

tific hypotheses which are particularly well-suited for introducing students into the "secrets" of this method:

a) Nicolaus of Cusa's work on the problem of the squaring of the circle, and his demonstration of why no linear construction can possibly square a (transcendental) circle;

b) Leonardo da Vinci's insight into the mathematical-physical significance of harmonic orderings and proportions in nature;

c) Kepler's application of Leonardo's hypothesis of the "Golden Section" as the starting-point for the development of a comprehensive mathematical physics;

d) the discovery of cycloids and non-algebraic functions (isochronicity and brachyochronicity) by Huyghens, Leibniz, and the Bernoulli brothers;

e) the discovery of transcendental function theory in the nineteenth century, through the work of Monge, Carnot,

Gauss, Dirichlet, Riemann, and Weierstrass;

f) the further development of the line of hypothesis started by Cusa, through the discoveries presented in 1890 by Georg Cantor in the domain of transfinite functions.

Scientific education in Russia, for example, should pick up on the scientific method of Vernadsky and Mendeleyev.

2. Language

a) Spoken language: This includes, most emphatically, a thorough understanding and mastery of one's own mother tongue. In addition to the necessary modern requirement of learning at least two foreign languages (English and so forth), which should begin in elementary school, there must also be, as Leibniz and Humboldt correctly emphasized, instruction in ancient languages such as Greek, Sanskrit, and Latin. This includes readings of the original texts by such authors as

George Soros's cultural offensive against Russia

Schiller Institute representative Anno Hellenbroich, in his oral presentation to the Duma on May 21, summarizing the written papers submitted by himself and Helga Zepp LaRouche, added a criticism of "the shameless buy-out of Russia's scientific intelligentsia by such people as George Soros (who proudly lists his profession as 'speculator')." Soros's \$260 million financing for new schoolbooks in Moscow, said Hellenbroich, and of New Age utopias at Russian universities networked with information super-highways, "will only destroy any true educational renaissance."

Hellenbroich continued: "George Soros, a propagandist of the 'virtual reality' of the information society, is a typical representative of the New Age movement, which, under the banner of 'freedom and democracy,' pushes its own agenda, which involves a quasi-subversion of the modern nation-state. In Italy, Soros is currently the target of preliminary investigations into possible violation of the lira stability laws in the course of his speculative devaluation attacks."

We provide here additional information on Soros and his "education program."

President of the Soros Fund and adviser to the \$12 billion-plus Quantum Fund, George Soros was born in Budapest in 1930, graduated in 1952 from the London School of Economics, and went, in 1956, to the United States. In 1979, he founded the Open Society Fund; in 1984, the Soros Foundation-Hungary; and, in 1987, the

Soros Foundation-U.S.S.R. At present, the Soros foundations work in 24 countries in central and eastern Europe, in South Africa, and in the United States. Since 1988, Soros has been a member of the board of the Institute for Human Sciences, which annually sponsors a speech by a renowned (or perhaps more precisely, notorious) individual. In 1989, it was former U.S. National Security Adviser Zbigniew Brzezinski; in 1992, French deconstructionist author Jacques Derrida. In 1995, Soros himself was the speaker.

The Soros Fund provided \$260 million to the independent Moscow "Culture Initiative" fund, to put together and print schoolbooks. The result was some 200 new textbooks in philosophy, science, religion, and language instruction. A most significant project for the future, is \$8 million being provided for the development of new curricula for central and eastern Europe, as reported by the April 29, 1995 *Salzburger Nachrichten*.

The Central European University

Such activity must be viewed side by side, with the vast array of Soros-related activities in the East, through the agency of the Central European University (CEU), the which he established in 1990. The CEU is now headquartered primarily in Budapest, with important branches in Prague and Warsaw, and with tentacles stretching throughout eastern and central Europe. It is the key cultural/"intellectual" arm of the Soros empire, its activities overlapping and/or bankrolled by such Soros entities as the Open Society Institute and the Open Media Research Institute. For a student to apply for enrollment in the CEU, he or she must apply through the Soros Foundation located in that person's country of origin. The CEU has been awarded a provisional university charter under the regulations of the Regents of the University of the State of New York, and is

Aeschylus, Plato, and Cicero. As Humboldt correctly recognized, the learning of ancient languages is equivalent to “geometric training” for constructive thought; all great nineteenth-century discoverers were fully conversant in the ancient languages.

In order to master one’s mother tongue, and be able to express ideas in the form of metaphor, one must be fully acquainted with one’s own Classical national poetry, as well as being on intimate terms with Classical European literature. A language curriculum which is oriented toward the Socratic method, must therefore lay great importance on familiarity with the literature of the Renaissance, in which “Socratic dialogue” plays a central role (as was recognized, for example, by Alexander Pushkin in his own creative work). This includes the works of Dante, Shakespeare, Rabelais, Cervantes, and Erasmus of Rotterdam, who were followed, later, by the

expected to get a full university charter in 1997.

The CEU brings together an array of British and Anglophile-American influentials. The chairman of the Board of Trustees is Soros. Other trustees include Dr. Colin Campbell of the New York-based Rockefeller Brothers Fund; Lord Ralf Dahrendorf of St. Antony’s College, Oxford; and Dr. William Newton-Smith. The latter is a member of the very exclusive Hebdomadal Council, the ruling body of Oxford University. The academics involved in the CEU are, in most cases, directly affiliated with Oxford, the London School of Economics, the Royal Institute of International Affairs, or other British institutions. As noted, Soros himself is a graduate of the LSE, where he studied under the late Sir Karl Popper.

The CEU curriculum focusses on various positivist and neo-Nietzschean “deconstructionist” themes, including various themes popularized by the so-called Frankfurt School of Theodor Adorno, Hannah Arendt, et al. In recent years, Jacques Derrida was a visiting scholar of the CEU. One of the ironies is, that in pushing such curricular offerings as the ideas of the Frankfurt School, Soros’s operation is sponsoring exactly those ideas which produced communism in the first place—such as those of Soros’s fellow Hungarian Georg Lukacs.

The curriculum systematically eliminates all ideas in history which run counter to the worldview being inculcated. For example, one course offered at the CEU-affiliated Centre for the Study of Nationalism, in Prague, describes the “distinct Western traditions” to be offered to people in eastern Europe as “Hegelian, positivist, phenomenological, Durkheimian.” A course at CEU’s Political Science Department in Budapest is entitled, “Early Modern Political Philosophy: Hobbes, Locke, Rousseau, Kant, Hegel.”—Mark Burdman

Classicists Schiller, Pushkin, Heine, and others.

b) The language of hearing: The most neglected and ruined category of modern education, is the requirement of a thorough Classical musical education. Man’s sovereign, creative potential, the wellspring of all creative discovery, is also the chief source of all creativity in art in general, and particularly so in music.

The root of all Classical polyphony in music is Classical poetry, reaching back into the ancient poetic strophic forms. Classical music is based on the principle of *bel canto* vocalization; already by the early sixteenth century, Leonardo da Vinci had proven scientifically, that the strength of the human voice increases in accordance with certain biological characteristics of the human voice, and its differentiation into definite registers. For every Classical composer, knowledge of these laws was elementary.

Teaching of Classical compositional method must also introduce the *Motivführung*, or motivic thorough-composition, of Haydn, of Mozart (including his study of Bach), and of Beethoven, who revolutionized the *Motivführung* principle.

A few years ago, the Schiller Institute published *A Manual on the Rudiments of Tuning and Registration*, as a suggestion for what a Classically oriented music education curriculum would include. In order to produce this book—which now exists in English, Italian, and German editions—the entire original literature of the *bel canto* tradition was combed through; at the same time, discussions were held with the world’s best singers and instrumentalists on the problem of excessively high tuning, and on the adequate interpretation of the Classical *Lied* and other forms. Among those consulted were the singers Placido Domingo and Carlo Bergonzi, who, along with many others, signed a petition for a campaign for lowering the standard tuning-pitch, as well as Prof. Norbert Brainin, formerly of the Amadeus Quartet.

The book describes the six species of human singing-voice, as these emerge from sung poetry and Classical musical composition. It is thus an exemplar of the kind of textbooks that we ought to produce in the other fields—natural sciences, history, geography, and language. A second volume of the *Manual*, currently in preparation, will deal with the registers in the Classical musical instruments as these are derived from the human singing-voice, and also with *Motivführung* as a Classical musical compositional method. Both volumes include copious citations from the compositions of the past 500 years, and attempt to give a pedagogically effective presentation of the most significant discoveries in the history of musical polyphony.

c) The language of sight: Under the first point above, I already referred to the significance of “assimilation and replication” of the crucial discoveries in the domains of mathematics and physics (geometry). But the language of sight also includes the domain of the graphic arts and painting. The study of perspective, whose discovery represented a milestone in human history, is therefore particularly well-suited