

It Is the Poets Who Shape History

This issue of *Fidelio* features the political initiatives of the Schiller Institute on behalf of a New Bretton Woods conference and the construction of the Eurasian Land-Bridge; while, at the same time, it emphasizes the quality of mind required in the arts and sciences to bring about the universal Renaissance needed to realize these undertakings.

In February, at its semi-annual conference, the Institute adopted an “Urgent Appeal to President Clinton To Convene a New Bretton Woods Conference,” to replace the bankrupt International Monetary Fund-dominated monetary system with a new system committed to fostering economic development. The Appeal, which is reprinted immediately following this editorial, calls for the building of the Eurasian Land-Bridge, as the cornerstone of a global economic development program which can bring peace to every corner of the world.

Schiller Institute founder Helga Zepp LaRouche—whose efforts have earned her the appellation “the Silk Road Lady”—has made clear in speeches delivered over recent months in Washington, D.C., New York, Vienna, Stuttgart, Munich, and Rome, that the construction of the Eurasian Land-Bridge is the most important strategic question facing the world today. Its construction, initiated by China, is key to overcoming the underdevelopment of the so-called Third World; to stopping the genocide in the Great Lakes region of Africa; and to bringing an end, forever, to the power of the financial oligarchy centered

today in the British (Commonwealth) Empire.

In this century, two World Wars and the Cold War were essentially caused by the strategy of the British Empire—based upon the geopolitical theories of Alfred Milner and Halford Mackinder—to prevent the development of what they referred to as the “Eurasian heartland.” Today, the geopoliticians are intent upon creating a “clash of civilizations” between the West, China, and Islam, which, if successful, would lead the world into a New Dark Age. The irony is, that the West, rather than playing the historical role appropriate to its Platonic-Christian, Renaissance heritage, is collapsing, and is attempting, as it collapses, to impose its wrong-headed policies on the rest of the world; whereas China, having recognized the errors of the Maoist Cultural Revolution, has now emerged as the greatest contributor to global peace based upon economic development, the principle so eloquently expressed in Pope Paul VI’s encyclical *Populorum Progressio*.

As Zepp LaRouche emphasizes, if the world is to have a positive future in the immediate period ahead, then the West must imitate China, drawing conclusions analogous to China’s rejection of the Cultural Revolution, to correct the false axiomatic assumptions which have underlain its own disastrous policies of the last thirty years.

This year is the 200th birthday of the great composer Franz Schubert, and we have devoted much of this

issue to the principles of Classical composition upon which such a Western political policy correction must be based. In 1992, the Schiller

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Institute published Book I of *A Manual on the Rudiments of Tuning and Registration*. This first volume addressed the basis for music in “that mode of use of the human singing voice, the which combines the Florentine *bel canto* method of voice-training, with the development of well-tempered polyphony by Johann Sebastian Bach.” Here, we present Lyndon LaRouche’s “Behind the Notes,” the Introduction to the forthcoming Book II—the volume which will address the “application of those principles of vocal polyphony to performance of those Classical compositions, and perfected folk-song, both vocal and instrumental, which conform to the standard of *motivic thorough-composition* which Wolfgang Mozart developed, in Vienna, during the first half of the 1780’s.”

The problem in the West today, is, that our political

and cultural institutions have accepted the false, axiomatic assumption of entropy. It is this false assumption of entropy, which underlies the paradigm shift of the last thirty years, towards a post-industrial, Malthusian world order, and the pervasive “culture of death” that grips the West. It underlies the very concept of geopolitics, which posits an “inevitable,” Hobbesian “clash of civilizations,” rather than mankind’s building upon the universality of the human spirit, through the method of *agapē*.

The beauty of LaRouche’s “Behind the Notes,” lies in its identification of the agapic, anti-entropic quality of creativity, which is essential both to Classical music and other art forms, and also to progress in science, technology, and society in general. We violate this quality of agapic anti-entropy at our own peril, because it is this quality of “upward-directedness,” which is the very nature of the universe and of man himself. As LaRouche writes: “This emotional quality, termed *agapē*, is the distinctive essence of the human individual, the creative power which Moses’ Book of Genesis identifies as man and woman made in the image of God, the qualities which the Latin of the Augustinian tradition names *imago Dei* and *capax Dei*.” For this reason, all human progress—as against the forces of entropy which have destroyed numerous societies throughout history—must arise from no less a well-spring than the nurturing of Classical poets and musicians. The question of musical composition, therefore, is no impractical diversion: Reviving great Classical art is the key to preventing a New Dark Age.

Since its very first edition, printed December 1991, *Fidelio* has devoted itself to the exoneration of Lyndon LaRouche and his political associates, five of whom still remain incarcerated in the Commonwealth of Virginia, serving prison sentences of between twenty-five and seventy-seven years. The very name *Fidelio*, was selected because LaRouche, like the figure Florestan in Beethoven’s great opera, was imprisoned for no other reason, than that he “dared to speak the truth boldly”—and had therefore accumulated powerful enemies.

The fight for Lyndon LaRouche’s exoneration has now reached a critical inflection point. Despite continuing efforts to cover up the corruption in the Department of Justice, on April 30, a statement signed by eighteen prominent U.S. state legislative office-holders was entered into the official record of the D.O.J. oversight hearing conducted by the U.S. Senate Judiciary Committee. Based upon the findings of the Mann-Chestnut

The Maid of Orleans

The noble image of mankind to sully,
Contempt doth roll thee in the deepest dust;
Wit wadgeth war eternally on Beauty,
In angel and in God it holds no trust;
To rob the heart o’ her treasures it intendeth,
Illusion it besets and faith offendeth.

Yet, like thyself, from childlike generation,
A shepherdess like thou of piety,
To thee doth poetry extend her godly sanction,
To the eternal stars she swings with thee;
Within a halo she doth thee encircle—
The heart form’d thee! Thou wilt live on immortal.

The world doth love, the radiant to dirty
And the sublime to drag i’th’ dust below;
Yet have no fear! There still are hearts of beauty,
Which for the high, the glorious do glow.
The noisy market Momus may make mirthful,
A nobler mind loves forms which are more noble.

—Friedrich Schiller

Independent Commission, which had investigated D.O.J. corruption in 1995, the statement—entitled “Enough is Enough! Clean Out Department of Justice Corruption Now!”—demands that the Senate Judiciary Committee hear all the relevant evidence in the cases investigated by the Commission, including “the railroad of Lyndon LaRouche and his associates; a case that former U.S. Attorney General Ramsey Clark described as ‘representing a broader range of deliberate cunning and systematic misconduct, over a longer period of time, utilizing the power of the Federal government, than any other prosecution by the U.S. government, in my time or to my knowledge.’”

How will we win LaRouche’s exoneration, which is so crucial to the policy transformations identified above? At a recent seminar aimed at sparking continent-wide opposition to the British-run genocide now sweeping Central Africa, Lyndon LaRouche provided the answer: “Mankind is often pushed by calamities, to act. Otherwise the universe acts, to purge itself of the disease that civilization has become. This is the time to act. We must see what is required from the mountain-top, and use our knowledge of the very horror, as a *lever* to force people to discover the passion to do what is necessary, to save all humanity.”