—and so, of the Black Death—on his visit to Italy; with his confrontation with Gauss's *Disquisitiones Arithmeticae* as a 17-year-old; and with his development of mathematical analysis that put causality on a higher level than what the numbers supposedly dictated.

Riemann was at least as fanatical as Dirichlet on these matters. His intellectual wellspring ran deep, in his passion to bend his soul toward his Creator, by exploring the whole of the created world. In his "Philosophical Fragments,"<sup>107</sup> he develops the "thought-mass":

"With each simple act of thinking, something enduring, substantial, enters our soul. This substance appears to us, indeed, as a unity, but it appears (insofar as it is the expression of a spatial and temporal extension) to contain an inner manifoldness; hence, I call this a '*Geistesmasse*' [thought-mass]. All thought is, according to this, the formation of new thought-masses.... The currently forming thought-masses merge, blend, or entangle themselves to a certain degree, partially with one another, partially with older thought-masses. Both the type and strength of this union depend upon conditions recognized only in part by Herbart, which I will elaborate in what follows. They rest, principally, on the inner relationship of the thought-masses. The soul is a compact thought-mass, bound together in the most intimate and most manifold way. It constantly grows by the introduction of thought-masses, and upon this rests its further development."

What would Riemann's mind think of Bach's rigorous presentation as to how the mind itself grows?<sup>108</sup> And, beyond this, would Riemann's character respond to the sublime beauty and be further challenged to discover how such transfinite actions were able to move his inner being, with the power with which they did?

This is the question of Einstein's meditation with his violin, with his teenage love for the shape and form

of Mozart violin sonatas, with his time away from equations to allow his thought-masses to grow an answer. This is what LaRouche reported in working through Riemann's scientific treatment of causality as a powerful enough method to attack the problems of human economies—when he found that the appropriate recreation, the appropriate nutrition to feed his mind, was Beethoven's Late String Quartets.

But, dear reader—don't pretend that this is a subject far removed from you. You know how to measure without discrete numbers. Consider: It is pretty well-established that the American Revolution ended the childhood of mankind, and put on the table the issue of a nation progressing, by developing the cultural and skill levels of each new generation, beyond that of the previous generation. For over 200 years now, human civilization has been enduring the spasm of living, as Lincoln put it, "half-slave and half-free."

The most obvious boundary condition of anyone born in the last two centuries is: What force or forces are holding the world hostage, and what potentiality must be developed to free the world? Properly characterize your boundary conditions, and you will be able to create numbers, and any other needed mental constructs, that work properly.

But, if you habitually accept analyses of economics, history, and politics, which would have you first agree to be willfully blind and stupid with regard to the most basic conditions of life, then all measurements, all metrical relations, all judgments you attempt to make in so-called practical matters, will frustrate you. All the numerical relations of the "free market" that you accept as given, laid down for eternity, and sacrosanct, will kill you as surely as drinking feces-laden water.

So, don't drink the water, and don't allow numbers to dictate to you. Why not ask yourself, instead, what would you have to do to secure freshwater in proper supply for billions of people? Your mind can form concepts and make analyses, can address ways of thinking, rooting out the ones that destroy and delving into the ones that work.

In fact, Yogi Berra, even given his unlikely physique, did hit the ball surprisingly well. He might have hit the mark also, when he, in his own semi-verbal way, attempted to convey that the subjective qualities of mind, when engaged in a mission, don't allow 90% of the numbers to order him around, at least half the time.

107. "Philosophical Fragments from the Riemann Werke," *21st Century Science & Technology*, Winter, 1995-96. This extract reflects an improved translation, unpublished, prepared by LaRouche's "Basement Team."

108. Bruce Director, "The Importance of Beethoven's Late String Quartets for Understanding Riemann's P-Function," unpublished manuscript, available from EIRNS.

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## Summary

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In the Fall and Winter of 1855-56, the visits of Clara Schumann, Joseph Joachim, and Johannes Brahms to the Dirichlet household in Göttingen celebrated the unseen, but causal workings of the mind ... and of the soul. The musical dialogue there—in particular, the re-presentation of Bach (alive again!)—uniquely conveyed to the scientific minds of Dirichlet and Riemann the sorts of non-material, though highly substantial, actions that they were fighting for in their revolution in mathematics. The mind knows that it is real, and that its most precious contributions are beyond the literal—and finds that some precious, healthy communion with its own self, both strengthens the originating mind and raises the potential of other minds to share in the scientific developments.

Both musicians and scientists were at a branchpoint that Winter. Within months, the musicians took on the weight of Classical civilization, and proved that they could face up to evil, summoning the passion for mankind's future; and the scientists put the concept-formation power of the human mind into an explicit working relationship with mankind—as it were, a qualitatively new sort of machine tool. A century and a half later, most of that potential remains untapped.

The subjective life of the creative human mind may well be mysterious, and may always be a tricky business—but it need not be mystified. In music and science, we may now welcome it to center stage, and attempt an adult, mature, open, and honest relationship with it. Such are the examples of Bach's "Chromatic Fantasy and Fugue," of Gauss's sketch at the end of his "Fundamental Theorem of Arithmetic," of



*"In the Fall and Winter of 1855-56, the visits of Clara Schumann, Joseph Joachim, and Johannes Brahms to the Dirichlet household in Göttingen celebrated the unseen, but causal workings of the mind ... and of the soul..." Shown: The monument to Gauss (seated) and Weber at Göttingen (by Carl Ferdinand Hartzer, 1899).*

Riemann's insistence upon the "Dirichlet" principle, or of LaRouche's "Triple Curve." After all, the joy and passion witnessed in decades of the Mendelssohn *musikabends* are, today, only as far removed from us as the source of our own tears of joy. And this is how any human might know that the American Revolution has been left unfinished—and yet is as close as "the twinkling of an eye."

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# Wagner's Ring(worm): L.A.'s Gotterdamering?

by Harley Schlanger

It should come as no surprise, to those who know history, that the blaring and screeching of Richard Wagner's operas were the last sounds heard by many Jews on their way to their mass deaths, by gassing, at Nazi concentration camps. Wagner's "music drama," the "Ring cycle," was the preferred "heroic" art form of Hitler and his closest allies.

What is surprising is that this anti-Semitic filth should be revived by the Los Angeles Opera at precisely the moment when President Obama and the gutless, immoral Congress have passed health-care legislation which incorporates Hitler's death policy for "useless eaters," under the guise of "saving money," and when brutal budget cuts by that son-of-a-Nazi, Governor Schwarzenegger, are hastening the deaths of many poor, elderly, and sick Californians.

Has the L.A. Opera, which is careening toward bankruptcy, no shame? Does Los Angeles County have nothing better to do with \$13 million, than bail out the L.A. Opera, so that it can celebrate the monstrous sexual fantasies, and the cult of violence, of that vile anti-Semite Wagner?

And what of opera-lovers in L.A., who march into the opera hall, to be assaulted by a Disneyland-style multi-media extravaganza, of a story which fortified German anti-Semites in the justness of their cause, to eliminate the Jews of Germany?

You don't think Wagner was anti-Semitic? Read his despicable tract, "Judaism in Music," which he first published anonymously in 1850, then again, in his own name, in 1869. Read Wagner's own words, in 1851, when he proclaimed, "My entire political creed consists of nothing but the bloodiest hatred for our whole civilization, and contempt for all things deriv-

ing from it..."

Read the true confession, "Twilight of the Wagners," written by his great-grandson, Gottfried Wagner, who wrote, "Richard Wagner, through his inflammatory anti-Semitic writings, was co-responsible for the transition from Bayreuth to Auschwitz."

Wagner despised true Classical culture, which was the legacy of Bach, Haydn, Mozart, and Beethoven. His "Judaism in Music" was aimed at Felix Mendelssohn, whose crime, in Wagner's eyes, was the defense of that Bach tradition, against the assault of Wagner's "new" German music.



*Richard Wagner*

## Clara Schumann's View

Despite the riches and fame bestowed on Wagner by Europe's degenerate oligarchy, there was one voice which refused to be intimidated—that of Clara Schumann—a collaborator of both Mendelssohn, and her husband Robert. She wrote of "Rheingold": "I decided to go see 'Rheingold.' I felt as if I were wading in a swamp.... The only

good thing about the opera is that one is not deafened by the brass as one is in his other operas.... The boredom that one must endure, however, is dreadful. In every scene, the actors on stage are in a cataleptic trance.... The women have just a few measures to sing in the entire opera and just stand around forever; in general they are all nothing but tattered, villainous gods."

Of "Tristan and Isolde," she wrote that it was "the most disgusting thing I have ever seen or heard in my life." It was an event, she concluded, "in which every feeling of decency is violated ... the saddest thing I have ever experienced in my entire artistic life."

Ironically, the only way L.A. Opera, and our civilization, can survive, is to return to that true Classical culture, which Wagner was committed to destroy. If Nazis and modern anti-Semites wish to wallow in this garbage, that is their prerogative.

However, the citizens of Los Angeles, and L.A. County, deserve better. I recommend you join with the Schiller Institute, in commemorating the 200th birthday of Robert Schumann, on June 8.

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### *Obama Is the Problem*

As the passionate outpourings of leading Democratic Party strategist James Carville underscore, there has been a sea-change in the attitude of many Americans toward President Obama, even those previously firmly committed to supporting him. Those who previously had fiercely resisted LaRouche PAC's truthful indictment of Obama as a tool of the British financial empire—from his Nazi health plan to his Afghanistan war disaster, and more—are now being forced to face the fact that the President is the chief obstacle to taking the urgent measures required to save the United States, and the world, from total collapse.

What remains is for the American people to act to get Obama out of office immediately—by peaceful, Constitutional means.

Start the updated bill of indictment with the financial crisis we face. The entire global system is at the abyss of a Dark Age. As Lyndon LaRouche has emphasized, only a reimposition of the Glass-Steagall principle in U.S. banking will both protect the U.S. banking system, and provide the basis for the global Glass-Steagall system which is required.

Fortunately, restoring Glass-Steagall *is* on the table, even in the Congress. But, as the refusal of the Senate leadership to even hear debate on the Cantwell-McCain Glass-Steagall amendment to the Dodd financial reform bill shows, President Obama and his cronies are determined to bury this measure. Obama will continue to try to kill any action on Glass-Steagall, and move to remove any measures in the bill on even containing derivatives speculation, as the House and Senate go into conference discussion on the “reform” bill this week. No patriot can avoid the conclusion: Obama is the problem, and he must be removed from office.

The ongoing British Petroleum (BP) disaster, now threatening to have devastating polluting effects throughout the entire Atlantic Ocean, raises precisely the same issue. As of this writing, there is no evidence that Obama, or his team, took any specific action which helped create the unprecedented oil spill. But the dereliction of duty by the President, to his Constitutional oath to protect the general welfare of the U.S. population, is stunning. Forget the trivial garbage about whether the President is “angry.” Where is the action to contain the disaster?

As numerous sources, including former Chairman of the Joint Chiefs of Staff, Gen. Colin Powell (ret.), have pointed out, the only appropriate way to deal with such a disaster is to *wage war*: Appoint a military coordinator with the power to commandeer the resources, human and material. President Obama has not only *not* taken such actions, but he has not even declared a national emergency, or moved to take authority away from the guilty party, BP. This, despite the fact that BP is a multiply convicted felon, and still on probation in the Federal courts!

It's clear: There will be no solution as long as British agent Obama is in office.

While these are the two most pressing examples, Obama's kowtowing to British imperial policy on the strategic front—from provocations toward war against Iran, to protecting the drug-pushers in Afghanistan who are funding those killing our troops, to stirring up crises against China—represents a clear-and-present danger to our welfare as well.

As LaRouche put it June 5: You have to *remove* Obama from office, now! Take Britain's toy away from them—and we can get on with the work that has to be done.

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