

LaRouche: Rally to save the dome of Florence!

Here are excerpts from the speech delivered by Lyndon H. LaRouche, Jr. on Jan. 20 to the Rome Tribunal.

The art of warfare sometimes consists in that, as soon as you are engaged with the adversary in one battle, start another on another flank! What I wish to do today, briefly in connection with the subject of economics, and particularly the question of *morality* and economics, is to continue a battle already begun with the aid of our dear Professor Bartoli from Florence, is to make clear the moral importance for all humanity of the cupola of the dome of Florence.

This object, the dome of Florence, this cupola, is the object *most hated* in all the world by Moscow. The reason that Moscow hates this object, as do all Satanists, whether Communist or not, is that the cupola of the dome of Florence is coincident with the Council of Florence, on which all modern Western civilization is premised, immediately, and also because, in its construction, in the personalities who were responsible for the design and the accomplishment of its construction, it expresses the same principle which pervades the Council of Florence. Thus, this object embodies as a work of art, more than any other work of art, the entire Renaissance of Western civilization, after the terrible Dark Age of the 14th century.

Now, Moscow is Satanic, and like all Satanic bodies, it believes in symbolic philosophy, which is another name for Satanism, a polite, freemasonic term for Satanism. Everything is symbols, because nothing is real. Moscow believes that the destruction of the Vatican and the destruction of the cupola symbolically assures the eternal imperial world rule of Moscow over this planet.

There is something else about this cupola which is not accidentally to be found there. There is a quality in the way in which the construction, the most remarkable construction, of this cupola was effected, which is a quality of science not understood by over 95% of the leading professional physicists today. Not by the architects—most of the architects are idiots, like Galileo Galilei, who could not understand the principle of construction of the cupola when he was asked to comment on it.

Moreover, most physicists today would be incapable of understanding in principle what was clearly understood by Filippo Brunelleschi, and also understood by Leonardo da Vinci and others later. This principle of physics takes us to the very frontier of the possibility of physical sci-



tific discovery today. This was something that was understood in part in the last century by the great Beltrami, who called our attention to this aspect of the importance of the work of Brunelleschi and others on negative curvature.

With that in view, I would like to present to you, in the context of the morality of economics, a proposal that we all rally together with Professor Bartoli and *save, defend* the cupola of the dome of Florence, with these thoughts in view.

Morality and economics

First I shall summarize a few things which indicate what I mean by morality and economics. Most people who study economics today, at best learn some accounting; they learn nothing about economics. They learn about money. They learn nothing about economy—not as economy was understood in Italy, France, and Germany during the 17th and 18th centuries as *cameralism*, as physical economy, as the art of statecraft to promote the welfare and increase of the productive powers of labor. . . .

From the standpoint of physical economy, the capacity of mankind, through scientific and technical progress, to increase the potential population-density of our species, and higher standards of living, is the characteristic of human behavior, which from the standpoint of the economist—the real economist, not the accounting variety—is the fundamental, empirical distinction between man and beast. It is this quality, this performance, which distinguishes and sets man apart from and above all beasts—unless man becomes an ecologist, in which case he aspires to descend to the state of a beast, morally and otherwise. . . .

The problem is a very simple one. If we attempt to

represent the world as Francis Bacon, as Galileo, as Descartes, as Newton, as Kant and others did, it is impossible to represent human creativity; it is impossible to represent a process of universal creation; it is impossible to render an intelligible distinction between living and dead processes. You can only assert that it is living, in the case of living processes.

I have devoted most of my life to that question, first in refuting Kant, who said that creativity is unknowable, and who also said that morality, aesthetic and other morality, cannot be determined in an intelligible way. Out of Kant, and neo-Kantianism, and followers like Savigny, came the immorality and rise of Satanism in the 19th and 20th centuries, came the rise of modern liberalism, which is actually the portal, the gateway to Hell. . . .

Since the classical Greeks from Athens, mankind has understood that that which we call beauty of form, in art, is that which is comparable with the harmonic ordering of living processes, and human processes in particular. With Leonardo's work, and the work of others, we understand that this distinction between the harmonic orderings congruent with the Golden Section, and those not congruent with the Golden Section, is the difference between living and dead processes. To us, beauty is in first approximation, a matter of the forms of healthy living processes. Life is beautiful; death is ugly. Classical fine art, properly appreciated, is beauty. Rock is death. Modernism is death.

This coincidence with science on this question, is the key to understand both the human mind and the importance of the cupola of the cathedral of Florence. I will just identify this without going into detail. I shall be working on this to the limit of my abilities, as I already am, for as long as possible, until we solve it.

Beginning with the work of Cusa, but already implicit in work of Toscanelli and Brunelleschi, the development and understanding of the problem posed by Plato, in a number of his writings, including the *Timaeus*, that what we see with our senses, particularly our visual senses, is as but the shadows on the wall of a darkened cave, cast by firelight in that cave. In physics, what Plato has said translates as invariants of conformal stereographic projection. It is a very simple principle of 19th-century physics, known before. This aspect of Plato's work on science, was taken up by the Golden Renaissance, to such effect that the genius of the construction of the cupola of the dome of Florence is based on recognizing the implications of that point of Plato's. Brunelleschi among others, says that certain anomalies in the field of vision, are the keys to understanding the laws of physics. On that basis, Brunelleschi, like Leonardo after him, dealt with the problem which we call negative curvature. The way that Brunelleschi solved the problem of constructing the cupola, was

based on the use of the *catenary*, which is a form of negative curvature, which happens to be also what is called an isochronic form. . . .

Least action means that in the universe, primary action occurs upon what is called the least pathway, and occurs in the least time. . . . What has not been resolved systematically, is the relationship between the least pathway and least time, which involves isochronic curvature, of which the catenary is one form.

This is the work I am devoting my life to at present, in terms of scientific work: the work of Brunelleschi in designing the construction of the cupola of the dome of Florence, is an application of the solution of this problem, in principle, and therefore, as we step forward through mastery of this connection, this problem of intelligible representation of least action, as we march forward into that, into the mastery of the matter-antimatter reaction, which gives us three orders of magnitude greater energy than we have ever had for mankind before, we will actually be marching forward from a principle which is implicitly already embedded in the design of the cupola of the dome of Florence.

Therefore as affirming the principle of beauty, the equivalence of truth, beauty, love of God, and love of mankind, as the single principle of classical fine art, so the complement to that is to affirm the same principle in physical science, the same state of mind, the same attitude, and that work of art, that object, that symbol so hated by the Soviet government, the cupola of the dome of Florence, is the second flank.

Let us win the battle for the principle of the equivalence of truth, beauty, love of God and love of mankind, in art. Affirm the intelligibility of that principle, to bring beauty and its contribution to the development of the character of the individual, back to mankind, and to children above all. Let us at the same time, take the idea of science out of mysticism, bring it back to intelligibility, focus that question of intelligibility on the next breakthrough to be made in general in science for the benefit of mankind. Then let us take the two things together, the affirmation of the principle of aesthetics, and the affirmation of the principle of scientific progress, and let us use that, to teach mankind the principle of humanity, that it is not what we do as a thing which is important, it is what we contribute to all mankind. It is what we enable one another to do in contributing not simply a useful act, but to living a life which, from whatever its beginning to whatever its end, is a life equivalent to a universal act, a life in which the individual, mortal, fragile individual, becomes an efficient servant of the universal, and therefore can walk through life, and to death, with joy knowing that life is good—that is the fundamental principle.