

Some Thoughts Derived from Nicolaus of Cusa and Friedrich Schiller on Lyndon LaRouche's Concept of Placement of the Singing Voice

by William F. Wertz, Jr.

Nov 14—Recently in discussing his Manhattan Project, Lyndon LaRouche emphasized the importance of placement of the human voice in singing as the principle of organization of a competent society. In developing this concept, he stressed that he is not talking about the sound that is created, but rather “it’s the tuning of the mind of the human being” that is at issue. “You tune yourself to mankind; you tune yourself to humanity.”

Moreover, he describes the correct placement of the voice as a “vacuum area, it’s an area where it seems almost like nothing. You make people happy by getting the dirt out of the atmosphere and creating a blank area, where there is no dirt.”

What LaRouche is describing is a state of mind which is required not only on the part of the singer, but also of the composer, the conductor, and the audience which experiences a performance and must then go forth to organize mankind to regain its own humanity. Fundamentally, the issue is not a technical issue *per se*. Rather the issue is how to place your identity, so that your life and action cohere with the true creative mission of the human species as a whole.

To understand LaRouche’s concept, it is helpful to consider this issue from the standpoint of Cardinal Nicolaus of Cusa (Cusanus, 1401-1464) and the German poet Friedrich Schiller (1759-1805).



“The Little Children Being Brought to Jesus,” an etching and drypoint by Rembrandt, done in 1647-1649.

In Harmony with the Logos

In all of his writings, Nicolaus of Cusa emphasizes that the only way that society can be organized competently is if all human beings realize their nature, as created in the living image of the Creator, by rising above sense perception and logical deduction to the level of creative reason. Only if all human beings are thus in harmony with the Logos or the Word can there be universal concordance (*Concordantia Catholica* (1433)).

In a short essay entitled, “On the Filiation of God” (1445), Cusanus wrote:

Filiation [becoming an adopted son of God—

wfw], therefore, is the ablation of all otherness and diversity, and the resolution of everything into one, which is also the transfusion of the one into everything. And this is the theosis itself. . . . Therefore, you must elevate yourself in profound meditation beyond all contrarities, figures, locations, times, images, and contradictions, beyond othernesses, disjunctions, conjunctions, affirmations, and negations, because through the transcendence of all proportions, comparisons, ratiocinations into the pure, intellectual life, as the son of life, you are transformed into life. . . .

In other words, to become an adopted son of the Creator, as LaRouche has emphasized, one must free the mind of all the noise and dirt which obstructs creativity.

Such a state of mind involves searching for the Creator within oneself, which means rising to the level of the simultaneity of eternity. As Cusanus points out in his essay “On Equality” (1459), when one is being creative, one finds oneself between the temporal and the eternal, or what he refers to as “timeless time.”

The soul sees also that it is timeless time. For it perceives that time is in transmutable being and there is transmutation only in time. It perceives therefore, that time is always other in the temporal. Consequently, it sees that the time in it, removed from all otherness, is timeless. Hence the soul also sees that it is not eternity, since it is time, although timeless.

In his essay “On the Not-Other” (1462), Cusanus again stresses that the Creator is not anything created, and yet the Creator is the cause of everything created. Therefore, the Creator, who is Not-Other, is, by self-definition, Not-Other than Not-Other, and at the same time anything which is created or other, is, by definition, Not-Other than other.

In “On the Hidden God” (1444), Cusanus makes the same point:

In the domain of all creatures, neither God nor His name is to be found. And that God escapes every conception rather than be affirmed as

something, since as something that does not possess the condition of a creature, He cannot be found in the domain of creatures. Also one does not find the not-composed in the domain of the composed. And all names, which are named, are names of composition. However, the composed is not from itself, but rather, from that which precedes all composition. And although the domain of the composed and everything composed are through this that which they are, nevertheless, since it is not composed, it is unknown in the domain of the composed.

Thus, when one is being creative in the living image of the Creator (not-composed), one is not in the domain of the composed. The causality of a composition is not in the domain of the composed. When you have correctly placed your identity, you are located in timeless time; you are what Nicolaus of Cusa refers to in “On Learned Ignorance” (1440) as a “finite-infinite.”

The Aesthetical State of Mind

In his *Letters on the Aesthetical Education of Man*, the German poet Friedrich Schiller develops the same concept of a well-tuned soul, in aesthetical, rather than explicitly theological terms.

For Schiller, the only means by which society can be organized to reflect the true nature of man (in light of the failure of the French Revolution), is for man to raise his individuality to that of the species through the aesthetical education of his emotions.

Like Nicolaus of Cusa, Schiller argues that “man carries the predisposition for divinity in his personality within himself.” Therefore, like Cusanus, he regards man as a finite-infinite. As a finite (material) being, man is characterized by sensuous drives. At the same time, as a creature of reason, man has a formal drive to impose a conceptual and moral order upon the sensuous world. If the sensuous drive dominates, then society descends into savagery. However, if the formal drive dominates by merely negating the sensuous drive, then society is characterized by Draconian barbarism.

Schiller resolves the twin evils of the compulsion of nature and the compulsion of reason by identifying what he calls the play drive, the direction of which is to “annul the time in time, to reconcile Be-

coming with Absolute Being, alteration with identity.” Man, according to Schiller, is truly free from the one-sided compulsion of nature and reason only when he plays, which is to say, when he loves.

Both in his essay “On Grace and Dignity” and in his *Kallias Letters*, Schiller develops the idea that “man must bring his desire and duty into connection: he should obey his reason with joy.” Schiller describes this fusion as a “reciprocal action between the finite and infinite.”

Schiller describes this state of mind as finding oneself “at once in the condition of highest rest and of highest motion, and there results that wonderful emotion, for which the understanding has no conception and language no name.”

In Schiller’s view, the condition of the human spirit before all determination is a passive determinability without bounds. This might be compared to the theological conception of *capax dei*. Schiller calls it an empty capacity. This empty capacity is initially passively determined by the senses and then actively determined by reason, which imposes limits on the sensuous drive. Through both of these processes, however, man loses his humanity.

The question is how to create a state of mind free of any particular determination. According to Schiller, the play drive restores man’s humanity through the creation of an aesthetical determinability. Thus beauty is our “second creator.”

Like LaRouche, who describes placement as a vacuum area which seems almost like nothing, Schiller writes:

In the aesthetical condition man is therefore *naught*, insofar as one pays attention to a single result, not to the whole capacity, and takes into consideration the lack of any particular determination in him. Thus one must recognize as completely right, those who declare the beautiful



Steve Carr

The statue of German dramatist/poet Friedrich Schiller in Detroit, Michigan.

and the state of mind into which it transports our mind, in regard to *knowledge* and *inner conviction*, to be fully indifferent and unfruitful. They are completely right, for beauty gives absolutely no individual result either for the understanding or for the will, she realizes no individual, either intellectual or moral purpose, she finds no single truth, helps us fulfill no single duty, in a word, is equally inept to establish the character or to enlighten the head. Thus, the personal worth of a man or his dignity, insofar as these can depend only upon himself, still remains fully undetermined by aesthetical culture, and nothing further is achieved than that it is now made possible for him *on account of nature*, to make of himself, what he will—that to him, the freedom to be what he should be, is completely restored.

As Schiller explains, this aesthetical state of mind is not an empty infinity, but is to be regarded as a fulfilled infinity.

In this third “joyous realm of play,” man is set free from everything which is called constraint. The fundamental law of this realm is “to give freedom through freedom.”

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