

The Pazzi Chapel

Dec. 8—Italian soprano Antonella Banaudi told a Feb 26, 2012 Schiller Institute conference in Berlin: “I recently went to the Pazzi Chapel, in Florence of course, the Florence of Brunelleschi and Ficino. In its naked proportion and simplicity, in the balance of light and colors, it gave a beautiful resonance to the sound of my voice: a demonstration that it is the proportion, the idea translated into construction, that resonates inside of us. The emotion I felt in hearing a response from the stone, that almost supported me in singing,—as if the stone were alive, and expressing itself through cosmic vibration,—made me feel part of a whole that unites stone and man, in a harmony that is the reason for the existence of everything. It is the same harmony that we seek and experience when singing together, playing together, participating in a sort of rite/celebration that is beyond religion, and is profoundly moral and human.”

In the same connection, Lyndon LaRouche remarked to the Dec. 1 meeting reported elsewhere in this issue, that “It was in all dimensions of this. Like this little chapel; you walk into that chapel [the Pazzi Chapel], Helga and I walked into this chapel, and the whole thing was like a living creature. You’re just in there. You were seized by this little chapel; it gripped



Brunelleschi's Pazzi Chapel, located in the Church of Santa Croce in Florence, Italy.

you. You couldn't get free of it! You have to get out of it in order to see something else that was there, but it was like the whole thing was a living process. And that was his quality of work; everything he did was absolutely unique, and highly variegated and so forth.

“And that's what we have to look in ourselves for, in order to understand what we must do in dealing with the crisis which comes on us immediately right now.”