

Creativity Will Defeat The ‘Conservative Revolution’

Whereas many people might tend to see the results of the November 1994 elections in the United States as a “conservative revolution” against New Age liberalism, the fact of the matter is that the “conservative revolution” shares many of the same axiomatic assumptions as the New Age, and both are committed in their own ways to destroying those institutions of the United States which we have inherited from the Fifteenth-Century Golden Renaissance. Those institutions, as discussed in this issue’s article by William F. Wertz, Jr. on the transformation of the traditional notion of natural law effected by Nicolaus of Cusa, are as follows:

1. *The idea of the modern sovereign nation-state republic;*
2. *The obligation of the state to foster scientific and technological progress; and*
3. *The role of the state in promoting the education and related cultural development of persons, in order to make possible a form of society committed to scientific and technological betterment of the condition of both the individual and the family.*

Everything positive that has been accomplished by mankind in the last 550 years, has been the result of the introduction of these institutional commitments, especially as those found expression in the American Revolution. However, because modern society has thus far failed to completely free itself from the grip of those “conservative,” usurious families centered in oligarchical Venice beginning six hundred years ago (and most recently radiating from the institution of the British

monarchy), the world as a whole is now lurching toward a collapse which could become a “new Dark Ages.”

To remove this cancer from our midst, we must understand what it is we must defend, what we must save and revive.

Thus, the purpose of this issue of *Fidelio* is to render intelligible to you, our readers, that aspect of humanity which underlies the institutions introduced by the Renaissance, which the “conservative revolution” would destroy. That unique quality of humanity which we must campaign to save, is nothing less than human *creativity* itself.

As Lyndon H. LaRouche, Jr. has written: “In all pro-oligarchical, or related ‘conservative’ campaigns to

destroy modern European civilization, the essential target selected for destruction is the Mosaic notion that each individual person is in the living image of God the Creator. In that Mosaic tradition, against which this feudal-like ‘conservatism’ directs its bitterest hatreds, the individual person is proven to be in the image of God *the Creator* by the fact that each possesses a non-deductive, Socratic form of creative intellectual power. This power is a ‘divine spark of reason,’ which sets each person apart from and above all lower forms of life.”

Moreover, as LaRouche stresses in his article this issue on “The Fraud of Algebraic Causality”: “Creative reason is *imago Dei*, is *capax Dei*; without it, there is no *imago Dei*, no *capax Dei*.”

The oligarchical pagan’s contrary view, is that man is a talking species of lower beast. The oligarch, for whom Aristotle is the paradigmatic philosopher, will not permit his subject slaves or other lower social classes to

EDITORIAL

even know that creativity exists. For purposes of political control, he insists that the human mind is capable only of sense-perception and deductive logic. He keeps his subjects enslaved in the world of the senses, of passions, and denies them access to the higher intellectual faculties that make them truly human.

To defeat the “conservative revolution” and its New Age confederates, our citizens must become wittingly *imago Dei*, i.e., self-consciously creative. This can only be accomplished to the extent that the difference between creativity, and mere logical deduction, is rendered intelligible to the mind of every citizen.

We present here a symposium of articles which demonstrate the principle of creativity at work in poetry, music, and physical science. It was commissioned by Lyndon LaRouche, as a demonstration of his assertion that “[e]ducation of the citizen requires a secondary education in not only the principle of creative discovery in physical science, but also the same principle found in all great Classical forms of poetry, tragedy, music and painting.”

In addition to LaRouche on creativity in the physical sciences, the symposium includes an article by Helga Zepp-LaRouche entitled, “Beauty as a Necessary Condition of Humanity,” and works by Kenneth Kronberg (“Some Simple Examples of Poetic Metaphor”), Dennis Speed (“African-American Spirituals and the Classical Setting of Strophic Poetry”), and Bruce Director (“What Mathematics Can Learn from Classical Music”).

The “conservative revolution” can be defeated; our nation, and the contributions of Western Civilization to all humanity, can be saved. An Age of Reason can be achieved. We must merely educate ourselves and our compatriots to become living

On the Theater

The stage is the institution where instruction and pleasure, exertion and repose, culture and amusement are wed; where no one power of the soul need strain against the others, and no pleasure is enjoyed at the expense of the whole. When grief gnaws at our heart, when melancholy poisons our solitary hours; when we are revolted by the world and its affairs; when a thousand troubles weigh upon our souls, and our sensibilities are about to be snuffed out underneath our professional burdens—then the theater takes us in, and within its imaginary world we dream the real one away; we are given back to ourselves; our sensibilities are reawakened; salutary emotions agitate our slumbering nature, and set our hearts pulsating with greater vigor. Here the unfortunate, seeing another’s grief, can cry out his own; the jolly will be sobered, and the secure will grow concerned. The delicate weakling becomes hardened into manhood, and here the first tender emotions are awakened within the barbarian’s breast. And then, at last—O Nature! what a triumph for you!—Nature, so frequently trodden to the ground, so frequently risen from its ashes!—when man at last, in all districts and regions and classes, with all his chains of fad and fashion cast away, and every bond of destiny rent asunder—when man becomes his brother’s brother with a *single* all-embracing sympathy, resolved once again into a *single* species, forgetting himself and the world, and reapproaching his own heavenly origin. Each takes joy in others’ delights, which then, magnified in beauty and strength, are reflected back to him from a hundred eyes, and now his bosom has room for a *single* sentiment, and this is: to be truly *human*.

—Friedrich Schiller,
from “Theater Considered As a Moral Institution”

images of the Creator. Only then will we have the capacity to build and perpetuate free societies. In the process, we shall free ourselves of the oligarchical parasites who have brought the world to the edge of chaos and destruction.