

## For A New Golden Renaissance

**A**t its annual board meeting on Labor Day weekend this year, the Schiller Institute resolved to publish a new cultural journal in order to escalate the fight it has waged, since its inception in 1984, for a new Golden Renaissance based upon the aesthetical principles elaborated by the German poet Friedrich Schiller. The name selected for this journal, **Fidelio**, after Ludwig van Beethoven's great opera, was an obvious choice.

In January of 1989, Lyndon LaRouche, like Beethoven's Florestan, was sentenced to a 15-year jail term, which, at age sixty-eight, is effectively a death sentence. Although the pretext for jailing LaRouche was government-manufactured "economic crimes," the real reason for his imprisonment was that, like Florestan, he "dared to speak the truth boldly." And as the jailkeeper Rocco observes in the opera with respect to Florestan, he is imprisoned and threatened with death not because of any crimes, but rather solely because he has powerful enemies.

Just as Florestan is persecuted by the tyrant Pizarro, who seeks revenge for Florestan's efforts to overthrow his evil designs, so LaRouche has been the target of a vendetta carried out by Henry Kissinger, because of LaRouche's fight for a just new world economic order to replace the unjust international monetary system of Kissinger's backers, which is currently imposing Malthusian genocide upon the people of the Third World.

At the same time, Leonora, Florestan's wife (who disguises herself as Fidelio in the opera in order to save her husband from certain death at the hands of Pizarro), embodies precisely those angelic virtues of fidelity, hope, and love, which are most required in

today's world, where, as in Schiller's own day, "utility is the idol." And just as Lyndon LaRouche is today's Florestan, so does his wife Helga Zepp-LaRouche, founder of the Schiller Institute, remind us of Leonora in her courageous fight to free her husband.

This is not the first time that such a parallel has been drawn to Beethoven's great opera. It has been suggested by author Donald Phau that the libretto for *Fidelio*, written by a Frenchman, Jean N. Bouilly, was based upon the imprisonment of the Marquis de Lafayette, one of the great heroes of the American Revolution, and the efforts of his wife Adrienne to free him.

At this moment in history, as was the case during Schiller's lifetime (1759-1805), the world is faced with a choice. Either the ideas of 1776 and the American Revolution prevail and the world enters an Age of Reason, or, failing to seize the opportunity presented by the recent collapse of communism in Eastern Europe, we face a period of unprecedented human misery.

Today, even as Beethoven's setting of Schiller's "Ode to Joy" in the choral movement of the Ninth Symphony has emerged as the new international hymn of political freedom

### EDITORIAL

in the former communist countries, in the West, the values of the American Revolution, perhaps better expressed by Schiller than by any other poet, have been dramatically undermined. The Judeo-Christian values upon which the nation was founded have been in large part replaced by a "culture of ugliness," or by what Pope John Paul II describes in his recent encyclical *Centesimus Annus* as a "culture of death."

As we shall establish in this inaugural issue of **Fidelio**, the cultural paradigm shift which has occurred in this country in recent years and whose values have come to be identified as "politically correct," is the product of the notorious Frankfurt School or the Institute for Social Research (I.S.R.). Ironically, even as communism has collapsed in the East, we shall show that the values increasingly adopted in the West are those which were deliberately designed by the Communist International-created Frankfurt School in the 1920's for the purpose of undermining the cultural matrix of the West, which had proven resistant to Bolshevism. As one of the founders of the Frankfurt School, Comintern member

George Lukacs wrote, clearly revealing his objective: "Who will save us from Western Civilization?"

The answer, not accidentally, was Aristotle and his many clones, such as Immanuel Kant, who have systematically attempted to undermine the Socratic method of Plato, the method which was adopted and further advanced by the great Christian theologians and scientists from St. Augustine to Cardinal Nicolaus of Cusa and Gottfried Wilhelm Leibniz, among others.

Using the method of Aristotle, the Frankfurt School denies that the idea of the Good can be considered a universal principle of being. Thus they adopt the age-old Manichean dualism, which Kant had formalized, by denying the unity of physical science (*Naturwissenschaft*) and the arts (*Geisteswissenschaft*).

Contrary to another member of the Frankfurt School, Herbert Marcuse, who in his book *Eros and Civilization* falsely claims to derive his erotic theory of liberation from Friedrich Schiller, the aesthetical writings of Schiller are among the greatest weapons we have today in the fight not only to defeat the Aristotelian counterculture spawned by the Frankfurt School, but more importantly, to create the kind of renaissance in art and science which alone can help us achieve true and durable political freedom.

As Schiller writes in his *Letters On the Aesthetical Education of Man*, "It is through beauty that one proceeds to freedom." Contrary to Kant, who insisted that beauty is a question of subjective taste, Schiller, like Lyndon LaRouche and his co-thinkers in the Schiller Institute today, insisted that art is not a domain separate from science, but rather beauty is subject to scientific determination.

In his many writings on aesthetics, Schiller proves that beauty is a reflection of the Christian notion of *agapē* or charity, and not as Marcuse argues, a reflection of *eros* or the dionysian desire for immediate sensual gratification. True beauty, as Schiller maintains, must be coherent with the laws of the physical universe, and as he argues in his "Philosophical Letters," nature is the image of the Divine substance, which is love.

With this inaugural issue of *Fidelio* we emphasize, that if we are to bring about a renaissance of the human spirit, we must master the scientific principles which underlie the harmony of the universe. In music, as in the other arts, freedom is not the license to defy

Give thus, I shall answer the young friend of truth and beauty, who would know from me how, in the face of all the opposition of the century, he might satisfy the noble instinct in his breast: give the world upon which you act, the *direction* toward the good; then, the calm rhythm of time will bring its development. You have given it this direction when, teaching, you elevate its thought to the necessary and eternal; when acting or forming, you transform the necessary and eternal into an object of its instinct. The structure of delusion and of arbitrariness will fall—it must fall—it has already fallen—as soon as you are certain that it inclines; but it must incline in the inner, not merely in the outer man. Educate in the modest stillness of your heart the victorious truth, set it forth in beauty from within yourself, so that not merely thoughts pay homage to it, but also the senses seize its appearance lovingly. And lest it thereby befall you, to receive from the actual the model which you should give to it, then do not venture into its doubtful society until you are assured of an ideal following in your heart. Live with your century, but do not be its creature; give to your contemporaries, but what they need, not what they praise.

—Friedrich Schiller,  
from the Ninth Letter,  
*Letters on the Aesthetical Education of Man*

the laws of nature for momentary erotic gratification. Rather, true artistic freedom is only achieved by being in harmony with, and celebrating the lawfulness of, creation.

To this end, we feature in this issue two articles, on the "Science of Music" by Lyndon LaRouche and on "Scientific Tuning" by Jonathan Tennenbaum, both of which will appear in the *Manual on the Rudiments of Tuning and Registration* soon to be published by the Institute. These articles demonstrate the lawful reason why A should be tuned at 432Hz (C=256), rather than at the now customary A=440Hz or higher.

It is the hope of the Schiller Institute in publishing *Fidelio*, that we shall help spark a needed Golden Renaissance and thus give the world, as Schiller said, "the *direction* of the good." Only then will we be certain, that this great moment in history will have found a people great enough for the task before us.