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Journal of Poetry, Science, and Statecraft

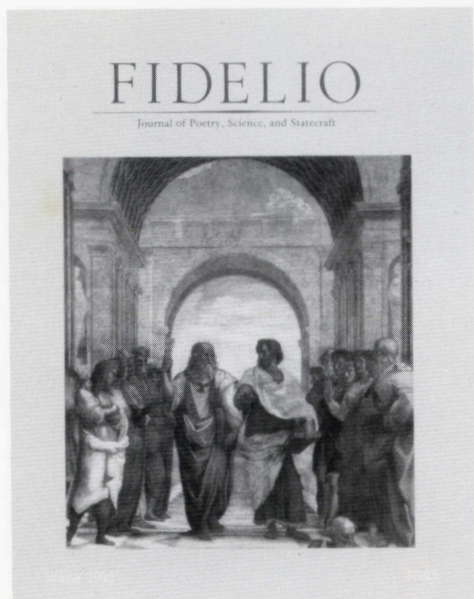
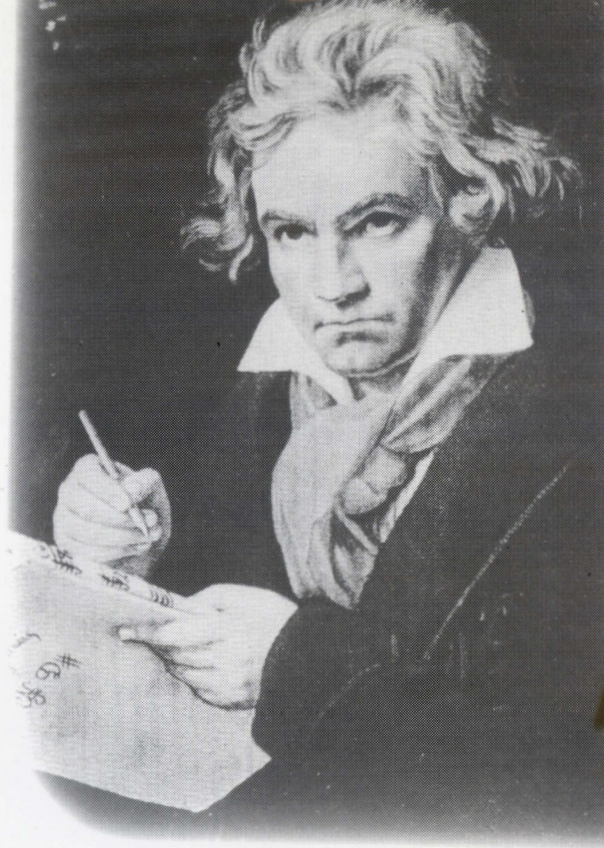


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# FIDELIO

"It is through beauty that one proceeds to freedom."

—Friedrich Schiller

Vol. 1, No. 4 Winter 1992

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On the Cover  
Leonardo da Vinci, *St. Anne, the Madonna, Child, and Lamb* (1509-10). SEE inside back cover. (Cover photo: Art Resource, N.Y. Inside back cover photos: Windsor Castle, Royal Library © 1992 Her Majesty Queen Elizabeth II.)

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# The Inalienable Rights of Man

No, there's a limit to the tyrant's power,  
When the oppressed can find no justice, when  
The burden grows unbearable—he reaches  
With hopeful courage up unto the heavens  
And seizes hither his eternal rights,  
Which hang above, inalienable  
And indestructible as the stars themselves.

At its Third International Conference in Washington, D.C. on November 24, 1984, the Schiller Institute adopted the U.S. Declaration of Independence, rewritten to apply universally to the inalienable rights of all men, as its statement of principles. The notion of natural law expressed in the Declaration of Independence had been the guiding conception of the German "Poet of Freedom," Friedrich Schiller, in whose memory the institute is named. This is reflected explicitly in the above quotation from Schiller's play *Wilhelm Tell*.

Before his imprisonment in 1889, Lyndon LaRouche called for the creation of a worldwide "Anti-Bolshevik Coalition" to fight against all forms of totalitarianism, from communism and fascism to the tyranny of liberal capitalism and its Project Democracy. At that time he proposed that all who wish to join such a coalition might do so merely by pledging the "Rütli oath"—the oath immortalized in *Wilhelm Tell*, when the citizens of three Swiss provinces, Uri, Schwyz and Unterwald, pledged mutual allegiance in their fight for political freedom, while gathered on an Alpine meadow at Rütli in the year 1291.

As reported in this issue of *Fidelio*, the Schiller Institute's annual conference this past Labor Day weekend brought this coalition to a new level of development. The theme of the conference, "The Planet Cannot Endure Permanently Half Slave and Half Free," was an elaboration of the concept developed by Abraham Lincoln in a speech given on June 16, 1858 at the Republican state convention in Springfield, Illinois. That this year's conference

was attended by leading veterans of the U.S. Civil Rights movement, including the Rev. James L. Bevel and Mrs. Amelia Boynton Robinson, as well as by freedom fighters from Africa, China, Australia, Latin America, Eastern and Western Europe, and Russia, reflects the fact that the Schiller Institute has succeeded in relaunching the movement of Martin Luther King, Jr. on a global basis. The Institute is now poised to launch the second phase of the peaceful revolutions of 1989 of Eastern Europe, but this time as an international movement committed to achieving the inalienable right of every individual on the planet to life, liberty, and the pursuit of happiness.

In relaunching the Civil Rights movement as a global movement for inalienable rights, it is necessary to examine what led to the successes of

the Civil Rights movement prior to Martin Luther King, Jr.'s assassination in the late 1960's. In an interview in this issue of

## EDITORIAL

*Fidelio*, the Rev. Bevel discusses how the Civil Rights movement came to realize that the Christian principle of love is the unique basis for achieving political freedom and economic justice. It is this principle, and not the involvement of the masses, which is key to winning the struggle for political freedom; for, as Mahatma Gandhi said, "no, it is not the masses. The masses participated from time to time. It's one man maintaining integrity."

The capacity of a single individual to bring about fundamental change, merely by maintaining his integrity on the basis of the Christian principle of love—as opposed to either hatred of one's fellow man or covetousness for one's neighbor's wife—is described by Friedrich Schiller in his writings on tragedy, as the "sublime." In "On Metaphor as Classical Tragedy, or On the Sublime," a speech delivered at the Schiller Institute conference, William F. Wertz, Jr. analyzes how Schiller wrote tragedies, such as *Mary Stuart*, in order to so demonstrate to the spectator man's "supersensuous capacity for moral freedom" that,



in identifying with the tragic hero, the spectator would be morally transformed, and go forth from the theater into the real world a transfigured spirit, capable of acting to bring about a better world.

Although art cannot be political in a didactic sense and still be beautiful, the capacity of a population to achieve durable political freedom requires beautiful art. The fact that the peaceful revolutions in Eastern Europe against communism in 1989 did not result in political freedom and economic justice, but rather in a new form of tyranny, subjugation to the liberal capitalist economic policies of the International Monetary Fund, is in large part due to the absence of Classical culture.

As we demonstrate in two essays on Wolfgang Amadeus Mozart in this issue, not only is Classical culture inextricably tied to the concept of man reflected in the U.S. Declaration of Independence's assertion of the inalienable rights of man, but that concept of man cannot be realized politically in the absence of beautiful art.

In "Mozart and the American Revolutionary Upsurge," David Shavin demonstrates conclusively through a discussion of the circumstances under which Mozart wrote his opera *The Abduction from the Seraglio*, that Mozart, like his younger contemporary Schiller, not only supported the American Revolution, but intervened with his art to foil British manipulation of the anti-American Russian and Austrian oligarchy, which wished to launch a colonial war against Turkey. Mozart deliberately changed the libretto of his opera so that the Turkish Pasha Selim frees the young Christian, Belmonte, not because he discovers that Belmonte is his long-lost son (as was the case in the original text), but rather because, in the words of the Pasha's ecumenical message, "it is a far greater pleasure to repay injustice with good deeds than evil with evil."

In "Mozart's 1782-1786 Revolution in Music," which is a sequel to the essay "On the Subject of Metaphor" in our last issue, Lyndon LaRouche discusses the scientific principles underlying the

## The Rütli Oath

Now let us take the oath of this new league.

We will become a single land of brothers,  
Nor shall we part in danger and distress.  
We will be free, just as our fathers were,  
And sooner die, than live in slavery.  
We will rely upon the highest God  
And we shall never fear the might of men.

—Friedrich Schiller,  
from *Wilhelm Tell*

revolution Mozart effected in music, through his study of Haydn's *Motivführung* principle and Johann Sebastian Bach's *Musical Offering*. By establishing, contrary to Immanuel Kant and the Romantics, that the creation of artistic beauty is based upon the same epistemological principles which underlie revolutions in physical science as well, LaRouche renders self-conscious the method by which the principles of the U.S. Declaration of Independence can finally be realized.

By so doing, LaRouche demonstrates why the joy we derive from hearing a Mozart composition has nothing to do with the sensuous or "erotic" features of the musical-language medium, but rather a different class of object, different from the musical medium as such. The subject of Mozart's—and all—Classical music, is man's capacity as created *in the living image of God*, to generate what Plato refers to as *ideas*, what Gottfried Wilhelm Leibniz calls *monads*, and what LaRouche refers to as *thought-objects*. Only to the extent that man develops this capacity within himself, which Nicolaus of Cusa refers to as *capax Dei*, will he truly be free. And it is for this reason, that perhaps the greatest of all of man's inalienable rights, is his right to that Classical culture which makes possible simultaneously the spiritual and scientific progress of mankind.



# Mozart's 1782-1786 Revolution

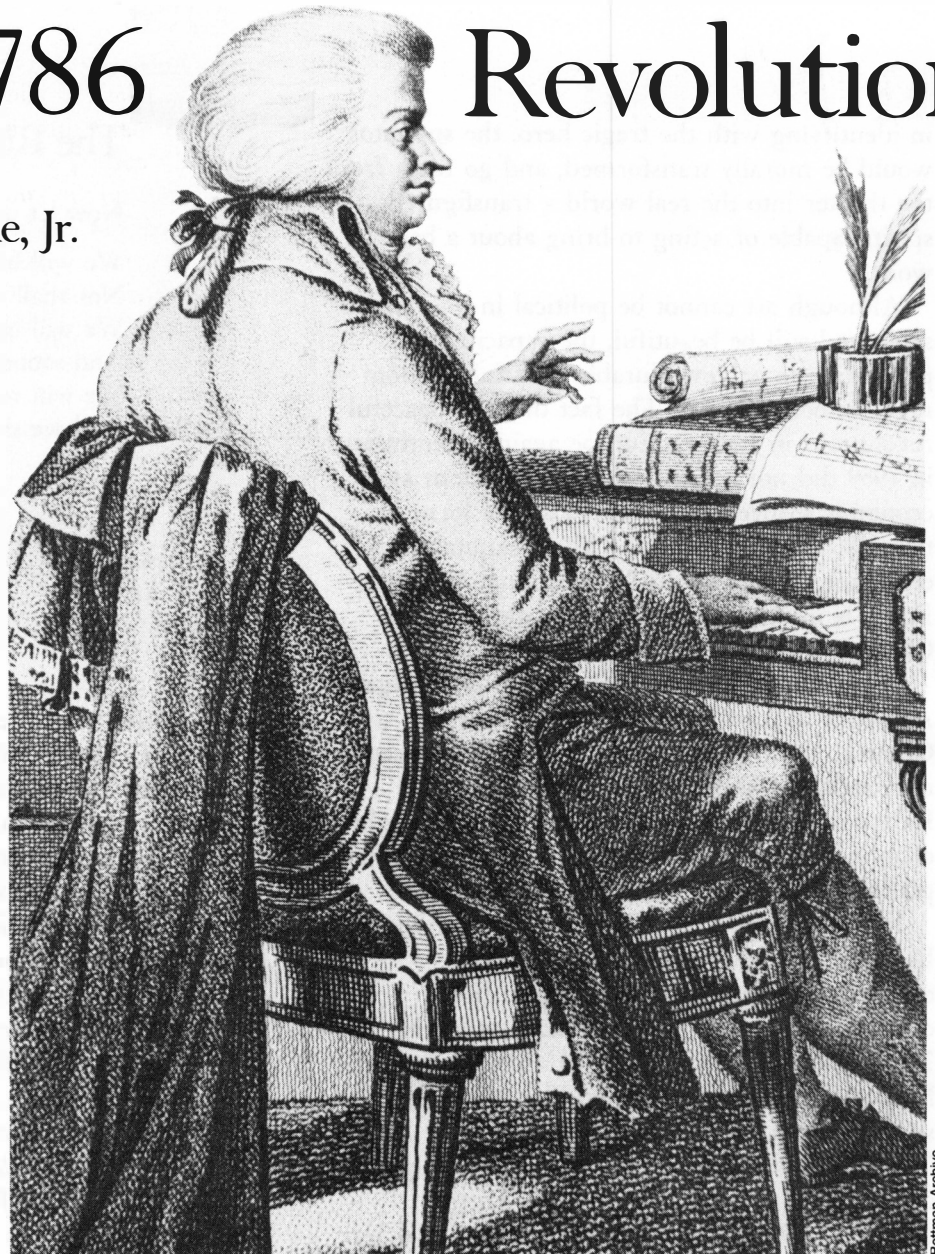
by Lyndon H. LaRouche, Jr.

July, 1992

## I.

Contrary to widespread, illiterate custom, the word "Classical," when employed in its strictest, epistemological sense, signifies any species of fine-arts composition which coheres with Plato's principles for aesthetics.<sup>1</sup> More recently, all of the development of modern Classical polyphony, from Florence, Italy of the early fifteenth century, through the 1896 Johannes Brahms' composing his "Four Serious Songs," defines—as we have noted elsewhere—a corresponding phase of musical progress to be of a specific *Cantor Type*.<sup>2</sup> In this following review of a forthcoming musical textbook,<sup>3</sup> we shall focus upon a still narrower interval of time, the crowning accomplishment in all musical development to date, that century-odd development of Classical polyphony which began with Joseph Haydn's revolutionary six "Russian" string quartets, Opus 33, of 1781. We concentrate here upon a crucial facet of that three-fold, Haydn-Mozart musical revolution of 1781-1786, which began the ensuing hundred-odd years of progress.

This revolution of 1781-1786 combines three distinct revolutions into one. Each of these three is defined as a "revolution" in its own right, in the same sense we attribute that quality to a valid discovery of principle in physical science.<sup>4</sup> Taken in order of their impact upon



Wolfgang Amadeus Mozart, these three revolutions are as follows. The first in this sequence, is Haydn's discovery of his *Motivführung* principle of composition, as this is represented by his 1781, Opus 33 string quartets.<sup>5</sup> The second, is Johann Sebastian Bach's 1747 *Musical Offering*.<sup>6</sup> The third, is Mozart's insight into the integration of these two preceding discoveries by Haydn and Bach. Mozart's discovery is represented immediately by a series of his compositions from the 1782-1786 interval. Among the most notable of these latter, are his six "Haydn" string quartets (K. 387, 421, 428, 458, 464, 465), his C-



# in Music

minor Mass (K. 427), his keyboard fantasy-sonata K. 475/457, and his celebrated keyboard concerti in D-minor (K. 466) and C-minor (K. 491).

The characteristic feature of this 1781-1782 Haydn-Mozart revolution, is the successful development of a principled new conceptual approach to Classical composition, an approach by means of which a complete work—such as a theme with variations and fugue, or a sonata, or a symphony, or a concerto, or a string quartet—might achieve that singular perfection of unity of effect which is the subject of Plato's *Parmenides* dialogue, the dialogue on the matter of "the One and the Many."<sup>7</sup> The subject of this following review is a crucial aspect of that three-fold revolution of 1781-1786, the relation of those discoveries to the principle of "Platonic ideas." That aspect is identified by the term "musical thought-object."

That Haydn-Bach-Mozart revolution is the underlying, unifying theme of the forthcoming, second volume of a two-volume musical textbook, *A Manual on the Rudiments of Tuning and Registration*.<sup>8</sup> Volume I, a Fall 1992 release, covers, principally, tuning and the registration of the *bel canto*-trained species of polyphonic singing voices. The second volume, for 1993 release, treats the circa 1815-1849 perfection of the Classical chest of orchestral and keyboard instruments,<sup>9</sup> from the standpoint of *bel canto* vocal polyphony. This second volume uses Beethoven's integration of soloist, chorus, and orchestra in his *Missa Solemnis* and *Ninth Symphony* as benchmarks for portraying the overall development of the Classical performing medium during the period from Handel and Bach through Brahms' work.

Once the 1781-1786 *Motivführung* revolution had been established, by Haydn, Mozart, and then Beethoven, the polyphonic medium of performance must be brought into conformity, in form and application, with the requirements of that new principle of composition. The pivotal instrumental feature of the required congruence, is the evolved string quartet of Haydn, Mozart, Beethoven, *et al.*: two violins, viola, and 'cello. This combination

*Left: Wolfgang Amadeus Mozart.*

is a musical medium in its own right, but also the kernel of the Classical chest of orchestral instruments.

To make this connection clearer to the non-professional: each species of *bel canto* singing voice (soprano, mezzo-soprano, contralto, tenor, baritone, bass) is distinguished from the others by its own, unique, spectroscopic set of register-passing frequency-bands (SEE Figure 1). Each string of each species of string instrument is an available surrogate for some individual register of a species of singing voice (SEE Figure 2). Thus, if a composer assigns the part of a soprano voice to the first violin, a mezzo-soprano to the second violin, a tenor to the viola, and a bass to the 'cello, the performer need but pass to a different register (string) on the appropriate choice of register-passing tone (SEE Table I).

However—to continue to the next step of this illustration—by changing the register-passages of an instrument in the relevant fashion, the performer can imitate the registral spectroscopy of any species of singing voice—although, often, in a vocal range displaced from that of the singer (SEE Figure 3). In contrast to this facility of the strings, wind instruments (SEE Figure 4) have essentially fixed registral characteristics, each corresponding to a specific choice of singing-voice species. Thus, the use of the polyphonic principle perfected by Handel, Bach, Haydn, Mozart, *et al.*, implicitly requires greater emphasis upon the highly developed form of string ensemble, centered upon the string quartet, as the keystone of the Classical orchestra. The Haydn *Motivführung* principle, as apprehended by Mozart, takes us to the heart of this challenge for development of the appropriate approach to composition for the orchestra.

Consider an illustration of this point from Mozart's 1782 C-minor Mass, K. 427 (SEE Box, p. 10). The violin here is imitating the soprano singing voice, but at a displaced range. The point is illustrated in another respect, by studying cases of Mozart's and Beethoven's transcriptions for strings of some of their own earlier compositions for wind instruments.<sup>10</sup> The string quartet, augmented by the double bass, generates an orchestral chest of stringed instruments which maps super-densely the entire vocal polyphonic range, and freely extends it for every species of actual or imaginable spectroscopic species of singing voice. The relationship between these stringed choruses and the soloist-like wind instruments, is the key to the evolution of the orchestra, especially from 1781-1782 onward, an orchestra suited to the implied requirements and potentialities of the *Motivführung* revolution.



## The Root of the *Motivführung*

In a general way, any person steeped in the Classical polyphonic repertoire should recognize, as if by reflex, many among the leading musical points considered in this review. Even if such a person did not know the crucial circumstances of Haydn's revolutionary Opus 33, certain relevant points are abundantly clear to the same effect from simple observation. The person should be aware of a certain kind of superiority of coherence appearing more and more in the later string quartets, sonatas, symphonies, and concerti of Joseph Haydn, and those of Mozart, both in comparison with the relevant work of the Scarlattis, Handel, Bach, and Bach's famous sons. There is visible to that same effect, a striking, revolutionary change toward much greater coherence, in Haydn's composition, beginning his Opus 33. A study of Haydn's own work of the 1763-1782 interval, and also a comparative study of Mozart's work over the 1773-1786 interval, brings the point into clearer focus.

One of the contributing scholars for Volume II of *A Manual on the Rudiments of Tuning and Registration*

suggested the following special studies be included. In addition to the obvious comparison of Haydn's Opus 33 with his 1771 Opus 20, "Sun" quartets, compare his 1771/73 Symphony No. 52 with the 1782, more "Bachian" Symphony No. 78. Look back to the Fourth Movement of his 1765 Symphony No. 13; compare this not only with his Symphonies No. 52 and 78, but with the Finale of Mozart's 1787 ("Jupiter") Symphony No. 41.

Such comparisons show a persisting, developing effort, in the pre-1781 compositions, to master a stubborn paradox. Suddenly, with the Opus 33, the discovery, the solution bursts into view, as is the case for a valid major discovery in physical science. This Haydn discovery leads Mozart to recognize the special import of an earlier discovery, the *Musical Offering*, by Bach, with the resulting general consequence identified. This process has an eerie resemblance to the most crucial discovery of the Golden Renaissance's founding of modern physical science: Nicolaus of Cusa's discovery of his own "isoperimetric" solution<sup>11</sup> for Archimedes' profoundly paradoxical efforts to define a square whose area is equal to that of a given circle.<sup>12</sup> There is a connection between Cusa's

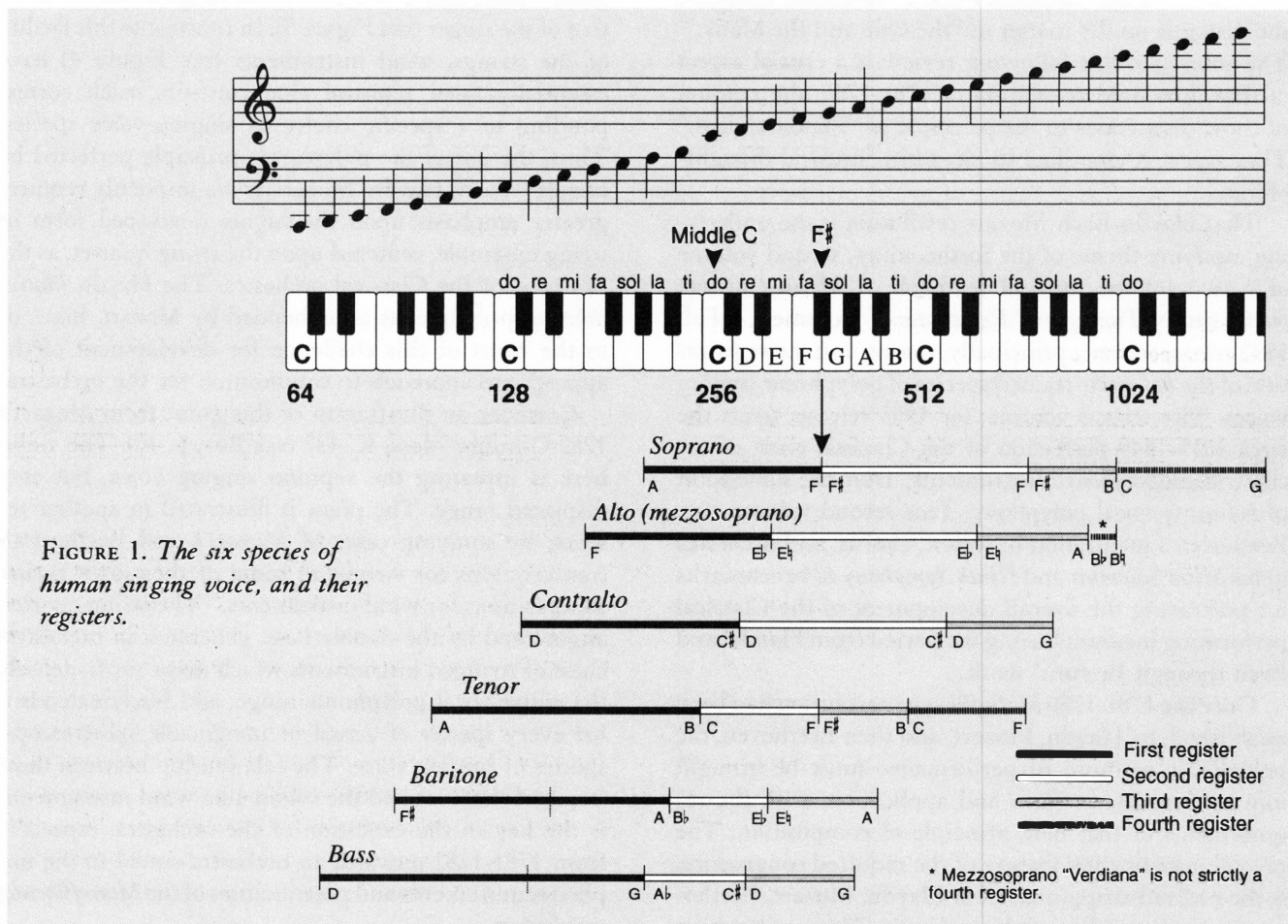


FIGURE 1. *The six species of human singing voice, and their registers.*



discovery and the *Motivführung* revolution, such that mastering the relevant feature of the former leads us to recognize the most crucial feature of the latter.

Classical music is a form of language, derived from the polyphonic vocalization of Classical forms (e.g., Sanskrit) of poetry. To the degree the vocalization follows the physiologically natural pathway of Florentine *bel canto* voice-training, to a well-tempered polyphony centered upon the C = 256 cycles of the child soprano voice, the formal rudiments of the musical language's philology are properly situated for study. The crucial issue then confronts us: "If music is a form of language, to what class of objects does this form of language refer? What

is the proper subject of this language called 'music'?"

The subject of Classical polyphony is not the sensuous (e.g., "erotic") features of the musical-language medium (e.g., not "overtones"), but, rather, a different class of object, different than the musical medium as such. To argue to the contrary effect, is as if to propose that the subject of the mathematics professor's classroom oration, is to cause pleasurable sensations in the student's hearing apparatus, or to propose that, for the famished person, the primary object of eating is to amuse the taste-buds.

It is a fair summary, to say that music, like all Classical art-forms, has the necessary object of imparting the combined experience of both *natural* and *artistic* beauty.<sup>13</sup>

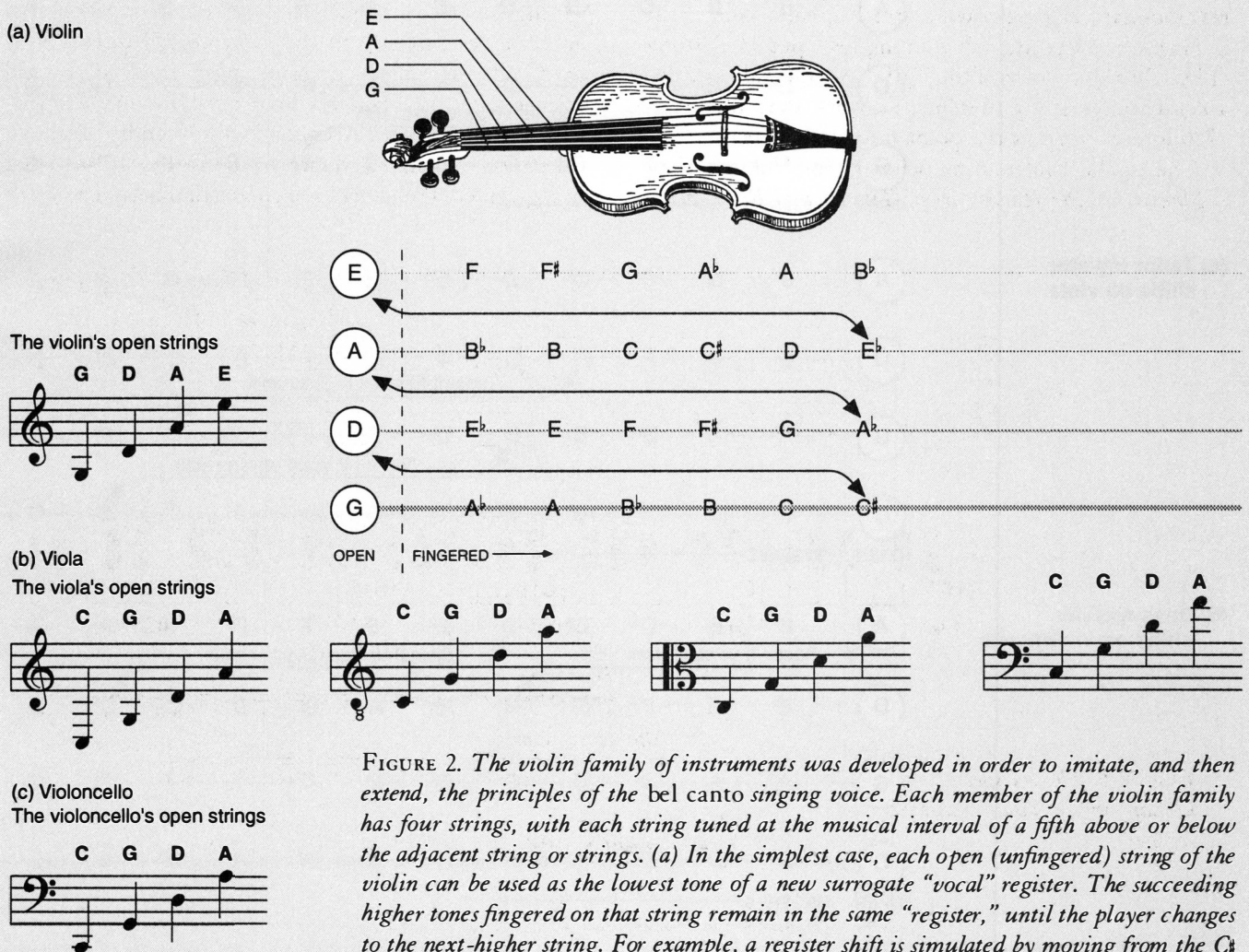
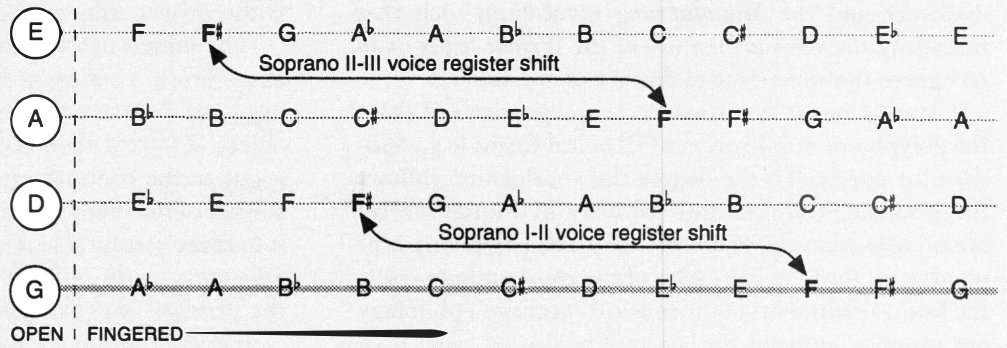
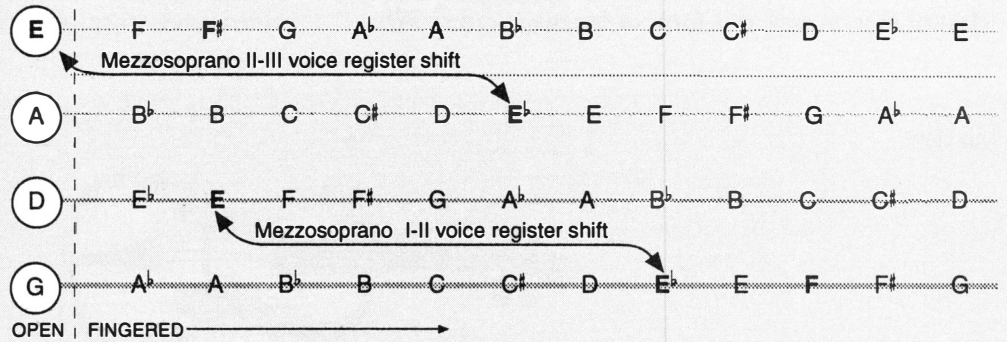


FIGURE 2. The violin family of instruments was developed in order to imitate, and then extend, the principles of the *bel canto* singing voice. Each member of the violin family has four strings, with each string tuned at the musical interval of a fifth above or below the adjacent string or strings. (a) In the simplest case, each open (unfingered) string of the violin can be used as the lowest tone of a new surrogate "vocal" register. The succeeding higher tones fingered on that string remain in the same "register," until the player changes to the next-higher string. For example, a register shift is simulated by moving from the C<sub>4</sub> played on the G string, up to the open D string—simulating, for instance, the contralto's shift from first to second register. (b) The same principle applies to the open strings of the viola—C, G, D, and A. Because the viola's range straddles the usual treble and bass clefs, for clarity the same four strings are shown here using four different clefs: the treble clef, the modern tenor clef (sounds one octave lower than the treble clef), the alto clef (in which most viola music is written), and the bass clef. (c) The violoncello's open strings.

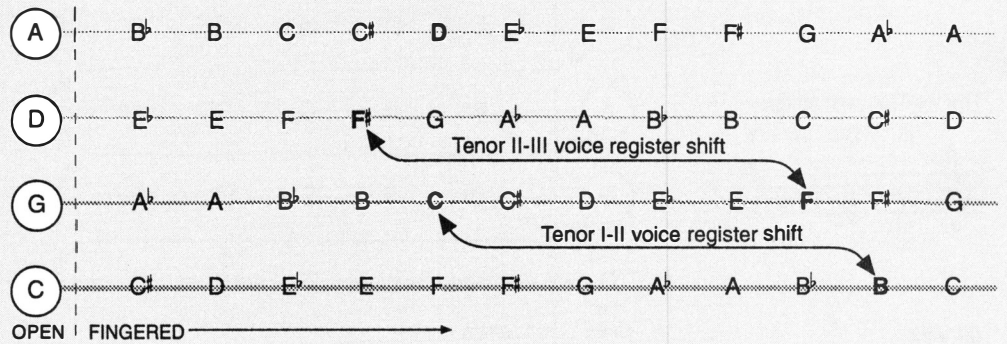
**(a) Soprano register shifts on violin**



**(b) Mezzosoprano register shifts on violin**



**(c) Tenor register shifts on viola**



**(d) Bass register shifts on violoncello**

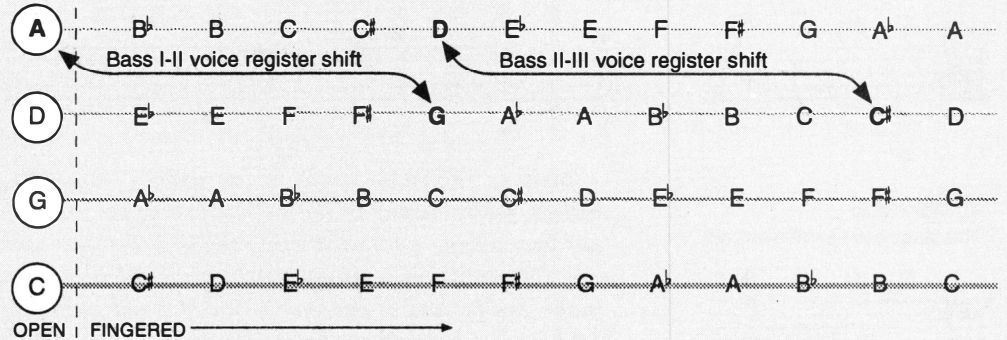


TABLE I. Each member of the violin family can be fingered in such a way that it can imitate the register shifts of any voice singing within that instrument's range. Here, the violin is shown imitating (a) the soprano, and (b) the mezzosoprano vocal register shifts. For example, the soprano's I-II register shift is imitated by shifting from a fingered F on the G string, to a fingered F# on the next-higher D string. The viola is shown imitating the tenor voice species, and the violoncello ('cello) the bass voice. Because these shifts can be made in various places, there are many other possible imitations; also, the four "benchmark" examples shown here are not necessarily the most frequently used. The reader is encouraged to find other possible imitations.



FIGURE 3. The violin plays the passage sung by the soprano, but at a displacement one octave lower. The octave displacement enables the violinist to imitate the II-III register shift by changing from the G string to the D string, and then the III-IV shift by switching to the A string.

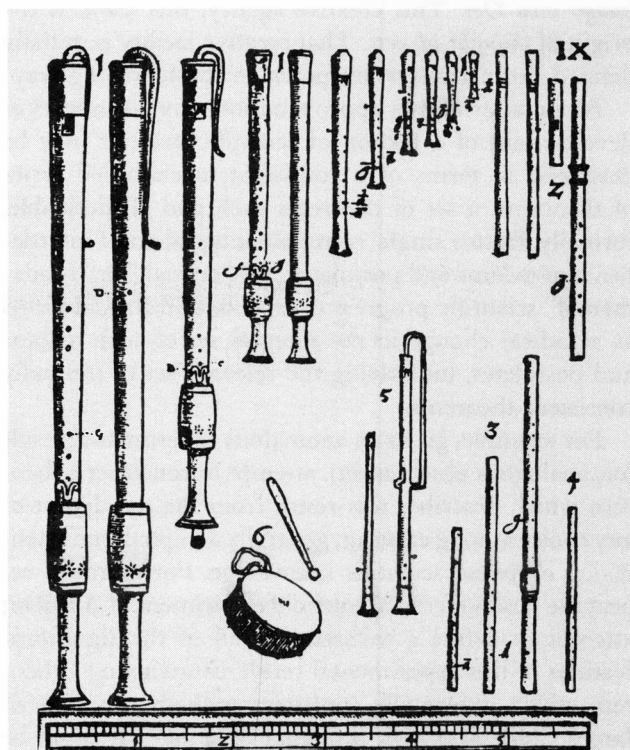
This begs the question: what is the object to which such ideas of beauty correspond? The proper response to the question is Plato's *ideas*,<sup>14</sup> or Gottfried Leibniz's *monads*,<sup>15</sup> or Bernhard Riemann's *Geistesmassen*,<sup>16</sup> or my own choice of term, *thought-objects*.<sup>17</sup> The proper subjects of Classical polyphonic compositions, are *musical thought-objects*.

The essential, deeper psychological features of this *Motivführung* revolution cannot become intelligible, without the following *Type* of direct reference to the subject of the *monad*, or *thought-object*. Since music is a form of language implicit in polyphonic forms of poetic vocalization (according to physiologically natural *bel canto* principles), it, as a medium of communication, must choose a subject for its utterance. It is the essential nature of well-tempered polyphonic development, that the subject of a Classical polyphonic composition *cannot* be a *symbolic treatment of a sensuous object*. It can be only a different type of object, an object of the intelligence, not the senses; it must be a *thought-object*.

It is therefore necessary to detour briefly from music as such, to set forth summarily some crucial points from the referenced "Metaphor" paper.<sup>18</sup>

## II. What Is A 'Thought-Object'?

Humans are the only mortal species of living creatures which is capable of willfully improving, indefinitely, its *potential population-density* (*per capita*, and per square kilometer of average land-area). Those failed cultures so much admired by the anthropologists, are forms of society which, at a certain point, failed to promote ways of



Source: Michael Praetorius, *Syntagma Musicum*, 1619

FIGURE 4. By the nature of their construction, the woodwind instruments have registrations which are essentially fixed, even though they can be modified to some degree by choosing alternate fingerings for the same note. The wind instruments therefore tended to be designed and produced in sets or "chests," whose members mostly corresponded to a particular species of singing voice. Above: a woodcut diagram of various wind instruments in use in the early seventeenth century.

life consistent with adequate negentropic rates of scientific and technological progress. Despite the fact that so many cultures have failed in this way, other cultures, which did not fail so, have risen to take the leading place—at least, up to the present time. Thus, despite the fact that so many cultures, in their turn, have failed, the human species as a whole has achieved within its ranks as a whole a net scientific and technological progress, without which civilization would not have survived in any part of this planet.

That faculty, by means of which mankind generates, transmits, and assimilates scientific and technological progress, is the individual person's *divine spark* of potential for rigorous forms of creative reason. This *spark* is the sole basis for the individual person's species-likeness to the Creator; this *spark* is the locus of that quality called

*imago viva Dei*. This creative agency, this *spark*, is the origin of *thought-objects*. That creative facility is initially defined, for classroom purposes, in the following way.

As a matter of first approximation, any given level of development of a faction of scientific practice may be described in terms of a consistent, open-ended series of theorems, a set of theorems each and all derivable, formally, from a single, common, integral set of interdependent axioms and postulates. All “crucial,” or “fundamental” scientific progress is expressed in formal terms as a radical change in the integral set of such axioms and postulates, underlying the relevant set of mutually consistent theorems.

For example, given an anomalous experimental result (or, analogous observation), attempt to construct a theorem which describes this result from the standpoint of any choice among existing, generally accepted, consistent bodies of *formal* scientific knowledge. For example, repeat the famous, crucial solenoid experiment of Ampère; attempt to define a theorem for all of the significant features of this experimental result, constructing a theorem which is formally consistent with the doctrine of James Clerk Maxwell; it cannot be done!<sup>19</sup> It could be done only if a radical change is imposed upon the axiomatic assumptions commonly underlying the dogmas of Clausius, Kelvin, Helmholtz, Grassmann, and Max-

well.<sup>20</sup> In such as the latter case, in which a fair theorem representation for a crucial experiment requires a radical revision of axiomatics, we have an example of the form of a threatened revolution in scientific knowledge.

Consider a simplified, symbolic classroom representation of this point.<sup>21</sup>

Given, a formal system of theorem-point scientific knowledge: an open-ended series of mutually consistent theorems, each and all consistent with an underlying set of intradependent axioms and postulates. Call this a “theorem-lattice.” Begin with such a theorem-lattice, *A*. Introduce a crucial, real-life experiment, *X*<sub>1</sub>, for whose result no theorem may be constructed which is consistent with *A*.

Now, there exists at least one radical revision of *A*’s underlying set of axioms and postulates, which permits the construction of a formally consistent theorem for *X*<sub>1</sub>; there may exist many such revisions which satisfy this bare condition. However, we must satisfy not only the evidence of *X*<sub>1</sub>; we must also satisfy every crucial experiment which corresponds to the subject of any other theorem of *A*. This restricts the choices of radical revision for *A*’s axiom-set. In the case this condition is met, we have a new theorem-lattice, *B*.

Thus, in similar fashion, define a series of mutually inconsistent theorem-lattices, *A*, *B*, *C*, *D*, *E*, . . . . Since

## Instrumental Imitation of the Singing Voice

In this passage from Mozart’s Mass in C, K. 427, the solo soprano voice introduces a phrase which serves as a transition back to the concluding full choral section. The solo soprano is accompanied at the unison by the Violin I, while the Violin II plays a pedal-point B $\flat$ . Then the chorus enters during the fifth measure of this example; the choral sopranos sing the same

line as the solo soprano before, but the Violin I now plays the line at a displaced range, one octave higher. The Violin II now plays with the sopranos at the unison, and the oboes take over the B $\flat$  pedal point, one and two octaves higher than the previous Violin II pedal point.

58 Oboe I & II

Violin I

Violin II

Soprano solo

tr Chorus sopranos

e - lei - son, e - lei - son, e - lei - son. e - lei - son, e - lei - son.



each theorem-lattice is separated from its predecessor by a radical change in the implicitly underlying set of interdependent axioms and postulates, no two lattices are consistent, and no theorem of one lattice is consistent with any theorem of any other lattice. This is a higher expression of what is termed a “mathematical discontinuity”; in this case, a formally unbridgeable chasm separating each term of the series from every other term of the series.

In the real universe, as reality may be distinguished from mere formalities, the test of the validity of the series,  $A, B, C, D, E, \dots$ , is posed by the question, whether the successive changes in modes of society’s productive (and, related) behavior, effects resulting from employment of changes in scientific knowledge, do, or do not represent implicitly an increase of the rate of growth of society’s potential population-density. In the case that this test is satisfied, the series as a whole represents (and is represented by) a *subsuming method* of generating revolutionary successions of advance in scientific and technological progress.

The advances in productivity (and, potential population-density) which European culture has achieved (over the anti-growth oppositions), during the past 550 years, since the 1439-1440 A.D. Council of Florence, are implicitly the outgrowth of radical axiomatic changes in creative scientific thinking. These changes can be represented most efficiently, most intelligibly, from the standpoint of a non-algebraic function’s reference-point in a radically constructive synthetic geometry. This history, seen through the eyes of such a non-algebraic geometry, permits the easiest rigorous method for introducing the meaning of *thought-object*, whether for physical science, or for music.

This modern history’s most elementary, pivotal discoveries can be reduced to a short list.<sup>22</sup> From ancient Classical Greece (including southern Italy), two geometrical discoveries are outstanding: the famous Pythagorean Theorem, and Plato’s extensive treatments of those five regular polyhedra which may be inscribed within a sphere (the “Platonic Solids”).<sup>23</sup> The method associated with these discoveries, is the Socratic dialectic, as typified by Plato’s *Parmenides* dialogue, a method which Plato stressed as congruent with a radically constructive synthetic geometry.<sup>24</sup> The rise of modern science, resting upon the Greek heritage of Pythagoras, Plato, and Archimedes, begins with the discoveries of Cardinal Nicolaus of Cusa and his collaborators, about 550 years ago, centered around Cusa’s *De Docta Ignorantia* (On Learned Ignorance).<sup>25</sup>

The most crucial discoveries in modern physical science occurred during an interval of approximately 250 years, from c.1440 A.D. through the beginning of the

eighteenth century. The 1696-1697 A.D. solution to the brachistochrone problem, by Leibniz and the Bernoullis, is typical of the flood of final touches on the first quarter millennium of modern scientific progress.<sup>26</sup> From this period, the following are the most notable. (1) Cusa’s 1430’s discovery of the “isoperimetric” (“Maximum-Minimum”) principle, the root of the later principle of non-algebraic “least action.”<sup>27</sup> (2) The further elaboration, by Leonardo da Vinci and his collaborators, of the implications of the “Platonic Solids.”<sup>28</sup> (3) The establishing of the first comprehensive program in mathematical physics, by Johannes Kepler, principally upon the basis provided by Cusa and Leonardo.<sup>29</sup> (4) The seventeenth-century development of a Keplerian, non-algebraic calculus of physical “least action,” by Pierre Fermat,<sup>30</sup> Blaise Pascal,<sup>31</sup> Christiaan Huygens,<sup>32</sup> Gottfried Leibniz, and the Bernoullis.<sup>33</sup> It was in this Renaissance setting of vigorous scientific progress, that the rise of Classical polyphony through Leonardo da Vinci,<sup>34</sup> Bach, Haydn, Mozart, Beethoven, Brahms, *et al.* occurred.

At first inspection, geometric discoveries are apparently, merely mathematical formalities, in the sense algebra is in fact merely empty formalism. We have already indicated here, that the validity of a succession of formal revolutionary discoveries is tested by the yardstick of potential population-density. For obvious reasons, physics, chemistry, and biology, combined as one, insofar as they reflect man’s increase in power over nature—*per capita*, and per square kilometer—are an implied approximation of increase of potential population-density. Since the middle of the fifteenth century, the development in empirical authority of non-algebraic mathematical science has been premised upon the universal principle of physical least action: least action in physical space-time, a concept rooted in Cusa’s isoperimetric, “non-algebraic” circle, the least (circular) perimetric displacement subsuming the relatively largest area. Throughout that 250 years or so, this principle of (physical) least action has been situated in respect to two interdependent physical phenomena: electromagnetic radiation and hydrodynamics. Even today, all sound experimental physics relies upon those non-algebraic species of formal functions which locate physical reality in terms of the hydrodynamics of electromagnetic least action.

It is in that setting, of geometrical and physical thought, combined, that the easiest definition of a thought-object may be supplied. From that vantage-point, in turn, the nature of a musical thought-object follows readily. Resume the elaboration of the theorem-lattice series.

Given, the indicated series of theorem-lattices,  $A, B, C, D, E, \dots$ . Define a function which subsumes the generation of the successive terms of this series. Since no

two terms of the series may be consistent, no formal function for the series can be defined by means of the terms denoting specific theorem-lattices. Rather, even by mere definition, the generation of  $B$  from  $A$ ,  $C$  from  $B$ , and so on, lies in that which generates the *absolute* quality of formal discontinuity between any two terms of this series. That generation is the *radical change* in axiomatics, so altering the implicitly underlying set of interdependent axioms and postulates.

There is a “mapping correspondence” between this agency of radical change and the discontinuities separating the terms of the series. Those radical changes correspond to thought-objects. That is what we must define, before returning to the musical thought-objects.

There are two distinct species of thought-objects implied in the given, illustrative series of theorem-lattices. First, on the relatively lower level, there is a quality of the thought-object which is typified by the transformation of  $A$  to generate  $B$ . Second, there is the higher quality, higher species of thought-object associated with a notion of a choice of determined ordering for the series presented, the ordering of the lower-order thought-objects corresponding to the discontinuities  $\overline{AB}$ ,  $\overline{BC}$ ,  $\overline{CD}$ ,  $\overline{DE}$ , . . . .

For example, a successfully advancing science would be associated with a succession of such revolutions, each always leading the relevant society (implicitly) to higher levels of potential population-density. This would also signify, that that generation of successive revolutions  $\overline{AB}$  and  $\overline{BC}$  must result in a revolution  $\overline{CD}$ , which latter increases the *potential* population-density more rapidly than the average of  $\overline{AB}$  and  $\overline{BC}$ . These successive revolutions are effected under the guidance of a self-evolving method for effecting successive such revolutions, a self-evolving method of scientific discovery. Call this quality of revolutionary ordering a method of *evolutionary negentropy* in increase of potential population-density.

Understand “evolutionary negentropy” as a conception introduced by Nicolaus of Cusa.<sup>35</sup> The progressive evolution of the biosphere is dominated by emergence of relatively higher species—higher than any previously extant. This does not (generally) wipe out the surpassed inferior species. Rather, the proliferation of most among the accumulated, interacting species makes possible the emergent existence of the higher species. Similarly, in the case of the Mendeleev Periodic Table of Elements and their Isotopes, the emergence of helium and lithium, and so on, from nuclear fusion of hydrogen, and so on, does not eliminate the lower ranking elements and isotopes of that table; rather, that development is characteristic of an ever higher state of organization of the “table” as an interdependent wholeness.

We combine this view of such revolutionary/evolu-

tionary processes as these, with a notion of rising “free energy” of the entire “system” undergoing such ordered evolution. This combination of higher states of organization with relative increase of “free energy,” is a definition we prescribe for our use of the term “negentropy.”

Thus, we have our two species of thought-objects, relative to our illustrative series of formal theorem-lattices. The first, relatively lower species, is associated with the *Type*<sup>36</sup> of discontinuities separating  $A$  from  $B$ , and so on. The second species, a cousin of the *Motivführung* principle, is associated with the *relative evolutionary negentropy* of the whole series as a *determined* series as a whole.

There exists no medium of communication within whose terms either species of thought-object might be represented *explicitly*. No form of algebra, nor of other species of formal language-medium, could represent such a thought-object *explicitly*. Thought-objects belong to a class of distinct mental existences which have no functional correspondence, or equivalence to those representable sensory images which are the type of explicit objects of formal communication.

The same is true, of course, of musical thought-objects, such as the thought-objects corresponding to any among the three principal discoveries upon which the *Motivführung* revolution depends. This is to emphasize, that that creative faculty, the means by which Leonardo da Vinci effected his fundamental scientific discoveries was the same higher, (“negentropic”) *methodological* thought-object which directed his principal compositions in music<sup>37</sup> and plastic arts. Notably, in the plastic arts, Leonardo’s medium of discovery was that same set of geometrical principles governing his fundamental discoveries in physical science.

Yet, in both aspects of Leonardo’s creative output, no mere symbolic device could represent the relevant thought-object. Nonetheless, there do exist indirect means for communication of thought-objects, with certainty, from one mind to another. Ironically—“ironical” in a most meaningful dual sense—these indirect means, known as Plato’s “Socratic,” or “dialectical” method, are more efficient agencies for communication than any formal medium could become. Not only is the Socratic dialectic more efficient than the banal, nominalist Aristotelian formalism; the Socratic dialectic efficiently imparts those classes of conceptions which are so powerful, so profound, that the gnostic Aristotelians, such as Immanuel Kant, avow these conceptions to be intrinsically “unknowable.”<sup>38</sup> These thought-objects are otherwise known as “Platonic ideas.”<sup>39</sup>

Classical music demands a method of polyphonic composition equivalent to that Socratic dialectic. This method, applied to that developed form of the musical



medium, is employed to the effect of imparting, indirectly, a sub-class of otherwise “unutterable Platonic ideas,” called usefully either “musical ideas,” or, with less ambiguity, “musical thought-objects.”

The point has been reached, here, to identify the class of phenomena of inner mental experience which contain the marks of the thought-object.

### III. The Principle of Least Action

Let us resume here with a partial restatement of what has been said thus far. The crucial feature of the Christian “Golden Renaissance’s” launching of modern science, approximately 550 years ago, is Nicolaus of Cusa’s discovery of his isoperimetric (“Maximum-Minimum”) principle.<sup>40</sup> As this Renaissance picked up from the point at which Classical Greek civilization had been interrupted, that by the evil, Gaia-Python-Dionysos-Apollo Cult of Delphi,<sup>41</sup> so, Cusa began the modern scientific revolution at approximately the point Archimedes’ work was snuffed out by the brutish legionnaires of Delphi’s pagan Rome<sup>42</sup>: Archimedes’ paradoxical theorems on the subject of “squaring the circle.”<sup>43</sup> This crucial discovery by Cusa is aptly described, alternately, as a unique physical principle of “least action”; so, it appears more clearly in retrospect, by the close of the seventeenth century. This comparison of two discoveries, presented in 1440 and 1697, respectively, serves us here as our exemplary choice of model for a thought-object.

On closer, stricter scrutiny, the term “squaring the circle” is ambiguous. Its cruder meaning is, simply: to construct a square whose area is nearly equal to that of a given circle. This task was solved, implicitly, by Archimedes and others.<sup>44</sup> There is, however, a subtler feature. This subtler task is, to construct the perimeter of a circle by linear, or “algebraic” methods; this second, subtler task is an impossible one, for reasons shown conclusively in a solution constructed by Nicolaus of Cusa. That latter solution is the point of reference for our constructive, indirect, but rigorous definition of a thought-object.

These various points are each and all clarified by closer scrutiny of Archimedes’ four theorems on the squaring of the circle; this is the approach employed successfully by Cusa.<sup>45</sup> We now describe this summarily.<sup>46</sup>

Inscribe a square within a circle. Circumscribe that circle with a second square (SEE Figure 5). Double the number of sides of each square to form a pair of a regular octagons in the same relationship to the circle as the pair of squares. Repeat the doubling action, to reach a large value of  $2^n$  sides. Look at the region of the circle’s perimeter associated with three or four sides of an inscribed polygon of very many sides (SEE Figure 6). By estimating the area of both the inscribed and circumscribed polygons, respectively, and by averaging the two areas, we have a rough estimate for the area of the circle; however, the perimeter of neither polygon could ever become congruent with the perimeter of the circle.

Let the diameter of a given circle be one meter. Dividing the estimated perimeter of the circle by one meter, gives us an estimated value for  $\pi$ . However, respecting

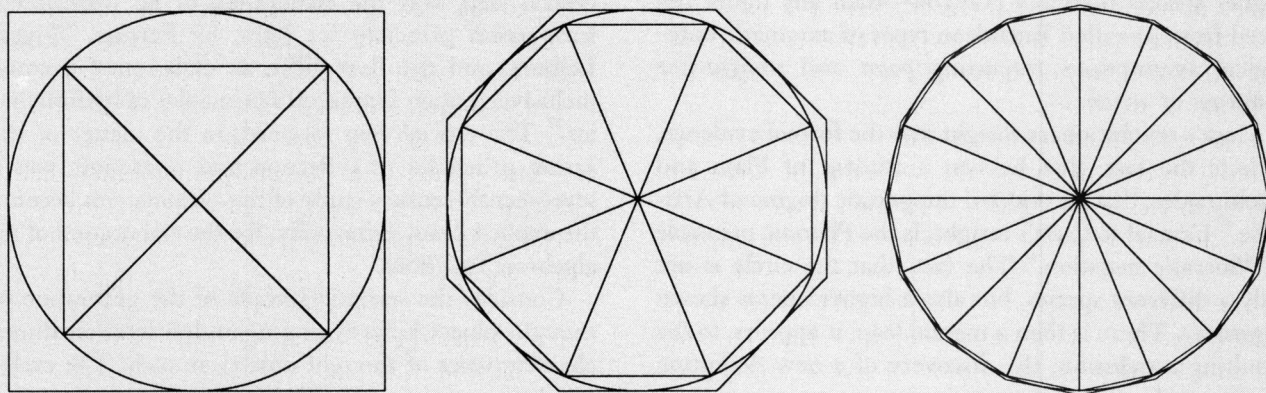


FIGURE 5. “Squaring the circle”: Estimating the area of a square approximately equal to that of a given circle, as the average area of two regular polygons.

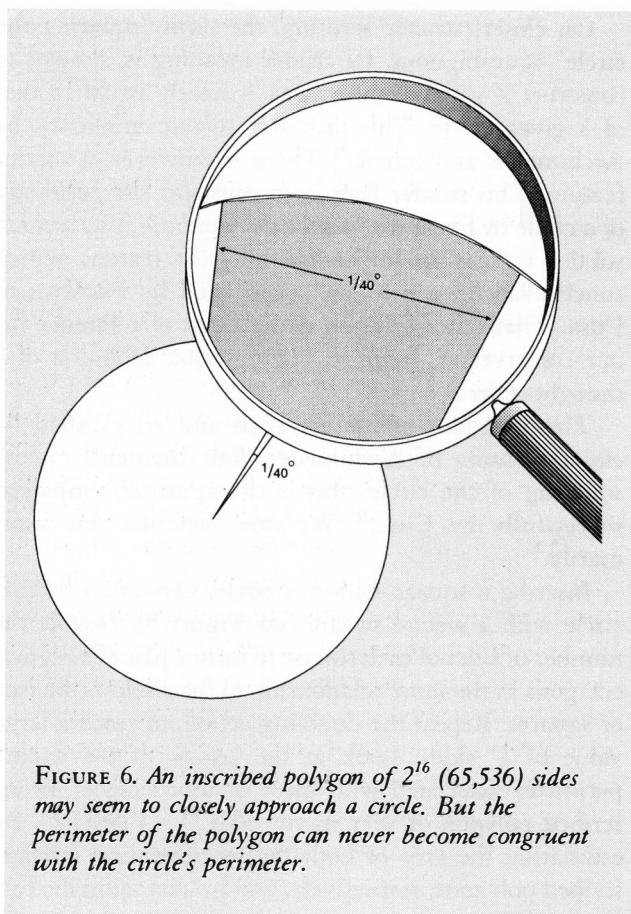


FIGURE 6. An inscribed polygon of  $2^{16}$  (65,536) sides may seem to closely approach a circle. But the perimeter of the polygon can never become congruent with the circle's perimeter.

either polygon, even if we increase the number of sides of an  $2^n$ -sided regular polygon to the astronomical  $n = 256$ , there would remain a well-defined, distinct, functionally determined discrepancy in area between the polygon and the circle. Worse, the many-angular perimeter of the polygon becomes ever less congruent in *species-form* with a circular perimeter. The circle belongs to a different, higher species than any polygon—than any figure derived from so-called Euclidean types of axiomatic ontological assumptions respecting *point* and *straight-line pathways of action*.

Cusa's revolutionary insight into the formal evidence, reflects the fact, that he was a student of Plato and Archimedes, that he rejected the gnostic dogma of Aristotle.<sup>47</sup> Crucial to Cusa's insight, is the Platonic principle of "Socratic negation." The fact, that the circle is not only a different species, but also a higher one, is shown *negatively*. There is then a mental leap, it appears, to the resulting conclusion: the discovery of a new definition of the circle, the *isoperimetric* conception, or as Cusa defines it, his "Maximum-Minimum" principle.<sup>48</sup> However, appearances aside, this discovery is no "blind leap of faith"; Cusa was already a master of Plato's Socratic method; he was familiar with "Platonic ideas."

The remainder of the ensuing two-and-one-half centuries of fundamental scientific progress, was an elaboration of Cusa's isoperimetric principle as the emerging, universal principle of physical least action. Some preliminary observations on this connection are needed, to clear the way for our next major point.

During the nineteenth century, the famous Professor Jacob Steiner, the author of the synthetic geometry curriculum for quality secondary schools,<sup>49</sup> contributed a standard classroom demonstration of the iterative, isoperimetric construction of a circle. Although the Steiner construction helps, it must be used as a kind of *negative* demonstration, and not positive determination of the circle as a species. There is no formal way in which the isoperimetric circle might be generated positively from the standpoint of a Euclidean theorem-lattice.<sup>50</sup> The notion of the isoperimetric circle becomes "as if" self-evident, replacing thus axiomatically the no longer self-evident, merely derivative point and straight line. Steiner's construction *does not prove* Cusa's isoperimetric principle; it illustrates the result negatively, and this from the standpoint of a good quality of secondary-school classroom. After Cusa, the greatest, most fruitful scientific thinkers, beginning with Leonardo da Vinci, treated the circle (and the sphere) as species which exist "self-evidently," and treated other forms as existences which must be derived, by construction, from the point of origin of circular (and spherical) isoperimetric action (in physical space-time). This work focused upon the anomalies of perspective and vision from the vantage-point of origin of isoperimetric, or "least action."

The first next major step for science, was exploring the implications of the "Platonic Solids." This resulted in such crucial accomplishments as the Leonardo-Kepler functional distinction between the two curvatures (positive and negative) of the circle and sphere.<sup>51</sup> The next crucial step, was the elaboration of an isoperimetric, least-action principle for light, by Fermat, Huygens, Leibniz, and the Bernoullis, an elaboration premised, inclusively, upon Leonardo's principles of hydrodynamics.<sup>52</sup> The crucial step forward, in the matter of least-action principles of reflection and refraction, was the seventeenth-century study of the cycloids, this becoming the explicit basis, principally, for the elaboration of non-algebraic functions.

Consider the second example of the generation of a thought-object, before bringing under closer scrutiny the characteristics of thought-objects as such. The cycloids are characterized essentially as the results of *axiomatically circular action upon axiomatically circular action*. These represent the original, primary form of developable function in the physical domain; they serve, thus, as the axiomatic basis for synthetic-geometrical representation



of physical processes as phenomena. This circular action is deemed axiomatic, so, replacing in this way the now merely derived existences of point and straight line. The relatively most elementary *ontological* results of such circular action upon circular action, are twofold: first, least-action function as a characteristic of all action in physical space-time (SEE Figure 7); and, second, an affirmation of Kepler's distinction between functions determined, respectively, by negative and positive spherical curvatures (SEE Figure 8).<sup>53</sup> Situate Bernoulli's 1697 treatment of the least-action equivalence of the *brachistochrone* to Huygens' *tautochrone*, in this context (SEE Figure 9).<sup>54</sup>

The result, the proof that radiation of light occurs in a universe which is curved relativistically, in physical space-time premised elementarily upon uniquely axiomatic least action, is a thought-object solution developed, in the late seventeenth century, as if by a leap of faith, from a process of Socratic negative reasoning driven rigorously to its limits.

In each of the listed cases of discovery, three general results dominate. Firstly, each, Cusa's, Leonardo's, Kepler's, Huygens', Leibniz's, and the Bernoullis', is generated by the same type of apparent "leap of faith," under analogous circumstances. These circumstances are a paradox driven toward its limit, by means of an exhaustively rigorous application of Socratic dialectical negation, a negation analogous to the method of Plato's *Parmenides*. Secondly, excepting Cusa, who depends upon ancient crucial discoveries, none of the other discoveries listed had been possible without all of its predecessors in

that same series. Thirdly, each discovery, and all combined the more so, increased greatly mankind's power over nature, mankind's potential population-density.

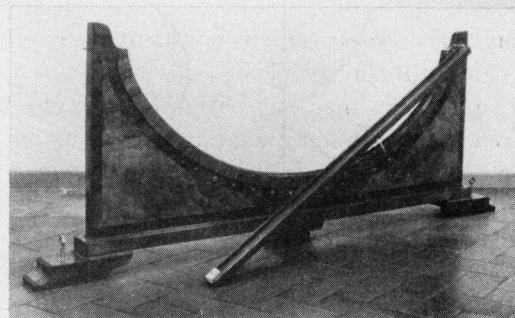
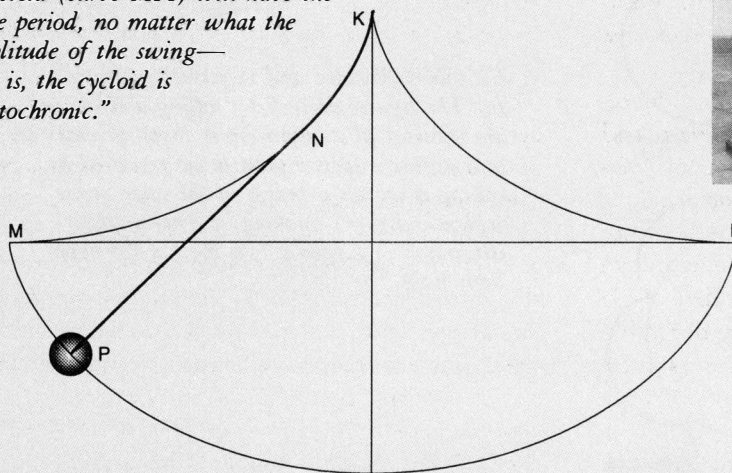
The 1890's work of Georg Cantor,<sup>55</sup> David Hilbert's formalist error on proposing his famous "Tenth Problem,"<sup>56</sup> and the case of Kurt Gödel's famous proof, all illustrate deeper implications of our deceptively simple series of theorem-lattices, *A, B, C, D, E, . . .*

Let us substitute for the commas in that series, the letter  $\mu$ , to such effect that we have, in first approximation, the new representation of that series,  $\mu_{ab}, \mu_{bc}, \mu_{cd}, \dots$  Each of the terms now appears to correspond to a successful "leap of faith," to Kant's purportedly "unknowable" agency of creative discovery. This cannot yet be an adequate representation; two general grounds of that warning are to be indicated. Firstly, without the discoverer's earlier reproduction of numerous similar "leaps of faith" of his predecessors, his own "leap of faith" were impossible, rather than successful, as it was. Secondly, this functional (e.g., *analysis situs*) ordering of the formal series correlates with a twofold increase of mankind's potential *per-capita* power over nature: on account of the individual discovery, as such, and, also, additionally, on account of the contribution to the increased power for discovery by society in general.

Shift our view, momentarily, to the Classical humanist classrooms of Europe, from the Grootean teaching order, the Brothers of the Common Life, through the German *Gymnasium* of Wilhelm von Humboldt's design. The relevant feature of that classroom, is emphasis upon use of primary sources' representation of processes of great

FIGURE 7. *The least-action principle embedded in cycloid functions.*

*In his 1673 On the Pendulum Clock, Huygens demonstrated that a pendulum made to follow the path of a cycloid (curve MPI) will have the same period, no matter what the amplitude of the swing—that is, the cycloid is "tautochrone."*



*A ball rolling down a cycloidal track will reach the bottom in the same time, no matter where on the track it is released. Later, Johann Bernoulli demonstrated that the cycloid also has the property of a "brachistochrone"—it is the least-time pathway. (Model in the Museum of the History of Science, Florence, Italy.)*

discovery, prompting the student, in this way, to replicate that mental experience of the discoverer in the student's own mental processes.

The act of discovery is not represented explicitly in any primary source. That action is not explicitly representable in any medium of communication. Nonetheless, a fair replica of the original act of discovery may be evoked from within the creative potential of the student's mental processes. In that degree, that aspect of the creative intellects of Pythagoras, Plato, Archimedes, Cusa, Kepler, and so on, lives anew as an integral capability of the mind of the student. So, it may be said fairly, the noble dead may communicate, by such dialectical indirection, as if directly, mind to mind, with the living. Such is true education, unlike that sterile textbook drill and grill, which rehearses today's pupils to pass computer-scoreable multiple-choice questionnaires. Thus, by the methods of Christian humanist education, the quality of true "genius" is learned, by incorporating in one's

own creative-mental processes a choice selection of bits of the mental processes of a large number of the greatest discoverers, such as Plato, of mankind's past.

Consider the exemplary case of one of the greatest thinkers in all recorded history, Nicolaus of Cusa. His education was shaped by the influence of that great Grootean teaching order, the Brothers of the Common Life. He assimilated thus, for example, the minds of Plato and Archimedes, and many others. Or the illustrious case of Leibniz's collaborator, Christiaan Huygens.<sup>57</sup> Christiaan's father, Constantine, was a celebrated Dutch diplomat, a co-sponsor of the young Rembrandt van Rijn, and one-time ambassador to London. In London, father and son Huygens gained access to the Royal Collection of Leonardo da Vinci's papers, whose contents played later a direct part in important work of both Christiaan Huygens and Leibniz.<sup>58</sup> The work of Cusa was known to these circles; the work of Kepler dominated the seventeenth century, and was later, the foundation for much

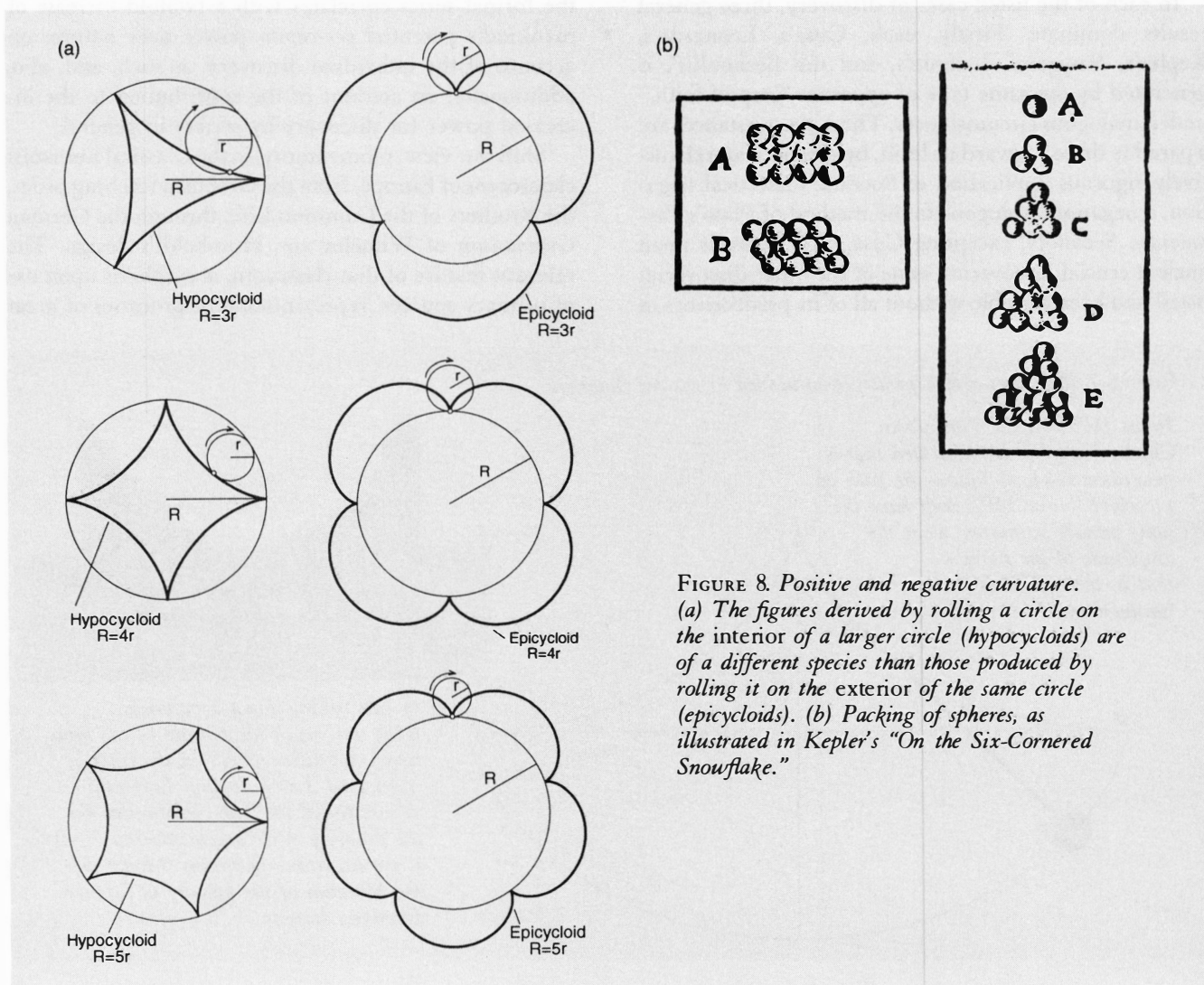


FIGURE 8. *Positive and negative curvature. (a) The figures derived by rolling a circle on the interior of a larger circle (hypocycloids) are of a different species than those produced by rolling it on the exterior of the same circle (epicycloids). (b) Packing of spheres, as illustrated in Kepler's "On the Six-Cornered Snowflake."*





reference the matter being addressed in the foregoing paragraphs. Commonly, among such professionals, it is the shadow of the thought-object, so to speak, which is referenced, not the thought-object as such. The formal heading under which this reference is made, would be, most frequently, “musical insight,” a quality whose exact communication may be suggested by apt description, but whose conception is recognized by performance of a relevant musical passage or composition. We may refer to the passage, or the composition as a whole, and speak of a performance-demonstrated insight into the *intent* of that passage; we speak of this as musical “insight.”

The pleasure of such musical ideas—musical thought-objects—is akin to that of solving a scientific problem: it is the quality of emotion we associate with “sacred love” (*agapē, caritas*), as distinct from sensuous, object-fixed “profane love.” In that respect, all Classical polyphony, all Classical musical ideas (thought-objects), as opposed to the erotic fantasies of Wagner’s and Mahler’s “Romanticism,” have an intrinsic quality akin to the religious feeling of the Gospel of St. John and St. Paul’s I Corinthians 13.

In each instance of the series of fundamental scientific discoveries referenced, the most rigorous principles of geometric construction, driving a paradox to its limit, was required—as in Plato’s *Parmenides*—to show the ontologically *axiomatic* issue upon whose resolution the matter hangs. In this setting, and only such, is a valid thought-object generated by the individual mind’s sovereignly creative agency. In music, similarly, a strictly lawful polyphony, itself rooted in strictly well-tempered, (Florentine)<sup>61</sup> *bel canto* vocalization, is the “constructive geometry of hearing,” by means of which the relevant axiomatic issues are posed to the creative agency.

This requirement’s character is illustrated by the following exemplary problems of musical performance. There are several, broadly mandatory features of a competent Classical performance, for lack of which rigor the necessary, *indirect* communication of the composer’s intended musical thought-object will be impaired, or even may not occur (it should be noted that this does not apply to the performance of Romantic, or atonal compositions, whose subjects are not thought-objects, but rather the smarmy, erotic objects of the Rousseauvian degenerate’s program-notes). For a serious Classical composition, such as those of Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Chopin, Schumann, or Brahms, the conveying of musical thought-objects demands:

1. A *bel canto*-singing quality of both vocal and instrumental parts (a *povo-vibrato* quality).

2. A cleanly executed presentation of the equivalent of the singing-voice’s species represented by each passage of a part.
3. Unmuddled polyphonic voice-transparency: no “smashed chords.”
4. Execution of each part’s required distinctions among the registers and register-passing of each passage’s singing-voice equivalence.
5. A clean, beautiful shaping of phrasing, and of execution of individual tones.
6. No camouflaging of a performer’s want of musical insight, as by means of today’s increasing occurrence of and recklessness in use of manneristically exaggerated tunings, tempi, and rubati.

The relevance of this list of precautions to the subject of musical thought-objects, not a desire to enter into the subtleties of the performer’s master class, obliges us to consider here a few, bare minima which illustrate the preconditions of bare polyphonic literacy of performance needed to render an intelligible insight into the composer’s musical thought-objects.

Some commonplace abuses of the modern keyboard instrument illustrate most aptly the varieties of anti-musical “instrumentalism” fostered even in the practice of numerous known performers. A Classical pianoforte (or, *fortepiano*) work—such as a keyboard sonata of Mozart, Beethoven, or Schubert—does not know of the existence of chords *per se*; it knows chords only as fleeting shadows of an instrumental parody of *bel canto* vocal polyphony. Each tone of such a chord corresponds to a line of a surrogate for some species of singing-voice vocalization. The performer must bring forth that singing quality, shaping the phrasing and individual tone according to appropriate indications of relative register and register-passing.

An excellent choice of illustration of this point, respecting Classical keyboard compositions, is found in the concluding coda of Beethoven’s Opus 111. This is one of Beethoven’s major quotations of the Mozart K. 475/457 *Motivführung* derivation from Bach’s *Musical Offering*.<sup>62</sup> The pianist should perform this coda in his or her mind as a choral work, and then as a string quartet’s parody of that choral performance; then, parody that string quartet’s performance at the keyboard. Use the reference to the *bel canto* chorus, to define the properly implied singing-voice species, and with the corresponding registration and register-passing. Then bring these ironies forth from the keyboard, with full contrapuntal

(a)

39 *espressivo*  
*p* *p dim.* *pp*

FIGURE 10. (a) The piano score of the concluding coda of Beethoven's Sonata Op. 111 should be read by the performer not as "instrumental piano music," but as a condensed shorthand version of a string quartet score, which in turn is a reflection of an implied "vocal" score. (b) The same passage has been "exploded" into such a four-part "choral" score, with each voice occupying its own staff. The pianist must always be at pains to observe the implicit register changes as shown such a "vocal" score. (For an explanation of the boxed register markings, see footnote 62.)

(b)

39 "Soprano" voice *espressivo*  
*p* *p dim.* *pp*  
 "Mezzosoprano" voice  
*p* *p dim.* *pp*  
 "Tenor" voice  
*p* *p dim.* *pp*  
 "Bass" voice  
*p* *espressivo* *p dim.* *pp*

transparency (SEE Figure 10).

Next, to the same purpose, let that pianist turn to a related work, the first movement of Chopin's "Funeral March" sonata. This is to be read, of course, as a quotation of Beethoven's Opus 111 (SEE Figure 11). Chopin is a classical composer, not a Lisztian Romantic. His works must be performed with a corresponding polyphonic transparency, without mannerism, not brutally slaughtered as if in some pagan's human sacrifice, upon the altar of eroticism.

To the same purpose, turn to a selection from Mozart's post-1781 compositions. Include at least, his 1785/1784 C-minor Fantasy-Sonata K. 475/457, and his C-minor 1788/1783 Adagio and Fugue K. 546/426. Perform—in the mind, as well—first, the two-keyboard K. 426, performing it as if it were a keyboard echo of a string quartet's parody of a choral work (SEE Figure 12). Next, examine the K. 546 setting for string quartet from this same vantage-point. Apply this same approach to the K. 475 Fantasy, up to as far (at least) as the allegro section (SEE Figure 13).

These suggested mental exercises, and analogous ones,

(a)

1 *Grave*  
*f*

FIGURE 11. The opening of the first movement of Frédéric Chopin's Sonata for Piano in B-flat minor, Op. 35, shown in (a), is a direct quotation from the opening of Beethoven's Sonata Op. 111, shown in (b).

(b)

1 *Maestoso*  
*f sf sf p cresc. f*  
*tr*



must tend to improve that quality of musical insight which borders upon recognition of the relevant thought-objects.<sup>63</sup> To this purpose, it will prove helpful to include in such a pedagogical program, emphasis upon post-1781 fugues and fugato composition of Mozart, Beethoven, and Brahms. Bach's work, presented in respect to his pivotal *Musical Offering* and *Art of the Fugue*, should be viewed in the post-1781 context; the post-1781 work by Haydn should then be included.

Once more, bring to bear the crucial point, that the generation of a musical thought-object occurs in essentially the same specific type of way that the appropriate solution is produced for the central paradox of Plato's *Parmenides*: all merely formal, discrete aspects of existence are subsumed by a higher mode of existence, *change*. The relevant, elementary form of this quality of change, is what we have described as "evolutionary negentropy." That point must be applied to define the crucial significance of the Bach fugue for the post-1781

work of Mozart *et al.*

Like a theorem-lattice series, the well-tempered counterpoint of Johann Sebastian Bach, has three prominent features. There is, first, the establishment of great refinement in constructing a formal musical theorem-lattice, the schoolbook side of studies of Bach's fugues, for example. Second, there is the creative development, like that of a science-discovery theorem-lattice, which generates the theories of paradox-resolutions which is the composition as a whole. Third, there is the effort to achieve a higher organic unity of the theorem-lattice series—the unit composition—as a whole, to subsume the *Many* as *One*, as Haydn sought this through his *Motivführung* discovery.

Thus, without all of the leading features of the work of the mature Johann Sebastian Bach, there could not have been Mozart's revolutionary perfecting of Haydn's *Motivführung* discovery. Even as extraordinary a genius as Mozart had become by 1781, could not have produced

(a)  
1 Piano I  
Piano II  
7

FIGURE 12. In December 1783, Mozart composed the Fugue in C (minor) for Two Pianos, K. 426, whose opening is shown in (a). The fact that his reference for the fugue's registration is a string quartet or vocal chorus, is unmistakable from his uncommon use of the vocal tenor clef for the left hand of Piano I, instead of the usual bass clef. The left hand of Piano II opens with the bass voice, while the right hands of Piano I and Piano II enter as mezzo-soprano and soprano, respectively. Five years later, in the summer of 1788, Mozart re-scored the same fugue for string quartet, adding an

the six “Haydn” quartets without a regular, extensive working-through of Bach scores which Mozart did, as a participant in the regular Sunday midday salon of Vienna’s Baron Gottfried von Swieten [SEE article this issue, page 30].<sup>64</sup>

There are chiefly two relevant aspects of Bach’s perfection of a *bel canto*-premiered, strictly well-tempered polyphony (pivoted upon C = 256 cycles).<sup>65</sup> There is the formal side of Bach’s contrapuntal method, the schoolbook side. There is, otherwise, that higher, creative treatment of lawfully generated contrapuntal anomalies, such as dissonances, a development whose mastery presumes a grounding in the formal, schoolbook side of the matter. On these combined accounts, the Mozart of 1782-1786 stands to the Bach of 1747-1750 as Nicolaus of Cusa of 1440 stood with respect to those manuscripts of ancient Archimedes freshly brought from Greece.

It is strict adherence to properly adduced formalities, which is a precondition for driving any theorem-lattice

to beyond its limits, to such an effect that the appropriate, valid paradoxes are generated, and, so, the relevant creative discovery provoked. Thus, the notion of *Motivführung*, like the elementary form of a progressive series of theorem-lattices, presents us with a threefold picture of the creative process of unified compositional development:

1. Strict rigor respecting the formalities of polyphony, formalities broadly analogous to the consistency of the theorem-lattice.
2. The principle of those singularities which generate a new, higher formalism (e.g., theorem-lattice) out of a paradox generated within the original form. (These two paradoxes are parallel to those of the Plato *Parmenides*.)
3. The *Motivführung* principle, which orders, or implicitly subsumes an ordering of a succession of theorem-

(b)

The image shows a musical score for the opening of the re-scored fugue in C minor, K. 546. The score is for Violin I, Violin II, Viola, and Violoncello & Contrabass. It shows measures 1 through 7. The key signature is three flats (C minor) and the time signature is common time (C). The score includes various musical notations such as staccato and trills (tr).

adagio introduction and calling it *Adagio and Fugue in C (minor)*, K. 546. The corresponding opening measures of the re-scored fugue, shown in (b), show the standard string imitations of the vocal quartet: Violin I (soprano), Violin II (mezzosoprano), Viola (tenor), and Violoncello (bass). Also, Mozart has carefully altered the phrase markings and staccato (lightly accented and separated) markings to suit the particular requirements of the stringed instruments in order better to imitate the choral voices.





FIGURE 13. Mozart's *Fantasy in C*, K. 475, especially the sections up to the "allegro" (measures 36ff.), shows the composer's rigorous attention to "choral" registration of this piano work. Measures 15-18 shown here are representative. Compare with Figure 10, which shows Beethoven's direct quotation of these measures.

lattices as an "evolutionary negentropy" unit of development.

Mozart's work on Bach, especially Bach's discovery represented by the *Musical Offering*, was necessary to generalize the third of these three features of an integrated compositional process. Only a rigorously defined, and ordered, *literate* medium of communication—geometry, music, poetry, or prose—provides the setting wanted to elaborate an anomaly in the needed fashion: to impart that sense of paradox which is associated with the creative-mental processes' successful generation of the relevant thought-object.

There is a second, crucial prerequisite to musical literacy. The lack of any first-rank, living Classical poets, since the generations of Goethe, Schiller, Keats, and Heine, is the cause of the loss—for most educated members of European civilization—or, at least a severe impairment, of the capacity to understand Classical polyphony. Not only is Classical polyphony derived from the *bel canto* vocalization of Classical poetry; the interrelationships, the continuing interdependence between the two forms, is such that to lose either one is virtually soon to lose the other.

As Friedrich Schiller, Ludwig van Beethoven, and Franz Schubert have emphasized this connection, in their common complaint against Goethe's refusal to tolerate the principles of Classical polyphony,<sup>66</sup> there is this stated essential reciprocity between the two. As Schiller stresses,<sup>67</sup> the composing of a Classical poem begins with an idea of wordless Classical polyphony in the imagination; the subsequent elaboration of this musical image, as poetic vocalization, defines the potential for the germination of the poem. So far as that, Goethe recognized the creation of Classical poetry to occur in this manner Schiller so indicated; Goethe's fault was his refusal to grasp the Platonic idea, that something like a *Motivführung* is indispensable to a fully developed Classical musical setting of a poem. Whoever could not follow that

argument, with Goethe heading the one faction, and Schiller, Mozart, Beethoven, and Schubert the opposite faction, becomes, as a musician, like that amateur linguist who knows the meanings of none of those foreign-language phrases which he feigns to utter with such fluency.

For reason of such considerations, not only the singer, but the instrumentalist, too, must master this connection between Classical poetry and music, a study usefully pursued through the Italian art-song from Alessandro Scarlatti onward, and continued through that new form of German *Lied* established by Mozart's revolutionary "Das Veilchen."<sup>68</sup>

As this immediately foregoing argument is illustrated in Volume I of the *Manual on the Rudiments of Tuning and Registration*,<sup>69</sup> the practice of Mozart, Beethoven, Schubert, Schumann, and Brahms (most notably) in composing a *Lied* for a strophic poem<sup>70</sup> is the application of the Haydn-Mozart *Motivführung* principle of composition, as Mozart, chiefly, refined this. This is what Goethe and Reichardt<sup>71</sup> failed to comprehend. This feature of the *Lied*, from Mozart's "Das Veilchen," through Brahms' *Four Serious Songs*, is also a presentation of the essential characteristics of the *Motivführung* principle, the proper principle of all forms of successful Classical composition, and thus, also, the standard for performance of all such works from that same interval of musical history.

This view of Bach and Classical poetry has an associated benefit not to leave unmentioned here.

The principles of well-tempered polyphony are derived uniquely from those natural characteristics of the human singing voice which are made transparent by *bel canto* training. The setting of the well-tempered scale to values of approximately C = 256 and A = 430, is not a matter of whim; these values are derived from the biologically-determined spectroscopy of the "chest" of species of human singing voices. The musical system of well-tempered polyphony is not something externally

applied to a poem, to generate a song; Classical poetry is composed, originally, in each case, under the governance of a literally musical idea in the mind of the poet. The vocalization of the poetic line inheres in the idea by which the line itself was originally generated.

Similarly, the definition of a dissonance, and its resolution, are so situated within, and premised upon a natural determination by a well-tempered polyphony. Well-tempered polyphony, at  $C = 256$ , or  $A = 430$ , is simply natural beauty, naturally determined. From this, artistic beauty begins, and to this it must return. In this way, Bach's perfection of well-tempered polyphony as a medium of composition provides the rigorous setting for such musical discoveries of higher principles as his own *Musical Offering*, and that for Mozart's revolutionary enhancement of Haydn's *Motivführung* principle.

Yet, that is not sufficient; the principles of well-tempered polyphonic development will not generate great music by themselves. All great composers returned to poetic text, or germs of poetic ideas, not only for their vocal, but also their instrumental works. All Classical musical thematic ideas are derived either from poetry, from original poetic ideas of the musical composer, or from the same type of a wordless idea of vocalization which is the germ of any Classical poem.

Except as we read the work of Mozart, Beethoven, *et al.* in the context both of Bach's development of well-tempered polyphony, and of all true music as an outgrowth of Classical poetry, there could be no genuine musical literacy among professionals or audiences. True musical literacy may be termed "insight," a term which addresses the shadows cast by the essential feature of Classical compositions, "Platonic ideas," otherwise termed "musical thought-objects."

## Art Versus 'Materialism'

By means of description and references supplied, we have indicated, above, the nature of the common feature of scientific and artistic creativity. The immediate product of successful activity of this type, is the "thought-object," or *monad* treated here. As we have shown in earlier locations, this individual's creative mental activity is uniquely a *sovereign* experience of, and within the bounds of the individual mind; it is in no way a "collective" social effect.<sup>72</sup> In the case of such a valid discovery of a principle of physical science, the created thought-object *subsumes* a definite form of human practice. Immediately, this practice is expressed as an appropriate design of crucial experiment. This experimental (e.g., laboratory) design corresponds to *and subsumes* a consequent principle of machine-tool design. Such machine tools increase mankind's power over nature, *per capita*

and per square kilometer. Thus, a "spiritual" act, the creation of such a thought-object, is an efficient causality in the (putatively) "material" domain.<sup>73</sup>

In the composition of Classical polyphony, the result is the same in principle. A problem—a paradox—generated by extended application of ostensibly consistent principles of well-tempered polyphony, provokes a musical thought-object. This process parallels Cusa's discovery of an isoperimetric least action. The generation of the solution, as a thought-object, is played back upon the polyphonic medium. The resolution so effected, is immediately analogous to a design of a crucial experiment. The elaboration of the newly discovered principle of resolution revolutionizes the power of polyphonic composition for entire works.

The point being made here is illustrated most aptly by introducing a contrasting reference to Descartes' *gnostic* dogma, *deus ex machina*.<sup>74</sup>

From the standpoint of mere sense-perception, a paradox in the sensory domain of experimental physics leads to a change in practice, an improvement, in the domain of experimental physics. Similarly, a musical paradox in the domain of tonal sense-perceptions leads to a resolution in the domain of tonal sense-perception. So, Descartes' (largely erroneous) mathematical physics, starts in the material domain and remains there, never departing; so, most formalist musicology situates musical theory. In both cases, the mechanistic, or "materialist" view either denies the existence of a creative process, or insists that cause-and-effect—problem, solution, and result—must all be fully explainable within the domain of sense-perception, never mentioning the creative-mental processes of problem-solving discovery, whether the latter might exist, or not. So, the majority of the most promising candidates for professional careers in physical science are crippled by the *gnostic* dogma, that science—problem, solution, result—must be explained (or, presumed to be explained) solely by means of "generally accepted classroom mathematics." The same pathological way of thinking, made officially canonical in musicology, has ruined the potential of musicians and audiences alike.

The material, or polyphonic domains, respectively, are each a realm of perception, of sense-perception, and of perceptible features of forms of social practice. Therefore, they are also the domains explicitly referenced by all forms of communication, including algebra and geometry. However, *causality does not occur within the domain of mere perception*; perception is not reality; it is merely the distorted shadow of reality. By "causality," we should not signify "mechanical" or "statistical" correlations; we should signify the cause of those types of change in state which are illustrated by the perceptibly

efficient transformation of one theorem-lattice into another, perfectly inconsistent theorem-lattice.

Causality is thus presented to perception paradoxically, as this is presented in Plato's *Parmenides*: as change of this transfinite "dimensionality"; in this way, the efficiency, the reality, the ontological actuality of *change as causality* is presented with crucial undeniability to the faculties of sense-perception (and communication).

This causality, this change, is known to us in association with such various rubrics as "ideas" (Plato), "monads" (Leibniz), "*Geistesmassen*" (Riemann), or this author's "thought-objects." All of these terms reference the same phenomenon, but with slightly different connotations. The difference among them, is that each term was introduced by a different author, each in a unique literary-historical setting. Although all of these terms coincide in significance in the final analysis, their equivalence can be demonstrated only to those individual minds which have experienced all of them, one at a time, each in its own original setting.

For the subject of musical principles, three of these authors suffice. This present author's view of musical thought-objects is cross-referenced principally to the precedent of Platonic aesthetics, and, hence, Platonic ideas. In connection to the Haydn-Mozart revolution of 1781-1786, Friedrich Schiller's definitions of "musical thought-objects" should be included directly.<sup>75</sup>

In scientific and related work, the most profound distinction experienced by the individual, is the distinction between two qualities of mental state. The first state is the application of known, established principles; the second, is the act of discovery of a valid new principle, an act which occurs in the context of solving a true paradox. In music, it is the same; here, the act of discovering an insight into the characteristic idea of the composition's contrapuntal (polyphonic) development, is the creative state of mind.

It is the second of the two kinds of states of mental activity, which corresponds to the experiencing of a relevant thought-object, or thought-objects, as a species of mental life in general. Furthermore, in science and in Classical polyphony, these thought-objects are the cause for which a successful, problem-solving breakthrough to a valid new principle is the manifest consequence.

How is it possible, then, that so many from among even the highest echelons of achievement in modern science and the music profession should object so violently against "Platonic ideas," or be so stubbornly silly as to insist that these "spiritual" existences are not the cause for the new qualities of desired sense-perceptible effects? Since nothing less important than the continuation of human existence could not be achieved but by aid of such continuing scientific and technological progress,

how could any self-respecting scientist deny the fact, that such "Platonic ideas" are the cause for manifest scientific progress?

Nonetheless, "Platonic ideas" are ruled out of order, not only by the "Aristotelian gnostic" René Descartes, but by the "materialists" and "empiricists" generally. These foolish denials are not a reflection of innocent sorts of ignorance; they are the influence of that form of modern pagan religion, of modern gnosticism, called the English and French "Enlightenment" of Europe's seventeenth and eighteenth centuries. The anti-Renaissance dogmas of Enlightenment figures such as Rosicrucian Robert Fludd, a co-founder of British Freemasonry,<sup>76</sup> and Descartes, became relatively hegemonic in today's classroom and popular opinion through such enterprises (often, London-backed) as France's Jacobin Freemasonic terror,<sup>77</sup> the 1815 Treaty of Vienna,<sup>78</sup> Lord Palmerston's Mazzinian terrorism of 1848-1849,<sup>79</sup> and Britain's authorship of World War I.<sup>80</sup> All of these, and related developments, were vehicles for efforts to crush out of existence Leibnizian science and to push aside the Classical tradition of Leonardo da Vinci, Raphael, Bach, Mozart, Schiller, and Beethoven in the fine arts.

To understand this aspect of the Enlightenment, two points must be stressed. First, the roots of the Rosicrucian cult in pre-Christian gnostic paganism, and such fore-runners of Fludd, Francis Bacon, Descartes, Ashmole, John Locke, *et al.*, as the followers of Mani (Manichaeism) and the Bogomils-Cathars ("Buggers").<sup>81</sup> Second, that the common feature of ancient, medieval, and Rosicrucian gnostics, like Descartes and Immanuel Kant, too, is the emphasis upon denying the efficient, intelligible existence of "Platonic ideas."

Christian civilization defines a secular order in which all persons—all individual human life, is equal under God and natural law, this by virtue of the principle of individual man in *the living image of God (imago viva Dei)*.<sup>82</sup> This likeness to the Creator is located in that "divine spark of reason," *creative mental powers*, inhering in each person; thus, is the person in the image of the Creator.<sup>83</sup> Thus, the domain of "Platonic ideas," *monads*, or "thought-objects," is the spiritual realm, while mere sensation and formal media of communication are the putative "material" realm.

The characteristic epistemological feature of all *gnosticism*, is the insistence that the spiritual realm has no desirable form of efficient (causal) interaction with the domain of the ostensibly "material." The gnostic dichotomy divides the universe into two universes, one "spiritual," the other "material," such that the events within each are defined entirely by laws (axioms, postulates) which are "hermetically," inclusively peculiar to the interior of that "half-universe."



So, the anti-Leibniz, neo-Aristotelian, Immanuel Kant, throughout his famous *Critiques*, pronounced *monads* “unknowable,” and insisted that there is no principle of truth in the fine arts.<sup>84</sup> Kant’s dogma was adopted by the nineteenth-century Romantic adversaries of Schiller and Classical polyphony, as the doctrine of the hermetic separation of *Geisteswissenschaft* (e.g., fine arts) from *Naturwissenschaft* (natural science).<sup>85</sup>

In the history of medieval and modern Europe, every significant spread of gnosticism is always associated with the promotion of Aristotle against Plato.<sup>86</sup> This is associated with a denial of a *Type* of activity<sup>87</sup> distinct as *creative*, and the axiomatic presumption that the internal ordering of the “material” realm is *algebraic* (i.e., mechanical). This Aristotelian, mechanistic view, applied to music, follows the pseudo-scientific tactic of Helmholtz’s *Sensations of Tone*, purporting to explain music from the standpoint of a simply mechanistic dogma of percussion and vibrating strings and air.<sup>88</sup>

From medieval times, through the days of Paolo Sarpi,<sup>89</sup> Venice’s Padua and Rialto schools, (together with the Isle of Capri of the former pagan Emperor Tiberius), were the center of radiation of the intertwined influences of Aristotle, gnosticism, and usury throughout Western Europe and into the Americas. Out of this influence, there emerged that “Venetian Party” which created British liberalism, and sought to make its captive colony, eighteenth-century Britain, the maritime base for building up a revived pagan Roman world-empire.<sup>90</sup> This “Venetian Party,” with its sundry influences upon the continent of Europe, was the employer and sponsor of the gnostic Aristotelianism of Descartes, the seventeenth-

century English Rosicrucians, and so on.

Thus, to this day, what we call “European culture,” is not an homogenous culture, but rather a yet undecided, continuing war between Christianity, on the one side, and the powerful party of usury, the latter the pagan imperial faction behind the fostering of such gnostic Aristotelianisms as Rosicrucianism, Descartes, empiricism, Immanuel Kant, the nineteenth-century Romantic adversaries of Beethoven and Brahms, and so on.

The power of this gnostic, “Venetian Party” faction, has thus been the means for promoting the hegemony of materialism against both Leibnizian science and Classical fine art. Thus, for reason of that political hegemony of the gnostics in scientific and fine arts institutions, the appreciation of Classical fine art has been crippled. So, in fine arts, as in science, the Manichean dualism of Savigny’s Romanticist separation of *Geisteswissenschaft* from *Naturwissenschaft* reigns.<sup>91</sup> So, the musicians learn the language of music, but are denied access to the meaning, the subject-matter of that fine-arts language.

The central issue is thus, that it is the product of creative reason, the musical thought-object, which employs the paradoxical implications of the sensory aspect of the polyphonic language, to impart a recognition of that same musical thought-object in the minds of others. The precious essence of Classical polyphony is in great danger of being lost to the next generations of mankind. The mission adopted by the crafters of the two-volume *Manual on the Rudiments of Tuning and Registration*, is to contribute to keeping that imperiled Classical fine-arts knowledge alive for both present and future generations.

## NOTES

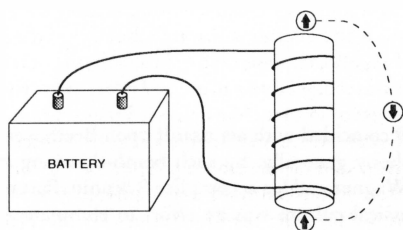
1. Lyndon H. LaRouche, Jr., “The Classical Idea: Natural and Artistic Beauty,” *Fidelio*, Vol. I, No. 2, Spring 1992.
2. Lyndon H. LaRouche, Jr., “On the Subject of Metaphor,” *Fidelio*, Vol. I, No. 3, Fall 1992.
3. *A Manual on the Rudiments of Tuning and Registration* (Washington, D.C.: Schiller Institute, 1992), Vol. I, pp. 229-260.
4. LaRouche, “Metaphor,” *op. cit.*
5. Joseph Haydn, *String Quartets Opus 20 and 33, Complete Edition*, ed. by Wilhelm Altmann (New York: Dover Publications, 1985). For a discussion of the influence of Haydn’s *Motivführung* principle on Mozart’s compositional method, see Hermann Abert, *W.A. Mozart, neubearbeitete und erweiterte Ausgabe von Otto Jahns Mozart* (Leipzig: VEB Breitkopf und Härtel, 1983), Vol. II, pp. 135-151.
6. J.S. Bach, *Musikalisches Opfer—Musical Offering—Offrande musicale*, ed. by Carl Czerny (New York: Edition Peters, No. 219).
7. Lyndon H. LaRouche, Jr., “Solution to Plato’s Paradox: The ‘One’ and the ‘Many,’” *Fidelio*, Vol. I, No. 1, Winter 1992, *passim*.
8. See footnote 3.
9. The Lord Palmerston-linked “Young Europe” insurrection of

- 1848-1849 coincided with an assault upon Beethoven and Classical polyphony generally, by such bomb-throwing anarchists as Richard Wagner and his accomplice Bakunin. Part of this assault upon Classical culture was an effort to eliminate an orchestral tuning of C = 256 cycles, by aid of redesigning wind instruments to fit the elevated pitch of A = 440 or higher.
10. To cite just three examples: (a) In 1787, Mozart reworked his Serenade No. 12 in C-minor for 2 Horns, 2 Oboes, 2 Clarinets, and 2 Bassoons, K. 388 (1782), as his Quintet in C-minor, for 2 Violins, 2 Violas, and Violoncello, K. 406. (b) In 1797, Beethoven reworked his Partita in E-flat for Wind Octet, Op. 103 (1792, published posthumously), as his Quintet for 2 Violins, 2 Violas, and Violoncello, Op. 4. (c) In 1801, the firm Mollo published Beethoven’s Quintet in E-flat for Pianoforte and Wind Instruments, Op. 16, which he had composed in 1797, and simultaneously published Beethoven’s own arrangement of the work as a Quartet for Pianoforte and Strings (not to be confused with a subsequently published arrangement for string quartet alone, which the composer had nothing to do with).
11. Cardinal Nicolaus of Cusa, *De Docta Ignorantia (On Learned*

*Ignorance*), trans. by Jasper Hopkins as *Nicholas of Cusa on Learned Ignorance* (Minneapolis: Arthur M. Banning Press, 1985), pp. 53-77; see also, “De Seculii Quadratura” (“On the Quadrature of the Circle”), trans. into German by Jay Hoffman (Mainz: Felix Meiner Verlag), *passim*.

12. Archimedes, “Measurement of a Circle,” and “Quadrature of the Parabola,” in *The Works of Archimedes*, ed by T.L. Heath (New York: Dover Publications), pp. 91-98, 233-252.
13. LaRouche, “Classical Idea,” *op. cit.*
14. Plato discusses his theory of “ideas” (*eidē*) throughout the corpus of his dialogues, and the dialogue *Parmenides* is wholly devoted to its investigation. Primary locations, in assumed general chronology of composition, include: *Meno*, in *Plato: Laches, Protagoras, Meno, Euthydemus*, trans. by W.R.M. Lamb, 81b-87c; *Phaedo*, in *Plato: Euthyphro, Apology, Crito, Phaedo, Phaedrus*, trans. by H.N. Fowler, 72e-80d; *The Republic*, in *Plato: The Republic*, trans. by Paul Shorey, Vol. II, 505a-520a; *Parmenides*, in *Plato: Cratylus, Parmenides, Greater Hippias, Lesser Hippias*, trans. by H.N. Fowler, *passim*.; *Theatetus*, 184b-186e, and *The Sophist*, 248a-258c, both in *Plato: Theatetus and The Sophist*, trans. by H.N. Fowler. All editions are Loeb Classical Library (Cambridge: Harvard University Press); page numbers listed are used universally, however, and will appear as marginal notations in most editions.
15. Gottfried Wilhelm Leibniz, *Monadology*, trans. by George Montgomery (LaSalle: Open Court Publishing Co., 1989).
16. See Bernhard Riemann, “Zur Psychologie und Metaphysik,” on Herbart’s Göttingen lectures, for Riemann’s reference to *Geistesmassen*, in *Mathematische Werke*, 2nd. ed. (1892), posthumous papers, ed. by H. Weber in collaboration with R. Dedekind.
17. LaRouche, “Metaphor,” *op. cit.*
18. *Ibid.*
19. The topological aspect of the electromagnetic phenomenon is already evident in the simple solenoid experiment of Ampère’s early researches: A.M. Ampère, *Theorie mathématique des phénomènes électro-dynamiques uniquement déduite de l’expérience* (Paris: Blanchard, 1958).

In the simple apparatus illustrated, the magnetic compass needle will be seen to rotate  $360^\circ$  in a  $180^\circ$  turn of the compass around the electrified solenoid, suggesting a multiply connected topology of action.



Bernhard Riemann’s investigations of toroidal and higher-genus topologies in connection with electrical “streamings” is reported in Felix Klein, *On Riemann’s Theory of Algebraic Functions and Their Integrals*, trans. by Frances Hardcastle (Cambridge: MacMillan and Bowes, 1893).

James Clerk Maxwell insisted that such topological features could be ignored for purposes of analysis, and that the higher-genus (“periphractic”) regions of space could be reduced to simple connectedness by cuts (“diaphragms”): J.C. Maxwell, *A Treatise on Electricity and Magnetism* (New York: Dover, 1954), §18-22, 481.

A devastating refutation of the entire theory of elasticity upon which the Maxwell electromagnetic theory was based, was given by Eugenio Beltrami in “Sull’ equazioni generali dell’ elasticità” (“On the General Equations of Elasticity”), *Annali di Matematica*

*pura ed applicata*, serie II, tomo X (1880-82), pp. 188-211; trans. by Richard Sanders, *21st Century Science & Technology*, unpublished.

20. The mathematician Hermann Grassmann constructed the putative mathematical proof for the Rupert Clausius/Lord Kelvin concoction known as the “Second Law of Thermodynamics,” and was also employed by Clausius to concoct an incompetent criticism of Bernhard Riemann’s work on electrodynamics.

In an 1858 paper, *A Contribution to Electrodynamics*, Riemann asserted the coherence of the theory of electricity and magnetism with that of light and radiant heat, proposing that the electrodynamic effects are not instantaneous, but are propagated with constant velocity equal to the velocity of light. The paper was published posthumously and then criticized by Clausius, who objected to the appearance of an integral expressing the value of the potential, which he interpreted as capable of taking on an infinitesimally small value.

A related criticism was made by Helmholtz against the work of Riemann’s collaborator, Wilhelm Weber, the recognized leader in fundamental electrodynamic research. Helmholtz made the irresponsible charge that Weber’s Law of Electrical Force contradicted the Law of Conservation of Force, by allowing two attracting charged particles to theoretically achieve an infinite *vis viva* (energy).

Weber answered the criticism in his *Sixth Memoir on Electrodynamic Measurements*, trans. in *The London, Edinburgh, and Dublin Philosophical Magazine and Journal of Science*, Vol. XLIII—Fourth Series, January-June 1872, pp. 1-20, 119-145. He pointed out that the objection was valid only if the charged particles were allowed an infinite velocity. Thus, Weber deduced that there must be a finite limiting velocity for two electrical particles, such that its square may not exceed  $c^2$ . Although Maxwell later renounced Helmholtz’s attack in an edition of the *Treatise on Electricity and Magnetism*, the criticism is still found to this day.

An English translation of Riemann’s essay, accompanied by a sympathetic summary of Clausius’ criticism by the German editor Heinrich Weber, is available in two locations: *International Journal of Fusion Energy*, Vol. 3, No. 1, January 1985, pp. 91-93; and also in Carol White, *Energy Potential* (New York: Campaigner Publications, 1977), pp. 295-300.

21. Lyndon H. LaRouche, Jr., “In Defense of Common Sense,” in *The Science of Christian Economy and Other Prison Writings* (Washington, D.C.: Schiller Institute, 1991), pp. 8-41.
22. LaRouche, “Metaphor,” *op. cit.*, pp. 20-22.
23. Plato, *Timaeus*, trans. by R.G. Bury, Loeb Classical Library (Cambridge: Harvard University Press, 1975), 54d-55d, pp. 131-135.
24. For Plato on geometry as dialectic, see Plato, *The Republic*, *op. cit.*, Book 7, 509d-543b.
25. See Nora Hamerman, “The Council of Florence: The Religious Event That Shaped the Era of Discovery,” *Fidelio*, Vol. I, No. 2, Spring 1992, pp. 23-26.
26. Gottfried Wilhelm Leibniz, “Specimen Dynamicum” (1695), in *Leibniz Selections*, ed. by Philip P. Wiener (New York: C.S. Sons, 1951); Johann Bernoulli, “Curvatura Radii,” in Diaphonous Nonformabus *Acta Eruditorum*, May 1697, trans. in D.J. Struik, ed., *A Source Book in Mathematics, 1200-1800* (Princeton, N.J.: Princeton University Press, 1968), pp. 391-399.
27. Nicolaus of Cusa, *De Docta Ignorantia*, *op. cit.*, pp. 53-66.
28. Luca Pacioli, *De Divina Proportione* (1497) (Vienna: 1896), for which Leonardo da Vinci drew the geometrical diagrams. Reproductions of these drawings appear in *The Unknown Leonardo*, ed. by Ladislao Reti (New York: McGraw-Hill Book Company, 1974), pp. 70-71.
29. See, for example, Johannes Kepler, *Mysterium Cosmographicum* (*The Secret of the Universe*), trans. by A.M. Duncan (New York: Abaris Books, 1981), p. 93: “For in one respect Nicholas of

Cusa and others seem to me divine, that they attached so much importance to the relationship between a straight line and a curved line and dared to liken a curve to God, a straight line to his creatures. . . .”

30. Pierre de Fermat, *Oeuvres Fermat*, ed. 1891, epistl. xlii, xliii.
31. Blaise Pascal, *L'oeuvre de Pascal*, ed. by Jacques Chevalier (Paris: Gallimard, 1954).
32. Christiaan Huygens, *The Pendulum Clock, or Geometrical Demonstrations Concerning the Motion of Pendula as Applied to Clocks*, trans. by Richard J. Blackwell (Ames: Iowa State University Press, 1986), *passim*; also, *Treatise on Light* (1690), trans. by Sylvanus P. Thompson (New York: Dover Publications, 1962).
33. See footnote 26.
34. In his lifetime, Leonardo was as famous as a musician as he was as an artist and engineer. Although the book *De Voce* (On the Voice) which Leonardo is presumed to have written is lost, the available codices provide crucial examples of his thinking, practice, and great influence upon the subsequent development of composition and design of stringed instruments.

The most comprehensive reference is Emanuel Winternitz, *Leonardo da Vinci as a Musician* (New Haven: Yale University Press, 1982). Not only was Leonardo closely associated with the leading instrument makers of his day, but he was a celebrated virtuoso performer on the *lira da braccio*, a stringed, bowed instrument which is universally regarded as one of the closest forerunners of the violin. In its fully developed form it had a flat body, rounded shoulders, and five melody strings which could be stopped against the fingerboard, as well as two open strings that ran freely through the air outside the fingerboard and would sound only their full length when touched by the bow or plucked by the player's fingers. It was held against the upper arm, had a softer sound than the modern violin, and was used for polyphonic accompaniment (usually improvised) to the singing of poetry.

Leonardo's interest in the design of instruments that could imitate and amplify vocal choral polyphony, is further exemplified by his work on inventing a "viola organista," a keyboard instrument analogous to the organ. Instead of producing the tones by wind, the "viola organista" used an arrangement by which the keys would activate a continuous bow across the strings, thus imitating an ensemble of viols.

One of the earliest recorded musical inventions of Leonardo is a "lira" (presumably, a *lira da braccio*) in the unusual shape of a horse's skull, which he presented to the ruler of Milan, Ludovico Sforza, in 1482. This attempt to create a more resonant stringed instrument by utilizing the cavities of the skull, albeit in this case an animal skull, is highly suggestive with regard to Leonardo's perception of the relationship between sound production in the voice and in stringed instruments—especially since Leonardo was the first to identify, in his drawings of the human skull from around 1490, the sinus cavities which play a key role in defining registers and amplifying the voice.

The violin itself emerged at some point in the first half of the sixteenth century. In addition to omitting the two free strings, relative to the *lira da braccio* it reduced the number of melody strings to four and introduced the famous arched shape of the case, which gave the violin a capability of reproducing the intensity of the *bel canto* singing voice. In an essay reprinted in his 1967 book *Musical Instruments and their Symbolism in Western Art* (New Haven: Yale University Press, 1967), Winternitz presented the hypothesis that the first actual violin may be the invention of the painter Gaudenzio Ferrari, who depicts a clearly identifiable violin being played by an angel in a frescoed vault in Saronno, a town not far from Milan. While Gaudenzio was not a direct pupil of Leonardo, he was part of the Lombard school that had been shaped by Leonardo's influence during his two long sojourns

in Milan, and he shared Leonardo's range of interests in painting, singing, and musical instrument development. Cremona, the city where the violin family of stringed instruments was perfected from the later sixteenth through the eighteenth centuries, is within this same Leonardo-influenced Lombard region. The imprint of Leonardo's influence on the visual arts is stamped throughout the region, and there is no reason to believe it would be any different for musical instruments.

35. In "The Vision of God" (1464), Nicolaus of Cusa develops the conception that each species, with its natural faculties as they develop, "yearns" for the existence of a higher species, as man does for the knowledge of the Absolute, of God. Here, Cusa's idea of negentropic species-evolution as the characteristic of Creation, is expressed by the poetic conception of *terminus speciei*. The universe consists of negentropic growth of higher orderings, whose microcosm is human reason. The species recognizes this divine order of Creation, in its own way, and becomes a singularity in the transition from one ordering to the next. Thus, the species has a *terminus speciei*, the actualization of infinity in one point, which enables further development.
36. LaRouche, "Metaphor," *op. cit.*, pp. 26-32.
37. See footnote 34.
38. Immanuel Kant, *Critique of Judgment*, trans. by J.H. Bernard (New York: Hafner Press, 1951), p. 152ff. For Friedrich Schiller's refutation of Kant, see Friedrich Schiller, "Letters on the Aesthetic Education of Man," in *Friedrich Schiller, Poet of Freedom*, ed. by William F. Wertz, Jr. (Washington, D.C.: Schiller Institute, 1985), Vol. I, pp. 251-255; and in "On Grace and Dignity," Vol. II (1988), pp. 365-368; "Aesthetical Lectures (1792-1793)," Vol. II (1988), pp. 471-481; "Kallias or, On the Beautiful," Vol. II (1988), pp. 482-526.
39. Formally, Plato's *eidōs* is correctly translated as the English "idea"; in other words, Plato means what Leibniz identifies by *monads*, and I by "thought-objects."
40. Nicolaus of Cusa, *De Docta Ignorantia*, *op. cit.*, Book I.
41. Although the temple of the oracle of Delphi is usually identified with the cult of Apollo, even in Classical Greek times, Apollo was only one of the three pagan deities with which the complex was associated. The original deities of the site were, quite literally, Satan and his mother, known respectively by the local aliases, *Python* and *Gaia*. Python also used locally his Phrygian alias, *Dionysus*. In ancient times, through the time of the famous Delphi priest of Apollo, the biographer Plutarch, the oracle was a priestess who was assigned the name of *Pythia*, signifying her position as a priestess of Python. She delivered her utterances at the gravesite of Python-Dionysus. Later, after the service, the priests of Apollo provided the explanatory "spin" on the oracle's enigmatic messages. Python-Dionysus was equivalent to the Indian subcontinent's *Shiva*, the Semitic *Satan*, and the Hellenistic *Osiris*; this Dionysus was the Satan worshipped by that forerunner of New Ager Adolf Hitler, self-avowed anti-Christ, Friedrich Nietzsche. For Nietzsche's profession of being Dionysus the anti-Christ, see Friedrich Nietzsche, "Why I Am a Fatality" and *passim*. In "Ecce Homo," in *The Philosophy of Nietzsche* (New York: Modern Library, 1954), pp. 923-933.
42. The city of Rome rose to power among the Latins, and then in Italy, through the intervention of its patron the cult of Delphi. Roman legionnaires murdered Archimedes in 212 B.C.
43. See footnote 12. Cusa probably acquired his copy of Archimedes' writings from the Greek collection brought to Florence by George Gemistos ("Plethon").
44. For the work of Archimedes, see footnote 12. For a summary of the Egyptian method of squaring the circle, see Carl B. Boyer, *A History of Mathematics*, 2nd ed., revised by Uta C. Merzbach (New York: John Wiley & Sons, 1991), Chapter 2.



45. Nicolaus of Cusa, "De Circuli Quadratura," *op. cit.*
46. LaRouche, "Metaphor," *op. cit.*, pp. 18-20.
47. See below, Section IV.
48. See footnote 27.
49. Jacob Steiner, *Geometrical Constructions with a Ruler, Given a Fixed Circle with Its Center*, trans. by Marion Elizabeth Stark (New York: Scripta Mathematica, Yeshiva University, 1950). Steiner was Bernhard Riemann's instructor in geometry.
50. Euclid, *The Thirteen Books of Euclid's Elements*, trans. by T.L. Heath (New York: Dover Publications, 1956).
51. Lyndon H. LaRouche Jr., *A Concrete Approach to U.S. Science Policy* (Washington, D.C.: Schiller Institute, 1992).
52. See Carlo Zammattio, "The Mechanics of Water and Stone," in *The Unknown Leonardo*, *op. cit.*, pp. 190-207, for diagrams and citations to the various Leonardo manuscripts and codices; see also Dino De Paoli, "Leonardo: Father of Modern Science," in *Campaigner*, Vol. XV, No. 1, October 1985, pp. 34-37, for a review of Leonardo's investigations into fluid mechanics from a Riemannian standpoint. Leonardo's researches into hydrodynamics were assembled by F.L. Arconati in *Del moto e misura dell'acqua* (1643).
53. Johannes Kepler, *On the Six-Cornered Snowflake*, trans. and ed. by Colin Hardie (Oxford: Clarendon Press, 1966), reprinted by *21st Century Science & Technology*, 1991.
54. See footnote 25.
55. Georg Cantor, in *Georg Cantors Gesammelte Abhandlung*, ed. by Ernst Zermelov (Hildesheim, 1962); also, *Beiträge zur Begründung der transfiniten Mengenlehre (Contributions to the Founding of the Theory of Transfinite Numbers)*, trans. by Philip E.B. Jourdain (New York: Dover Publications, 1955), pp. 282-356.
56. In 1931, the Austrian mathematician Kurt Gödel demonstrated, by formal means, that one can formulate propositions within a formal logical system, the truth of which cannot be determined within the rules of that system. Gödel's proof served as an answer, in the negative, to the "Second Problem" of the famous twenty-three unsolved problems which Göttingen University mathematician David Hilbert had proposed in 1900 to the Second International Mathematical Congress in Paris. Hilbert's "Second Problem" was to determine whether it can be proved that the axioms of arithmetic are consistent—that is, can never lead to contradictory results. The same formal premise lay behind many of Hilbert's questions, including the "Tenth Problem," which concerns the solvability of Diophantine equations (algebraic equations in which the coefficients and solutions must be integers). For Hilbert's "Tenth Problem," see Carl B. Boyer, *A History of Mathematics*, *op. cit.*, pp. 610-614. See also Ernest Nagel and James R. Newman, *Gödel's Proof* (New York: New York University Press, 1958).
57. In 1672, Gottfried Leibniz was appointed to what we would term today a "fellowship" to minister Jean-Baptiste Colbert's Paris-based French Royal Academy of Science, where he began his long association with Christiaan Huygens.
58. For example, Huygens made use of Leonardo's construction of the aberration of light in a spherical mirror, in the closing pages of his *Treatise on Light* (New York: Dover Publications, 1962), p. 127.
59. Gottfried Wilhelm Leibniz, "History and Origin of the Differential Calculus," in *The Early Mathematical Manuscripts of Leibniz*, trans. by J.M. Child (LaSalle: Open Court Publishing Co., 1920).
60. The essential features of the author's 1948-1952 discoveries are restated within "On the Subject of Metaphor," *op. cit.*
61. It is a fact cut, quite literally, in stone, that the teaching of *bel canto* to church choirs was well established in Florence, Italy before the 1430's. The 1431 sculptures by Luca del Robbia in the

choir stalls of the Florence cathedral Santa Maria del Fiore, shows the children singing in the mode we know today as the Florentine *bel canto*. Unfortunately, during the seventeenth and eighteenth centuries, a pseudo-*bel canto* raised in Venice and elsewhere, a "Venetian *bel canto*" design for *castrati* not recommended for would-be tenors today. See Nora Hamerman, *op. cit.*, and unpublished research on the Venetian pseudo-*bel canto*.

62. J.S. Bach's *A Musical Offering* consists of two major fugal investigations of the "royal theme"—so named because it was given to him by King Frederick "The Great" of Prussia—along with a number of canonical demonstrations, and a full trio sonata. In the first fugal investigation, the "Three-Part Ricercar" ("*ricercar*" = research or investigation), Bach presents the theme in the soprano voice:



The vocal register indications have been added according to the convention established in *A Manual on Tuning*, *op. cit.* The third register (III) is indicated by an unfilled box with a thick-shaded outline, the second register (II) is left unmarked, and the first register (I) is denoted either by a filled shaded box (in female voices), or by an unfilled thin-outline box (in male voices).

The theme opens with two notes in the second register, followed by two in the third, and then a steep drop back into the second register on the B $\flat$ . The fourth measure then focuses squarely on the III-II register shift by having F $\sharp$  on the first, most-emphasized beat, immediately followed by the F $\natural$ . The phrase continues downward in the second register, moving by the smallest possible step, the half-step, concluding with a jump to a final cadence.

In contrast to the "Three-Part Ricercar," in the "Six-Part Ricercar" Bach introduces the theme in the *mezzosoprano* voice:



The registration of the theme's first five notes remains similar to that of the soprano; but the registration of the descending figure which follows, shifts attention to the theme's built-in ambiguity between the C-major mode, with its E $\sharp$  as the third degree of the scale, and C-minor, whose third degree is lowered by a half-step to E $\flat$ . This major-minor crossover ambiguity provides the rudimentary thought-object which drives the development of the entire *Musical Offering* series.

The opening measures of Mozart's Sonata for Piano in C-minor, K. 457, demonstrates Mozart's advance in the treatment of the same thematic idea:

Only the “soprano” and “mezzosoprano” voices in the piano score are shown here. The first five notes are sung in unison by both voices, once again with similar registration. Only in measures 9-13 is the crossover ambiguity presented. The descending mezzosoprano figure is answered by an octave transposition of the same descending figure in the soprano voice.

Mozart subsequently composed his Fantasy in C, K. 475, expressly in order to explicate the principles of his composition of the Sonata K. 457. The opening measures show the ambiguities of the “royal theme” in a most concentrated form:

Once again, only the “soprano” and “mezzosoprano” lines of the piano score are shown. The opening unison phrase now presents both the F $\sharp$  and the E $\flat$ , which taken together constitute a “limit” beyond which the registrations would cease to be similar. The second measure is dominated by soprano registration, with the high F $\sharp$ . The third and fourth measures, however, are instead dominated by mezzosoprano registration, with its register shift (from below) to the E $\flat$ . The poetic shift from the first pair of measures to the second pair is underlined by the phrase markings in measure 3, which differ from those in the first measure. (Many modern editions of Mozart’s piano works have mistakenly altered Mozart’s phrase markings to be identical in measures 1 and 3.)

63. In the author’s judgment, the relevant musical thought-object is made clear by extended concentration on hearing the performance of the score heard, repeatedly, with experimental variation, in one’s imagination.
64. On Baron Gottfried von Swieten and his salon, see David Shavin, “Mozart and the American Revolutionary Upsurge,” article in this issue; also see Bernhard Paumgartner, *Mozart* (München: 1991), pp. 299-308.
65. Jonathan Tennenbaum, “The Foundations of Scientific Musical Tuning,” *Fidelio*, Vol. I, No. 1, Winter 1992.
66. See *A Manual on Tuning*, *op. cit.*, chap. 11, *passim*.
67. *Ibid.*, p. 201, footnotes 2-5.
68. *Ibid.*, pp. 202-208.
69. *Ibid.*, pp. 208-220.
70. See Gustav Jenner, *Johannes Brahms als Mensch, Lehrer und Künstler, Studien und Erlebnisse* (Marburg an der Lahn: N.G. Elwert’sche Verlagsbuchhandlung, G. Braun, 1930). Selected passages appear in *A Manual on Tuning*, *op. cit.*, chaps. 9-12, *passim*.
71. See *A Manual on Tuning*, *op. cit.*, chap. 11, *passim*.
72. LaRouche, “Metaphor,” *op. cit.*, p. 41; see also “The Science of Christian Economy,” in *Christian Economy*, *op. cit.*, pp. 229-240.
73. LaRouche, “Metaphor,” *op. cit.*, pp. 36-37.
74. LaRouche, “Metaphor,” *op. cit.*, pp. 37-39; see also *U.S. Science Policy*, *op. cit.*, chap. IV, pp. 108-111 and footnote 3.
75. See *A Manual on Tuning*, *op. cit.*, chap. 11, *passim*.
76. LaRouche, “The Science of Christian Economy,” in *Christian Economy*, *op. cit.*, p. 482.
77. Terror demagogues Danton and Marat were trained and deployed by London, under the immediate supervision of the Earl of Shelburne’s (British East India Company’s) Jeremy Bentham. The patronage of Robespierre’s circles was provided jointly by the London-allied figures Philippe “Egalité,” Duke of Orleans, a leading Freemason, and Swiss banker Jacques Necker, who had bankrupted the French monarchy’s government. Necker’s daughter, the notorious Madame de Staël, a putative friend of

Queen Marie Antoinette, conducted the fashionable salon through which the political cause of the Jacobin butchers was greatly assisted.

78. The British government, acting through the Treaty of Vienna’s Bourbon Restoration, purged France’s leading scientific institution, the Ecole Polytechnique, of its founder Gaspard Monge, and of Monge’s brilliantly successful Leibnizian program of education and work. French science collapsed rapidly then, to the point, that from approximately 1827 on, Germany became the world’s leader in science—until Adolf Hitler’s time.
79. Lord Palmerston, as Britain’s Prime Minister, placed his protégé, Napoleon III, into power in France, as a continuation of Palmerston’s earlier deployment of the Mazzinian Freemasonic terror of 1848-49 throughout continental Europe.
80. LaRouche, *U.S. Science Policy*, *op. cit.*, chap. IV, pp. 103-107.
81. *Ibid.*, chap. IV, pp. 93-97.
82. LaRouche, “The Science of Christian Economy,” in *Christian Economy*, *op. cit.*, pps. 224-236, 301-303, 432-439.
83. Cf. Philo (“Judaeus”) of Alexandria, “On the Account of the World’s Creation Given by Moses,” in *Philo*, Vol. I., trans. by F.H. Colson and G.H. Whitaker, Loeb Classical Library (Cambridge: Harvard University Press, 1981), §XXIII, pp. 55-57.
84. Immanuel Kant, *Critique of Judgment*, *op. cit.*, *passim*. See also LaRouche, “The Science of Christian Economy,” in *Christian Economy*, *op. cit.*, pp. 333-334.
85. Berlin University law professor Karl S. Savigny, forerunner of the Nazi legal dogma, was a leading nineteenth-century spokesman for the Romantics’ irrationalist dogma toward both art and science. He put into currency today’s commonly taught, neo-Kantian dogma asserting an “hermetic” separation of *Geisteswissenschaft* from *Naturwissenschaft*.
86. This began in the Eastern hierarchy of the Church, under the direction of the Byzantine Emperors; there, the banning of Plato in favor of Aristotle was established many centuries before this gnostic dogma was inserted into Western Europe via Moorish Spain and Venice. Of course, the so-called Neoplatonic cults, which were developed in Byzantium and transported into Western Europe, were actually products of Aristotelianism, not Plato.
87. The term, “Type,” is used here in Georg Cantor’s sense.
88. Hermann L.F. Helmholtz, *On the Sensations of Tone as a Physiological Basis for the Theory of Music*, 2nd. English edition, trans. by Alexander J. Ellis (New York: Dover Publications, 1954).
89. Paolo Sarpi (1550-1623) was a former Procurator-General of the Servite religious order, who in 1606 was appointed state theologian of Venice on the eve of a bitter fight between Venice and the Catholic Church. He was a leading theoretician of the “new houses” (*i nuovi*) of the Venetian aristocracy, which took ascendancy against the “old houses” (*i vecchi*) in 1582, in one of the most dramatic power struggles in Venetian history. The *nuovi* faction proposed: (1) an all-out assault against the Church at Rome, and Rome’s allies, Spain and the Hapsburg dynasty; and (2) a major redeployment of Venetian financial power north into England and Holland, given the discovery of the New World and the opening of new trade routes. Although he was a radical materialist and apologist for the vast Venetian family fortunes then being reorganized, Sarpi as Venice’s ideological hatchetman excoriated the Catholic Church as “worldly,” “corrupt,” and ruled by a “papal monarchy.”
90. H. Graham Lowry, *How the Nation Was Won: America’s Untold Story, 1630-1754* (Washington, D.C.: Executive Intelligence Review, 1987), pps. 74-76, 158-201.
91. See Andreas Buck, “Das Elend der deutschen Jurisprudenz: Karl von Savigny,” *Ibykus*, Vol. III, No. 11, 1984, pp. 47-54.

# Mozart and the

by David Shavin

In the summer of 1781, the 25-year-old musical genius Wolfgang Amadeus Mozart was chosen by the Emperor Joseph II of Austria to set the opera *The Abduction from the Seraglio*, for the occasion of a critical state visit to Vienna of the Russian Grand Duke Paul, son of Catherine the Great. Mozart had recently arrived in Vienna, having broken with his father's employer, the Archbishop Colloredo of Salzburg. The Emperor Joseph had had sole possession of the throne of the Austro-Hungarian Empire for less than a year, for his co-regent, his mother Maria Theresa, had died the past November. The fortunes of the upstart revolutionaries in the British colonies in America were still in doubt. And the Russian court was pressing Joseph to ignore the new developments in America and to join them in a colonial venture against the Turks, who were by that time no longer a serious threat to Europe, as they had been in past centuries.

Within a year, Mozart had pulled off a stunning political and cultural victory, the Americans had shocked the British Empire at Yorktown, and Joseph had derailed the war-party from Russia, winning several years of critical time to attempt to base Austria upon his educational and cultural reforms.

Along the way, Mozart changed some of the rules of the game, partly redefining the practice of opera, while facing an enraged oligarchy that did not shrink from threatening, and actually imprisoning, his loved ones, friends, and associates. The abduction that Mozart carried out involved stealing political victory from a *seraglio* of oligarchical schemers, agitated over the possibility that republican policies would carry the day.

The singular features of the events of Mozart's first year in Vienna, of the political and social experiments of Emperor Joseph II, and of the strategic considerations of the capitals of Europe in the wake of the American Revolution, demand to be viewed coherently. One would have to be committed ahead of time to the image of Mozart as an irrational, egotistical, and irreligious freak, divorced from the strategic issues of his day, to attempt



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to obscure Mozart's very human, and very rigorous, compositional process. Even a beginning effort to situate the singular features of this revolutionary period will serve to completely undercut not only such puerile fantasies about Mozart, but also related fantasies regarding the actual birth of the modern republican form of government. It also removes all validity from the slander peddled by Freemasonic circles today: namely, that Mozart's Freemasonic ties made him a collaborator in their gnostic schemes for a "new world order" ruled by a self-appointed aristocracy of secret knowledge. The story of Mozart's *Abduction from the Seraglio* is the story of how, in the hands of an artist who understands that reason and beauty are morally identical, art becomes a powerful *cause* of historical events, to the greater good of humanity.

## The German Language Project

Mozart arrived in Vienna as a young man who had traveled all over Europe since early childhood as a musical prodigy in performance and composition. Born in



# American Revolutionary Upsurge

1756, the son of the eminent Salzburg composer Leopold Mozart, young Wolfgang had absorbed the musical cultures of centers as diverse as Naples and London, and he had also had plenty of chances to observe the social and political suffocation of Europe by the dominant oligarchies, obsessed by hatred of reason and creativity.

Mozart's early contacts with the court of Joseph II in 1781 Vienna involved a group of progressive aristocrats, like the circles he had sought out during 1777 and 1778 in Mannheim, Germany and in Paris, France. These circles were interested in the "America" thesis: that the quality of freedom was a much richer source of development for their society than the quality of servitude favored by some of their peers.

The Emperor Joseph himself, sixteen years earlier, had expressed similar ideas in a letter to his mother, Empress Maria Theresa: "All men are equal from birth: We inherit only animal life from our parents and in that there is not the slightest difference between king, count, burgher, and peasant. I believe that no divine or natural law opposes this equality."

Mozart's first student in Vienna was the cousin of Count Johann Philipp Cobenzl, Countess Maria Caroline Thiennes de Rumbeke. Cobenzl, who was the Chancellor of State and one of Emperor Joseph's closest associates, invited Mozart that first summer in Vienna to visit his home, and to take walks through his famous park. The contrast between this civilized Chancellor of State of the Austro-Hungarian Empire, and the brutish behavior of Count Arco of Salzburg (the factotum of Mozart's recent employer, Archbishop Colloredo, who had recently applied his foot to Mozart's rear) could not have been lost on Mozart.

From 1780 to 1785, Joseph attempted, with some success, to implement a reform package: Serfs had to be granted freedom, large family estates were to be broken up, and modern agricultural technologies along with metallurgical and chemical advances were to be pushed ahead, not without the protection of high tariffs. Public hospitals, medical training, and broader education were to be made available to develop a middle class.

Not the least of Joseph's initiatives was his project for a National Theater. Before establishing his German National Theater in 1776, Joseph had visited the famous author Gotthold Lessing, who commented: "I honor Your Emperor; he is a great man! He will undoubtedly

## Mozart's Political Expulsion from Paris

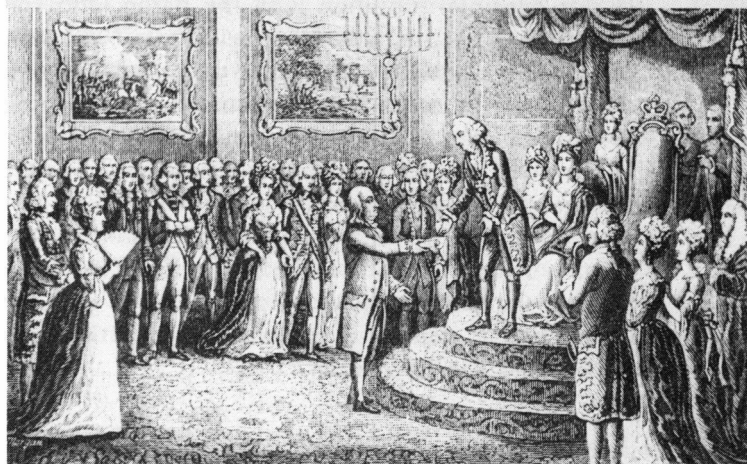
In 1778, Mozart was offered the position of court organist at Versailles, with a direct connection to Emperor Joseph's sister, Marie Antoinette. The French court had just officially thrown its support behind the Americans in their revolt against Britain's King George III.

While in France, Mozart frequented pro-American circles. For ten days he worked with Johann Christian Bach (from London), at the estate of the de Noaille family, the in-laws of the Marquis de Lafayette, who had gone to Philadelphia to fight for the Americans against the British. Lafayette's father-in-law was a key Christian-humanist figure around the French court, whose brother was the French ambassador to London.

Evidently the possibility of a great musical genius making such political connections at such a critical moment, did not please some powerful persons, and in particular, the Baron Grimm, an appendage to the infamous Duc d'Orleans. Shortly after this visit, Mozart found his luggage put on a carriage bound out of France, and was given a one-way ticket.



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*Benjamin Franklin, representative of the American revolutionaries, is introduced to the French King Louis XIV.*

be the first monarch to give the Germans a national theater.” He went on to make the ironical point about Joseph’s “kindhearted idea of providing the Germans with a national theater—since we Germans are not even a nation!” Lessing’s gentle humor addressed a fundamental issue: The enrichment of the language spoken by the potential middle class was critical for building a nation.

Joseph struggled against the prejudice of the Viennese nobility that the lower classes had no need for beauty. Italian opera was for the entertainment of the higher classes; the masses could feed upon a low German fare. Joseph’s National Theater harbored his unique hybrid called “Nationalsingspiel,” where the German language would be taught to sing. This idea found a ready sympathizer in Mozart. He had worked on a German opera, *Zaide*, before arriving in Vienna, without any commission in hand, and he presented it in an incomplete form to Joseph’s court, as testimony to his interest in seeing the “Nationalsingspiel” project succeed.

Even earlier, when news of Joseph’s language project had first spread, Leopold Mozart, ever mindful of opportunities for his gifted son, made inquiries of a friend in Vienna. The friend wrote to Leopold (Jan. 23, 1778): “If your son will take upon himself the task of setting to music some good German comic opera, submit it to the discretion of His Majesty, and then await the decision,” it might work. The friend told Leopold that the poet Wieland had just written from Mannheim that “Mannheim has changed all the opinions he ever had about music.” In fact, Leopold’s son had been in Mannheim for the preceding three months. What was Mozart doing with music during that overlooked period during the fall and winter of 1777 in Mannheim?

Wolfgang Amadeus Mozart took a lively interest in the workings of the Mannheim theater, and collaborated in this dynamic institution with the Baron Otto von Gemmingen on the (now lost) melodrama *Semiramis*. Baron Gemmingen, we shall come to see, was one of a select group of conspirators committed to furthering the issues of the American Revolution. The particular Freemasonic chapter that Mozart later joined, was the one set up by Gemmingen in Vienna in 1783. And just four years after Mozart’s sojourn in Mannheim, the Mannheim theater produced the first drama by Friedrich Schiller, the German “poet of freedom” who gave the highest literary expression, in any language, to the ideals of the American Revolution.

### *The Abduction from the Seraglio*

It was as part of his German language project, that Joseph wanted Mozart to compose an opera in German,

*Die Entführung aus dem Serail* (*The Abduction from the Seraglio*,) for the state visit of the Grand Duke Paul of Russia to Vienna in the fall of 1781. The theme resonated with the centennial celebrations of Austria’s great 1683 victory over the Turks, then in preparation, but the Russians and their allies in the Austro-Hungarian aristocracy had darker motives in reviving the age-old (and once well-founded) animosity to the Ottoman Empire. The Austrian people were to be manipulated into ignoring the issues of the American revolt against the British Empire, and instead to define their strategic interest as continual warfare against the “barbarian” Turks, whose moribund empire happened to stand in the way of Russian and British imperial designs.

As Mozart explains in a Sept. 26, 1781 letter to his father, Leopold, “The whole plot is being turned upside down, and at my instigation.” In the ending of the original play upon which the libretto was based, by the Leipzig merchant Christoph Friedrich Bretzner, a young Christian, Belmonte, is set free by the Turkish Pasha Selim because it is found out at the last instant that Belmonte is the long-lost son of the Pasha—a well-worn dramatic device dear to the oligarchist’s bias. Mozart chooses to compose a much more powerful ending which confronts, rather than strokes, the listener’s prejudices. At the climax of the opera, the fearsome Pasha tells Belmonte:

“It was because of your father, that barbarian, that I was forced to leave my native land. His insatiable greed deprived me of my beloved, whom I cherished more than my own life. He robbed me of honor, property, everything—he destroyed all my happiness.”

Belmonte responds: “Cool your wrath on me, avenge the wrong done to you by my father. Your anger is justified and I am prepared for anything.” The audience is prepared for the worst from the Turk, as is Belmonte.

However, they get the shock of their lives, as the Pasha announces: “It must be very natural for your family to do wrong, since you assume that I am the same way. But you deceive yourself. I despise your father far too much ever to behave as he did. Have your freedom, take Constanze, sail home, and tell your father that you were in my power, and that I set you free so that you could tell him it is a far greater pleasure to repay injustice with good deeds than evil with evil.”

Belmonte: “My lord, you astonish me.”

Pasha (with a look of contempt): “I can believe that. Now go—and if you become at least more humane than your father, my action will be rewarded.”

The appropriately jarring climax of the opera won the day, though not without drawing fire. For example, a review published in Graz that year by a Johann Friedrich Schink frets:



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Mozart's opera *"The Abduction from the Seraglio"* was a strategic intervention into relations between the Austrian Emperor Joseph II (inset top), and Russia's Grand Duke Paul (inset bottom). At the opera's dénouement shown here, Pasha Selim proclaims, "It is a far greater pleasure to repay injustice with good deeds than evil with evil."

"What I like least is the alteration of Bretzner's dénouement. In Bretzner the Pasha forgives Belmonte because he recognizes him to be his own son. In the Viennese improvement he does so because he considers it a far greater act to forgive an enemy than to avenge oneself upon him: a motive which is indeed more noble, but also, as is invariably the case with such exalted motives, much more unlikely. The worst of it is that, with this improvement, Bretzner's reason for making the Pasha a renegade is entirely removed, and the alteration is thus rendered all the more absurd."

"Unlikely" and "absurd" as the American revolt was no doubt seen by the British monarchy—still, Mozart judged his dramatic ending to be the lawful one, and his judgment proved superior. What Mozart stated by the actions he wrote for the Pasha, was that bloodlines did not determine morality. The qualities of "Christian love" and of "dispensation" were qualities capable of appearing among various branches of humanity, not limited to aristocratic bloodlines. The opera shook Vienna and Europe no less than the "America thesis" was shaking the structure of European political relations.

## Organized Disruption Fails

The first performance on July 16, 1782, was the scene of an organized attempt to disrupt the performance by

hissing. But the audience fell in love with the drama and the music. Mozart wrote his father four days later:

"It was given yesterday for the second time. You will hardly believe it, but yesterday the cabal against it was even stronger than on the first night. The whole of the first act was hissed. But still they could not prevent the loud shouts of 'bravo' during the arias. . . . The theater was almost more crowded than on the first night, and by the day before there were no reserved seats left. . . ."

By the third performance, victory was unequivocal. "People are absolutely crazy about this opera. It does one good to hear such applause." On July 31, a few days before his marriage to Constanze Weber, Mozart wrote to his father about the futility of the rumors and gossip leveled at him:

"Your son's work . . . is making such a sensation in Vienna that people refuse to hear anything else and the theater is always packed. . . . So the whole world declares that with my boasting and criticizing I have made enemies of the music professors and of many others! *What world, pray?* Presumably the world of Salzburg, for everyone in Vienna can see and hear enough to be convinced of the contrary. And that must be my reply."

For the moment, the war party was handed a decisive defeat in its attempt to lock Joseph and Austria into its racist and colonialist scenario. During the next nine years of Mozart's life, *The Abduction from the Seraglio* was



performed in more than forty cities all over Europe, and was Mozart's most widely-known opera.

How thoroughly Mozart's opera had won over the public is indicated by the change in the reactions of Bretzner, whose play *Belmonte und Constanze*, had been performed in Berlin in May of 1781. At the time of the first performances of *The Abduction* in 1782, Bretzner had launched a public protest: "A certain individual, Mozart by name, in Vienna has had the audacity to misuse my drama *Belmonte und Constanze* for an opera text. I herewith protest most solemnly against this infringement of my rights, and reserve the right to take the matter further" [cited in O.E. Deutsch's documentary collection on Mozart]. However, instead of suing Mozart, as he seemed about to do, by the spring of 1783 Bretzner placed a notice in the Berlin *Litteratur- und Theater-Zeitung*, claiming that the now successful dialogue of the Mozart version was really no different from his, and praising his music and his newly invented songs.

## Lessing, Mendelssohn, and the Moral Purpose of Drama

The level of Mozart's involvement in the fashioning of the *Abduction* libretto broke all precedents for the

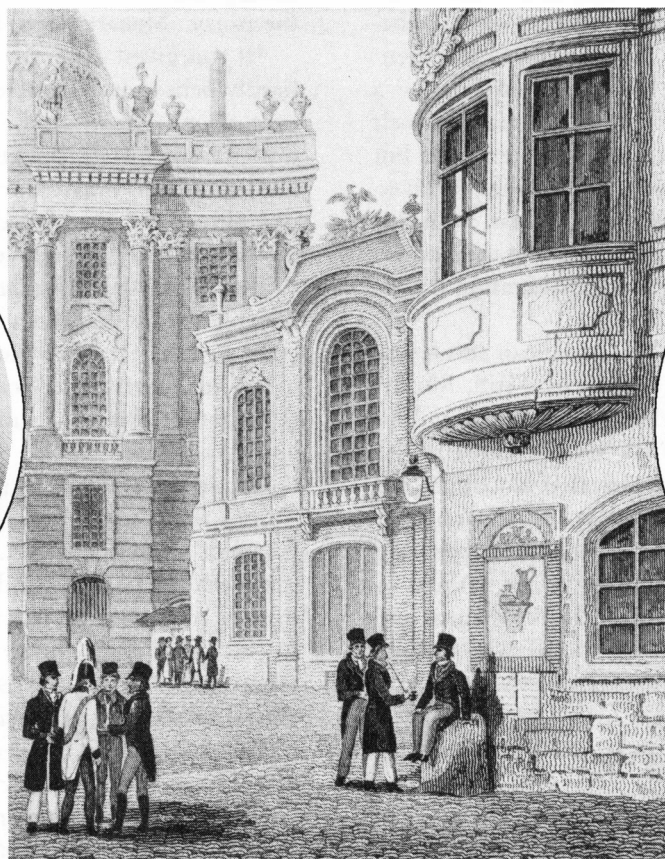
composer's role. In early October 1781, Wolfgang wrote to Leopold Mozart about his distaste for having opera be some pretty little entertainment: "The words must be written just for the music, and not just put down to enjoy, here and there, some miserable rhyme which, by God! contributes absolutely nothing to a theatrical representation. . . . There are whole strophes which ruin a composer's entire idea: Verses are probably music's most urgent requirement, but rhyming just for its own sake is the most harmful. Those gentlemen who approach their work so pedantically will go under along with the music. . . . It is thus best if a good composer who understands the theater and is capable of putting his own ideas into action collaborates with a clever poet, a real Phoenix."

A few days later, he commented, "If we composers were always to stick so faithfully to our rules (which were very good at a time when no one knew better), we would be concocting music as unpalatable as their libretti."

Mozart's models for his compositional task were the dramas of Shakespeare, then being translated into German, and of his own contemporary, Gotthold Lessing. Mozart learned from Lessing that a protagonist on stage should be a real character, with strengths and weak-



Mozart's ecumenical "Abduction from the Seraglio" was premiered at Vienna's Hofburgtheater (right), home of the National Theater established by Emperor Joseph II.



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The German dramatist Gotthold Ephraim Lessing (inset above) had served as director of the National Theater. Mozart lived with relatives of Lessing's close friend Moses Mendelssohn (inset left).

nesses, whom the audience could identify with. It was not enough for drama, including musical drama—opera—to present abstract models and roles of some mythical being, relying upon rituals and formulas to enthrall the audience. Rather, the audience—through the protagonist on stage—must be confronted with universal problems, which challenge each member of the audience not to remain a little, unimportant nobody. The listener must be a citizen, and not a subject.

Lessing's influence is especially clear in *The Abduction from the Seraglio*. In its ecumenical lesson—that reason governed by the highest form of love, resolves the deadliest political and strategic conflicts—the opera strongly echoes the dialogue among Christian, Jew, and Arab in Lessing's play *Nathan the Wise*. Mozart not only relished Lessing's plays; he actually studied the mind of the real-life *Nathan*, Lessing's lifelong friend, Moses Mendelssohn (1729-86). Mozart owned a copy of Mendelssohn's Socratic dialogue, *Phaedon, or On the Immortality of the Soul*, which was being circulated in Vienna by Fanny Arnstein, an associate both of Lessing and of Moses Mendelssohn. Moses Mendelssohn was the grandfather of the composer Felix Mendelssohn (1809-47), and Fanny Arnstein was his great-aunt.

Mozart, during the very period of his composition of *The Abduction*, lived with the Arnstein household, one Christian among a couple of dozen Jews! Volkmar Braunbehrens, the author of *Mozart in Vienna*,<sup>1</sup> deserves full credit for calling attention to this remarkable situation. What discussions went on in that household about Moses Mendelssohn's *Phaedon*, Lessing's *Nathan the Wise*, and the composition of *The Abduction*, we can only imagine.

Mozart moved into the Arnstein household late in August 1781. A month earlier, on July 30, he had received Gottfried Stephanie's libretto of *The Abduction* for a performance scheduled for Sept. 15, about six weeks thence, for Grand Duke Paul's state visit. The Duke, his wife Maria Feodorovna, and her sister Princess Elizabeth of Württemberg had come to convince Emperor Joseph to enter into the Turkish war adventure, and to cement the imperial alliance by arranging the marriage of the future Emperor Franz to Princess Elizabeth.

Although Joseph took a strong interest in having the visiting dignitaries view this new opera, the actual performance before the Russian entourage did not take place for over a year. The machinations and maneuvering around Mozart's first opera for Joseph's Vienna, reflect a political and strategic brawl.

In September, Mozart described the uproar to his father: "The whole plot is being turned upside down, and at my instigation. Everyone grumbles about Stephanie, and it may be that he is so friendly only to my

face; but he does arrange the libretto just as I want it, down to the last detail, and by God, I can't ask more of him. . . ."

The Sept. 15 deadline came and went. The visits of the Grand Duke Paul continued for more than a year, as Paul made the rounds of different capitals pushing his colonial warfare plans, even though—or perhaps because—the American colonists had meanwhile defeated the British Empire at Yorktown. In late 1781, Mozart did manage to have the Grand Duke hear his piano variations on Russian folksongs, which he wrote to civilize, as he put it, the "grand beast."

## 'The World Turned Upside Down'

On Oct. 19, 1781, the world turned upside down on King George III, the British Empire, and indeed the very principle behind empires—the oligarchical system. The Americans and their French allies won their strategic victory at Yorktown, as Cornwallis surrendered the British Army to George Washington. The discussions already ongoing in the capitals of Europe about republicanism and colonialism, now rose to a new level of intensity.

One ruler of the numerous principalities that made up Germany, Duke Karl Eugen of Württemberg, was particularly interested in snuffing out this fire. Karl Eugen has the dubious role of being the enemy of the causes of the two greatest artists of his era—Friedrich Schiller and Wolfgang Amadeus Mozart.

Five years before, Karl Eugen had distinguished himself by jailing his court poet and musician, Christian F.D. Schubart, for an unspecified sentence, and without the bother of a trial. In 1776, Schubart had been "too frank" about the sale of his fellow Germans to the British monarch as cannon fodder against the American colonies. Schubart had been the music director of the court and the theater in Stuttgart. Schubart's imprisonment was the living example of the Duke's politics. Only *eleven years* later did the Duke bow to political pressure, and release Schubart from prison. Though Schubart only enjoyed four years of freedom before his death, today his voice lives on in the glorious setting of his poem "Die Forelle" ("The Trout"), by Franz Schubert.

Karl Eugen worked hand-in-glove with his niece's husband, the Russian Grand Duke Paul, in attempting to capture Joseph and the Austrians, with maneuvers which included multiple marriage alliances. During Karl Eugen's trips eastward from Stuttgart to Vienna with the Russian party, Friedrich Schiller, an Army surgeon attached to one of his regiments, secretly headed north to Mannheim. There in January 1782, his first play, *The Robbers*, based upon a story by political prisoner

Schubart, was staged by the German-language theater where, only four years earlier, Mozart had attempted his German-language experiment *Semiramis*. As the battle around the production of Mozart's *The Abduction* continued in Vienna during 1782, the first drama of the young republican poet Friedrich Schiller was unfolding on a parallel track.

## Vienna's 'Americans'

During the first half of 1782, when the French and American success at Yorktown was being confronted in the courts of Europe, Mozart was kept aware of the strategic problems confronted by Joseph's court. Chancellor of State Count Cobenzl regularly briefed Mozart, for example, on the decisions and diplomatic sensitivities involved in a visit the Pope made to Vienna to see Joseph shortly after Yorktown.

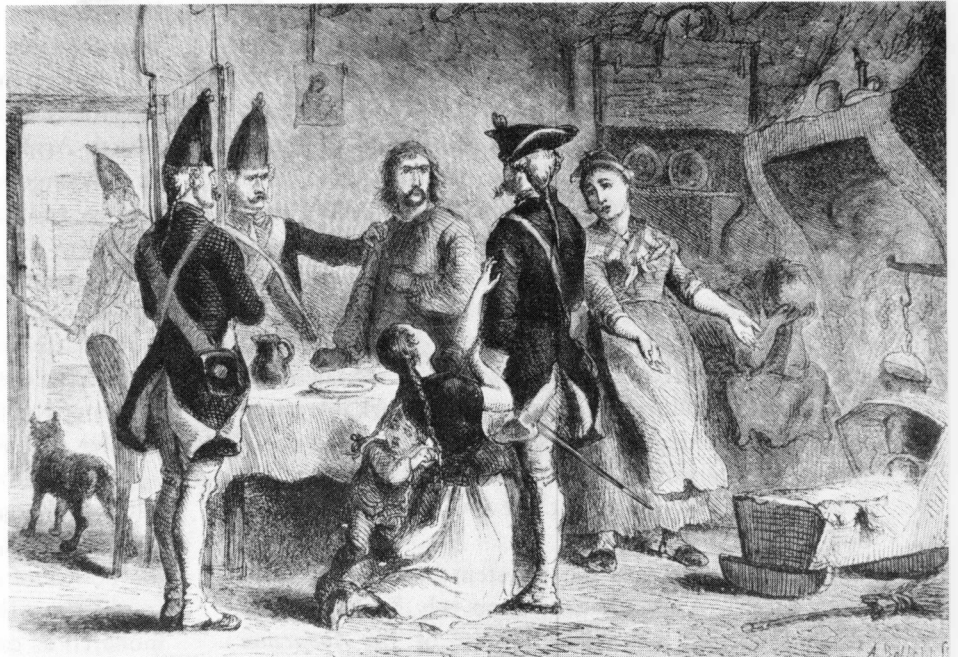
Mozart was in touch with three groupings which we can identify as the hotbeds of republican organizing in Vienna: Baron Gottfried van Swieten's music seminars; Countess Maria Wilhelmine Thun's salon; and Ignaz von Born's new organization, designed to win over the Freemasons—who had become hegemonic in nationalist political circles all over Europe—to republican ideas.

The musical afternoons at Baron van Swieten's brought leaders of the "American" faction within Joseph's court together in tackling key cultural and scientific issues. The Baron had introduced J.S. Bach's music to Vienna, bringing it with him from his days as envoy to the Prussian court. Every Sunday from noon until 2 p.m., Swieten's group would examine, play, and study manuscripts of Bach and Handel—the long disregarded "old masters" of the first half of the century—with Mozart at the keyboard. Among the contributions to this fascinating process, we can today examine Mozart's Fugue in C-minor for Two Pianos (K. 426), and a provocative series of string trios. In the trios, Mozart took several of Bach's fugues, set them for three string voices, and then composed a free-style introduction to each fugue, addressing the developmental potentialities of the fugal material that would have occupied Bach's mind. Mozart, in presenting to the assembly his hypothesis as to how Bach's mind worked, fashioned a

powerful tool to aid in his own development, and in the development of those around him.

Future researchers would find interesting an arrangement for string quartet of Bach's *Well-Tempered Klavier* carried out in Vienna in 1780 by Emmanuel Aloys Forster. It undoubtedly was studied by Swieten's group, and probably was created as part of this same educational project. Forster later became the teacher to whom Beethoven gave credit for his own mastery of string quartet writing.

It is not known how long before April, 1782, these Sunday seminars were institutionalized. However, Mozart is thought to have met Joseph Haydn the preceding December, the very month that Haydn had presented



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his six ground-breaking Opus 33 string quartets, which challenged the musical and scientific world to organize a higher-ordered musical theme around the unifying conception of all four movements of a sonata form. Mozart would spend the next three years of concentrated work in creating his six quartets dedicated to Haydn, representing his mature deliberation upon Haydn's scientific hypothesis [SEE "Mozart's 1782-1786 Revolution in Music," page 4, this issue]. Interestingly, Haydn's Opus 33 quartets were dedicated to the same Russian Grand Prince Paul, for whom Mozart fashioned *The Abduction* and the folk-song variations intended to civilize the "Grand Beast."

In April 1782, Mozart described van Swieten's gatherings to his sister, saying that they play Bach and Handel, "usually in arrangements for string trio." He continued,





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*"The Robbers," the first play by Friedrich Schiller (inset left), protested the use of conscripted German mercenaries to fight against the American forces. It was based on a story by the imprisoned poet Christian Schubart (insert right). Above: scene from "The Robbers." Left: conscription into the German army.*

referring to his future wife: "When Constanze heard the fugues, she absolutely fell in love with them. Now she will listen to nothing but fugues, and particularly those of Handel and Bach." Even the Emperor Joseph loved

hearing these fugues, so much so that, whenever Joseph showed up where Mozart was playing, Mozart would make a point of including a fugal display.

Who were these people who spent Sunday afternoons exploring the geometrical transformations that the human mind and heart found lawful? And what were they doing during the rest of the week?

Gottfried van Swieten was the head of the Court Library. At this time, he was appointed president of the Court Commission on Education. Swieten's position was crucial for the upgrading of cultural life and developing a middle class, in post-American Revolution Vienna, where there was a vacuum in educational policy since the banning of the Jesuits by Pope Clement XIV in 1773.

Another key figure on Swieten's Education Commission was Joseph von Sonnenfels, a rabbi's son, a law professor, and a key republican figure throughout this period. His boldness in support of republicanism rivaled that of Baron de Beaumarchais, the force behind the French-American alliance. A fact which has gone largely unnoticed is that Sonnenfels met daily with Beaumarchais in Vienna in 1774. In 1779 Sonnenfels was assigned the (ostensibly) technical job of codifying the laws of the Austro-Hungarian Empire. Far from taking it "technically," he reported back to his superiors that laws can only be codified with respect to an ordering procedure. Since laws exist to further the development of a people, laws that do not develop a people cannot be put into any lawful ordering; hence, not being coherent with natural law, there can be no place in Sonnenfels' codification scheme for them; hence, those laws should simply pass out of existence.

The oligarchs of the Austro-Hungarian Empire did not accept his "codification" procedure, some thinking at the time that he had more than modestly overstepped his authority. Over the next decade, Sonnenfels was to be at the center of three critical political brawls: to save the thrift institutions of Vienna; to end usury; and to dismantle the secret police and their abuses of justice.

Mozart, who is always depicted today as having been oblivious to such goings-on, kept a full collection of Sonnenfels' writings among his personal possessions.

Another member of those seminars was Prince Karl Lichnowsky, whose Bach library was second only to Swieten's. Lichnowsky was a member of the same lodge that Mozart later joined, and was an old friend from student days of the republican leader Georg Forster. His brother, Moritz Lichnowsky, was one of Mozart's piano students. Later, Mozart accompanied Prince Lichnowsky on his 1789 trip to Prussia, where Mozart played concerts in Dresden, Leipzig, Potsdam, and Berlin, at many of the same haunts where J.S. Bach performed

and composed a half-century earlier.

It was on this trip that Mozart met Friedrich Schiller's closest associates, although he seems never to have met Schiller himself. In Dresden, Mozart met with Schiller's friends, the poet Gottfried Körner and Körner's sister-in-law Dorothea Stock, who commemorated the occasion with a famous silverpoint likeness of Mozart.

Another member of Swieten's Sunday seminars was Anton von Spielmann, the Court Councillor, in charge of foreign policy for Prince Kaunitz and Emperor Joseph. Both von Spielmann and his superior, Prince Kaunitz, would be impressed with the foreign policy success of Mozart's opera. Even so, the consequences of Mozart's investigation of the inner workings of Bach's mind in seminars with Baron von Swieten, Prince Karl Lichnowsky, and Anton von Spielmann, a policymaking core of the most American court in Europe, have not yet been properly appreciated.

We must also mention Maria Theresa von Trattner, who had just become a new student of Mozart. Mozart would later dedicate to her his Fantasy and Sonata for Piano (K. 475/457). This work can be considered his "doctoral thesis," culminating the educational project of those Sunday meetings. Maria Theresa's husband, Johann Thomas von Trattner, was, in his own way, part of Swieten's education project, as the official publisher of schoolbooks for the Austrian Empire. He owned five printing plants, a paper factory, eight bookshops, and numerous warehouses. He did especially well in publishing reprints of the classics. Later, Mozart took up residence in the controversial "apartment building" built by the Trattners. "Trattnerhof" housed 600 people, and was appointed with highly ornate furnishings and sculptures, and, of course, featured a concert hall. The Trattners stood as god-parents for four of Mozart's children.

## The Countess Thun

As intrigues against the staging of *The Abduction* continued, Mozart organized a concert in the Augarten on May 26, 1782, which represented an early, and important, public success in Vienna. Baron van Swieten lent his support by contributing one of his symphonies for performance at this concert. A few days later, the final version of *The Abduction* was finished by Mozart.

As each act of *The Abduction* had been completed, Mozart had performed them for the Countess Maria Wilhelmine Thun, whose salon was reportedly extremely stimulating. If Baron van Swieten's seminars were the center of the "Bach" project for republican leadership, Countess Thun's salon was clearly the center of the ongoing political and cultural meetings and discussions.

A typical evening at Countess Thun's might find Mozart's friend from Mannheim, Baron von Gemmingen, reciting from Lessing's play *Nathan the Wise* for Karl Lichnowsky, Joseph Sonnenfels, and Ignaz von Born. Sometimes the Chancellor, Prince Kaunitz, or even Emperor Joseph himself would attend. Baron Otto von Gemmingen, now in Vienna, founded the Freemasonic lodge *Zur Wohltätigkeit*, which both Prince Lichnowsky and Mozart would join. As part of these efforts, Gemmingen published a *Magazin für Wissenschaft und Kunst* (*Magazine for Science and Art*).

Georg Forster, another participant, was the man who popularized, in Europe, the image of Benjamin Franklin as the scientist whose electrical experiments could bring the "divine sparks" (*Götterfunken*) of lightning under man's control. Later, Forster's *Götterfunken* image would become a central theme in Schiller's "Ode to Joy," and in Beethoven's treatment of Schiller's poem in his Ninth Symphony. Forster wrote the Countess about her salon: "Everything I experienced there now seems like a wonderful dream. Is it really true that I lived there among human beings—the kind of human beings about whom Nathan [the Wise] says *it is enough for them to be human.*"

The Countess Thun proved instrumental in arranging for the young talent, Ludwig van Beethoven, to come to Vienna in 1787 and meet with Mozart. Two of her sons-in-law, Prince Lichnowsky (the one from the Sunday seminar series), and Count Razumovsky, later became major supporters of the adult Beethoven.

## Ignaz von Born's Conspiracy

Perhaps one of the most controversial of the guests at Countess Thun's was Ignaz von Born, thought to be the model for Sarastro in Mozart's *The Magic Flute*. Years earlier in Prague, Born had established a "Society for the Study of Mathematics, National History, and Natural History." He headed a unique Masonic group called *Zur wahren Eintracht* (The True Harmony), established in 1781 to organize other Masonic groups away from mysticism, Rosicrucianism, alchemy, and the like. Over the next few years, several hundred of the best scientists, artists, and writers of Vienna joined his organization. They worked to disseminate a republican outlook, with a vigorous promotion of science, by sending out both a journal aimed at Masonic groups, in addition to the scientific magazine. It is said that Joseph von Sonnenfels founded the *Journal für Freymaurer* (*Freemasons' Journal*). Ignaz von Born was the editor of the scientific journal, whose pages were open to scientists of many different specialties.

Although Georg Forster at the time had been rightly cynical toward Freemasonry, he was pleasantly surprised



Mozart spent afternoons and evenings in the homes of Vienna's republicans, including the salon of the Countess Maria Wilhelmine Thun (above) and the musical seminars of Baron Gottfried van Swieten (right). Right: Mozart plays to an audience of Viennese noblemen and artists.



by Born's lodge: "It publishes a Freemason's journal in which everything—faith, the oath and ceremonies, and even fanaticism—is more openly discussed than at home in Saxony. The best scholars and poets are members of this lodge. They make light of the whole idea of secrecy and have transformed the entire thing into a society of rational, unprejudiced men dedicated to enlightenment."

The members of Born's *Zur wahren Eintracht* lodge are said to have included: Count Lichnowsky; Schiller's acquaintance Karl Leonhard Reinhold; Mozart's publisher Pasquale Artaria; the court physician to Maria Theresa, Ferdinand Joseph Leber; the physician of Joseph II, Joseph Barth; the imperial surgeon (and for a time the physician of Mozart and Beethoven), Johann Nepomuk Hunczowsky; the Court Councillor Franz von Greiner, whose salon sponsored many concerts where Mozart performed; and a scientist, Joseph Marter, who would spend 1784 and 1785 in America. Joseph Haydn joined this lodge in 1785, at the same that that Mozart and his father were very active in the affairs of Born's lodge. The meetings of Born's lodge took place

at the home of Joseph Paul von Weinbrenner, a Vienna industrialist who had opened Austria's first teacher training school in 1771.

Mozart composed a cantata, *Die Maurerfreude* (K. 471), to celebrate the public commemoration in 1785 by Emperor Joseph of the scientific achievements of Ignaz von Born. The Emperor held up for public honor the metallurgical breakthroughs which Born developed that were used to improve the mining operations of Austria. It is thought that Benjamin Franklin had written to Joseph, praising the value of Born's metallurgical processes. By singling out Born's accomplishments, Joseph showed what he considered healthy intellectual work.

Born stood in contrast to all the anti-scientific irrationalism that floated around all the other Masonic groups. An example of this problem was Count Thun, a member of Born's lodge whose preoccupation with Mesmerism, alchemy, and mysticism was frowned on by the rest of the lodge. Mozart limited himself to writing that Count Franz Joseph Thun was "peculiar, but well-meaning."

## The Story of Angelo Soliman

While the range of activities of the members of Born's association stretched far and wide, the story of one member, Angelo Soliman, provides a revealing insight into the thinking of the era's republicans and oligarchs.

Angelo Soliman was a former black slave, who be-



came distinguished as a free man in Vienna, a brilliant chess player, and also a member of Born's lodge. Existing record books, kept over the years by the observant Viennese police authorities, indicate that Soliman and Mozart frequented the lodge together. Angelo Soliman was married to a Frau von Christiani, the widow of a Dutch general, in St. Stephen's Cathedral, the same church where Wolfgang Amadeus Mozart married Constanze Weber. For Vienna in general, and for Mozart in particular, Soliman was a living testament against the oligarchs' racist and colonial policies.

After the death of Emperor Joseph and his brother and successor Leopold—and Mozart and Born—the empire groaned under the infamous rule of Emperor Franz. The patron of Metternich, Franz presided over the imprisonment of George Washington's friend the Marquis de Lafayette, and over the trials and executions of some of the republicans in Mozart's circle. However, had Franz never perpetrated such evil acts, his treatment of Angelo Soliman alone would have established his notoriety, just as surely as his wife's uncle, Karl Eugen of Württemberg, had established his by imprisoning Schubart. Even though Angelo Soliman had died, Emperor Franz, harboring some special vindictiveness against the free black man, had Soliman's corpse seized from his family. Over the objections of the Catholic Archbishop, he proceeded to have Soliman skinned, stuffed, and mounted! For the rest of Emperor Franz's long reign, the stuffed and mounted body of Angelo Soliman was proudly displayed next to the wild animals in the Emperor's museum.

## The Oligarchy Counterattacks

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Competing with Countess Thun for the control of Emperor Joseph and the Empire was the salon of Countess Pergen, whose husband later became the head of the imperial secret police. Count Pergen's political loyalties do not have to be guessed at. A decade later, in 1791, when he was in charge of running operations against Mozart's lodge, Count Pergen issued a report purporting to cover the threats against the Empire from Freemasonic conspiracies. Pergen concealed the operations of the dominant "Scottish Rite" Freemasonry, which even then was taking over the French Revolution, driving it toward chaos and terror.

Instead, he attempted to convince Emperor Leopold, who had succeeded Joseph, that Mozart's friends were the main threat—an explicitly "American" threat. There

have always been secret societies, he reported, "But never was the mania to establish such secret and ambiguous societies greater than in our age; and one knows for certain that many . . . are not—as they pretend—simply for the purpose of sensible enlightenment and active philanthropy, but that their intention is none other than slowly to undermine the reputation and power of the monarchs, to excite the sense of freedom among the nations, to change the processes of thought among the people, and to guide them according to their principles by means of a secret ruling elite. *The defection of the English colonies in America* was the first operation of this secret ruling elite; from there it sought to spread out" [emphasis added].

Count Pergen wanted to keep the Emperor ignorant of the deep-seated Freemasonic operations in England and France, dating back long before 1776. Two months after his report, Emperor Leopold fired Count Pergen as head of the secret police; but within the next twelve months, Ignaz von Born, Wolfgang Mozart, and Leopold himself would be dead. The events in France, and elsewhere in Europe, spun downward, as the promise of the American Revolution to free the world of tyranny went unfulfilled—a subject addressed most powerfully by Mozart's political co-thinker, Friedrich Schiller, during his remaining thirteen years.

With this hindsight, let us return to the spring of 1782, the final months of controversy before the premiere of *The Abduction from the Seraglio*. After the American victory at Yorktown, Joseph's realm was deluged with pamphlets on all topics, distributed for public discussion as part of his policy to allow issues to be aired freely. Joseph intervened a final time to force what was to be the controversial opening night of *The Abduction*.

On the evening of June 27, 1782, Mozart had a pleasant dinner with his librettist, Stephanie, his tenor (and future lodge brother) Adamberger, and Johann Valentin Gunther, who was coordinating the details of the performance with the Emperor. The premiere had already been secured for July 16. Gunther was perhaps Joseph's closest confidant, sending hours every day alone with the Emperor. In 1780, when Joseph had traveled to meet the Russian Empress Catherine the Great, Gunther was Joseph's companion in the highly secretive meetings. During the genesis of Joseph's much-desired opera by Mozart, Gunther became Mozart's "very good friend."

Suddenly, the very next morning after his dinner meeting with Mozart, Gunther was arrested and jailed! On the same morning of June 28, Friedrich Schiller, the regimental Army surgeon for Duke Karl Eugen of Württemberg, was also arrested and jailed! Schiller spent his time in prison writing an early draft of *Kabale*

*und Liebe*, where he focused on the precise issue that had earlier sent Schubart to a Württemberg prison: In the play, a corrupt Duke sells his subjects as mercenaries—the famous Hessians—to defeat the American revolutionaries.

The simultaneity of the two arrests does not seem coincidental. The charges against Schiller cited an unauthorized trip that he had made to Mannheim in May. Duke Karl Eugen had again gone to Vienna, to attend to operations against Emperor Joseph, that May, about the same time that Mozart's completed version of *The Abduction* was being presented at Countess Thun's. Concurrently, Schiller returned to Mannheim, where his play *The Robbers* was enjoying great success. However, this time, when Karl Eugen returned home, he decided to order the arrest. Schiller was released after two weeks, and warned not to write anything without first submitting the draft to Karl Eugen for censorship.

At his next opportunity, when Karl Eugen lavished an exorbitant party for the Grand Duke Paul in September, Schiller escaped to Mannheim, never to return.

### 'Prussian Spy' Charges

Meanwhile, Gunther spent the whole summer of 1782 in prison on charges of being a Prussian spy; when he was released, the charges were exposed as bogus. Mozart wrote his father about Gunther's arrest: "You can imagine what a shock. . . . For Stephanie, Adamberger, and I had supper with him one evening and the next day he was arrested. . . . Although he never divulged anything of importance, his enemies—chief of whom is the former *Stadtholder* Count von Herberstein—managed to play their cards so cleverly that the Emperor, who formerly had such immense confidence in Gunther that he would walk up and down the room arm in arm with him for hours, now began to distrust him with an equal intensity."

Count Herberstein was Johann Gundaker, chamberlain, privy councillor, and master of the hunt of the Prince-Archbishop Colloredo of Salzburg, Mozart's antagonist. Mozart did not take lightly the threat of reprisals from this quarter. The following year he hesitated to visit his father in Salzburg because "that wicked malevolent prince" might imprison Mozart himself. Mozart told his father that friends had advised him to "meet your father in some third place."

The Gunther case was one of the cases revisited by the Emperor Leopold, a decade later, when he raised questions about how his brother, Emperor Joseph, had been manipulated by the secret police chief Count Pergen, and others. The wronged Gunther, a member of

the lodge *Zur gekronten Hoffnung* (New Crowned Hope), and his mistress, Eleonore Eskeles, were fraudulently branded as Prussian spies. When Gunther was released after four months, Eleonore Eskeles received the blame, and was driven out of town.

In fact, Eskeles was a close friend of Fanny Arnstein, who had introduced Mozart to Moses Mendelssohn's works. A strong supporter of Joseph's National Theater, she rented a box there with Baron Raimund Leopold Wetzlar, a converted Jew, after whom Mozart named his first child. A decade later, Emperor Leopold granted her rehabilitation, and harshly criticized the judicial system. When Eskeles finally did return to Vienna in 1802, she set up an intellectual salon. She took care to obtain autographs of Mozart's works to send to Goethe.

By no later than June, probably after Mozart's initial public success in the Augarten concert in late May, Joseph had indicated clearly that Mozart's anti-war opera would be performed. The June 28 arrests notwithstanding, the opera was performed amidst great turbulence in July. It was a fabulous popular success. The war party did not get its way that summer, and the battle for the control of the future of Austria, for the future Emperor Franz, and his fiancée Princess Elizabeth of Württemberg, remained unsettled until 1792, after the death of Mozart.

However, justice moved slowly, and the damage had been done. Gunther would never again have the confidence of Emperor Joseph. Mozart would never again have such a close working relationship on an opera with an Emperor. Emperor Joseph would be isolated from the best ally he would ever have in any effort to win the hearts and the minds of his people. He would never again enjoy such popular support for his policies. Perhaps the final blow to his rule came when, years later, the Russians finally declared their war on the Turks. The Russians never deployed a soldier. The Austrians were sent in, became caught in an unwinnable war, and never recovered.

## Aftermath

Through July and into August of 1782, Vienna was electrified by a series of performances of *The Abduction*. In the midst of his triumph, Mozart married the woman who had so enjoyed the fugues that came out of Baron von Swieten's Sunday music afternoons. Constanze Weber became Mozart's wife in St. Stephen's Cathedral on August 3.

Two weeks later, Mozart wrote to his father: "You would scarcely believe what efforts Countess Thun,

Baron van Swieten and other eminent people are making to keep me here. . . . Countess Thun, Count Zichy, Baron van Swieten, and even Prince Kaunitz are all very much displeased with the emperor because he does not value men of talent more. . . . [Chancellor] Kaunitz said the other day to Archduke Maximilian [in whose orchestra the young Beethoven was developing], when the conversation turned on myself, 'Such people only come into the world once in a hundred years and must not be driven out of Germany.' "

In October, when Russia's Grand Duke Paul and his party finally heard the opera, Mozart made a point of conducting the orchestra from the clavier, "partly to show myself . . . as the father of my child." Four days later, on Oct. 12, writing about the possibility that he would teach Wilhelmina von Württemberg, Mozart made clear he could not work as an appendage to such tyrants: "No doubt, if I had applied for the appointment I would certainly have received it, and with more than four hundred florins—though probably with less salary than would have been fair and just. I am not looking for pupils, for I can have as many as I please; and from two of them, without causing me the slightest hindrance or inconvenience, I can get as much as the princess pays her master, who has thus no better prospect than that of avoiding starvation for the rest of his life."

While Mozart had provided Emperor Joseph with the political victory that he needed, great pressures had been exerted upon Joseph, and, it appears, the Emperor caved in. In 1785-86, another brawl erupted around Ignaz von Born, the future of Joseph's policies, and Mozart's marvelous setting of Beaumarchais' play, *The Marriage of Figaro*. However, in 1782 a great moment to create a republican citizenry for Joseph's realm was frittered away. Joseph would continue to attempt to push ahead with his political agenda, but having compromised on Mozart's cultural commitment to better his people, Joseph became more and more isolated and eventually failed.

In the six months after the premiere of *The Abduction*, it was performed an average of three times a month at the Hoftheater. Unfortunately, it was the only powerful, German-language intervention into Viennese culture during that critical period of 1781-83. The rest of the German-language productions in Vienna were largely garbage, reflecting the prejudice of the nobility as to what the man-in-the-street should be entertained by.

On Feb. 5, 1783, Mozart wrote to his father: "The German opera will no longer exist after Easter, but it seems they want to kill it off even before then. And Germans themselves are doing this—it's disgusting! . . . I prefer German opera, even though it means more trouble for me. Every nation has its own opera—why

not Germany? Is not German as singable as French and English? Is it not more so than Russian? Very well then! I am now writing a German opera for myself. I have chosen Goldoni's comedy *Il Servitore di Due Padroni* [*The Servant of Two Masters*], and the whole of the first act has now been translated. Baron Binder is the translator. But we are keeping it a secret until it is completely finished."

Mozart undertook such German projects with or without a commission. He explained to his father that the lack of commitment by the nobility must not deter him. After the success of *The Abduction*, he was ready to produce operas at his own expense, and reap the profits.

In 1783, Antonio Salieri became head of the National Theater, ending its "German" experiment.

In December 1782, in writing to Leopold Mozart about an ode that he was to put to music, Wolfgang Mozart identifies the goal of his composition process: "The ode is sublime, beautiful, anything you like, but too exaggerated and pompous for my fastidious ears. But what is to be done? The golden mean of truth in all things is no longer either known or appreciated. In order to win applause one must write stuff which is so inane that a coachman could sing it, or so unintelligible that it pleases precisely because no sensible man can understand it."

Provocatively, Mozart revealed his preoccupation with communicating what the poet Shelley would later call "profound and impassioned ideas respecting man and nature," explaining that he "would like to write a book—a short critical work with musical examples—but not under my name" that would address this matter.

The man who did write the book that most appropriately addressed Mozart's expressed concerns was Friedrich Schiller, at the time a man on the run. He spent almost a year moving in and around Mannheim, assuming names, being hidden by friends who warned him about Duke Karl Eugen's searches for him. The lectures he presented in Mannheim are known to us today as "The Stage Considered as a Moral Institution." Schiller explained that an actual composition does not embrace morality by lecturing its audience on what is right, and what is wrong. Instead, drama must develop the inner workings of the human soul, and thus empower man to act morally. Schiller's plays were tremendously successful in Mannheim, but "anonymous threats" communicated to the theater management regarding his continued employment followed him there.

It was Gottfried Körner, who later received Mozart in Dresden, who rescued Schiller from Mannheim in 1784, when he had lost his job at the theater and was besieged by creditors. Körner, his wife, and Dorothea





The Granger Collection



Bettmann Archive

Above: Mozart, as drawn by Dorothea Stock, sister-in-law of Schiller's friend, the poet Gottfried Körner. Left: A scene from "The Magic Flute," Mozart's last German opera, completed before his death in 1791.

Stock wrote to Schiller in 1784, referring to the harassment of Duke Karl Eugen: "At a time when art degrades itself more and more to the status of a meretricious slave of rich and mighty libertines, it is consoling to see a man appear ready and able to show what the human soul has in its powers even now."

The zeal for a national theater continued to flicker in Mannheim. In 1785, a Mannheim professor named Anton Klein, perhaps inspired by Schiller's lectures on "The Stage Considered as a Moral Institution," wrote to Mozart, offering him a German libretto, and requesting news on the future of the German opera in Vienna. Mozart responded: "I for my part have no great hopes of its success. According to present plans, it looks more as if they were attempting to bring final ruin upon German opera, which at present is suffering a perhaps only temporary eclipse. . . . If there were but *one* patriot on the board—the affair would take on quite another aspect!"

Mozart's next, and last, German opera, *Die Zauberflöte* (*The Magic Flute*), was produced six years after this exchange, and independently of any government board. His "patriot" was Emanuel Schikaneder, his opera house was not much different from a burlesque house, and his success was unprecedented.

During the increasing pressure and attacks against the Freemasons in Vienna from 1784 until 1791, when it was no longer fashionable to be a Mason, only two Masons remained faithful the whole seven years: Wolfgang Amadeus Mozart was one of those two. Contrast

that to Leopold Aloys Hoffman, the Mason-cum-police-spy who had tried to exclude Mozart from the Masons in 1784. Hoffman became a professional witness in the trials under Emperor Franz in 1794 and 1795 against Mozart's erstwhile associates, who received sentences ranging from sixty years' imprisonment to the death penalty.

Had the Scottish Rite taken its revenge against those who tried to impose reason and a Christian concept of love upon the Freemasons? A competent investigation into Mozart's premature demise in 1791, cannot even be initiated without sorting out what Mozart's strategic role was throughout that decade, particularly in his last year. And what of the new ritual murder of Mozart's spirit, being carried out today by the movie producers of *Amadeus* and others, who portray this great moral artist as a foul-mouthed, brainless fop, effortlessly churning out divine compositions? Has this perhaps been committed at the behest of the heirs of Mozart's enemies? For how does the cultural mafia's sadistic treatment of us in their current representations of Mozart, differ from the treatment Duke Karl Eugen bestowed upon the poet/patriot Schubart, or from that which the Emperor Franz bestowed upon the body of Mozart's good friend, Angelo Soliman?

1. Volkmar Braunbehrens, *Mozart in Vienna, 1781-1791* (Grove-Weidenfeld, New York, 1989), is perhaps the best of the books marketed around the bicentennial of Mozart's death in 1791. Braunbehrens surpasses the field in his stated goal of stripping away the Romantic myths, and properly situating Mozart's life. He strews tantalizing suggestions throughout the volume.

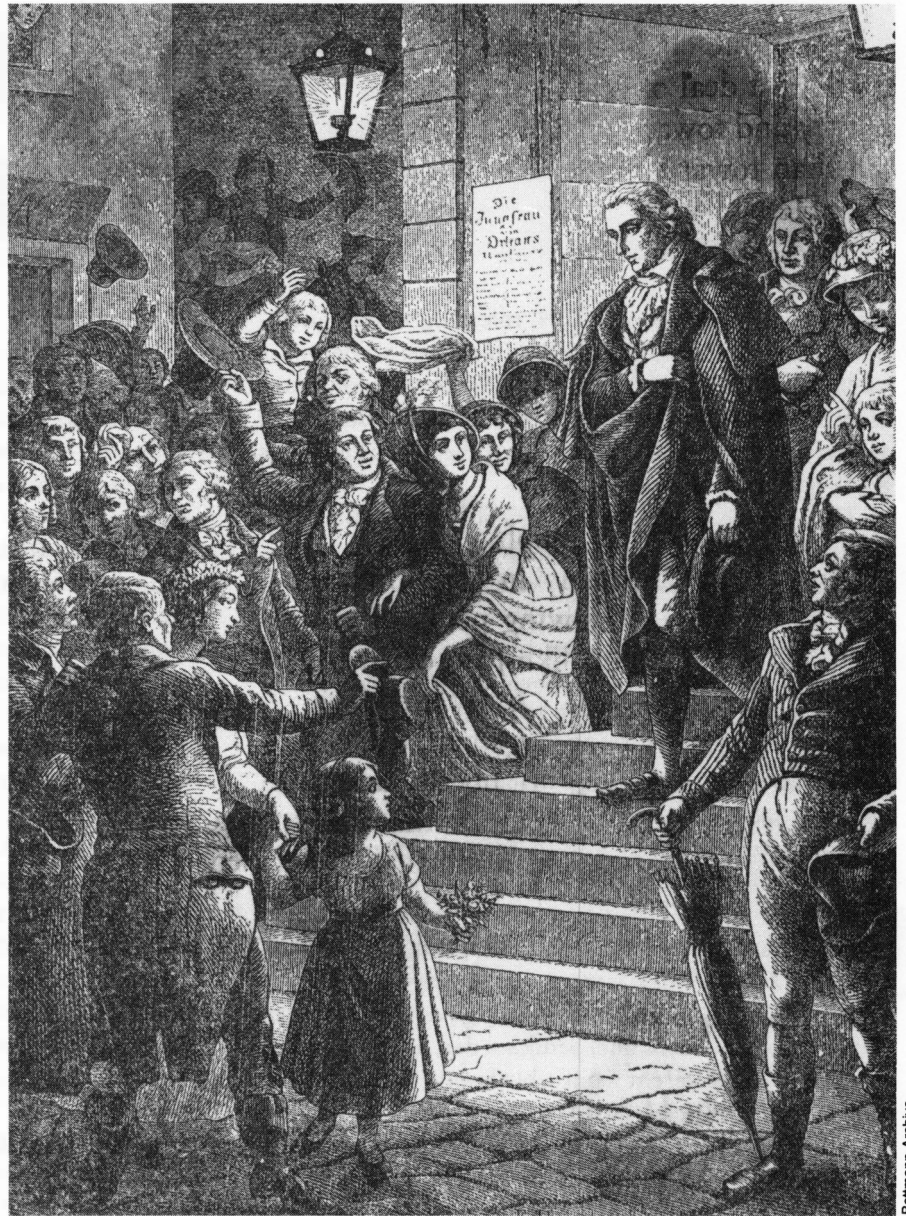
# Metaphor as Classical Tragedy, or, On the Sublime

by William F. Wertz, Jr.

I had a little more time to prepare my speech today than some others. You might say I began working on it over three-and-a-half years ago in the Alexandria Detention Center, where I was Lyndon LaRouche's roommate for several months. While he was writing *In Defense of Common Sense*, I was working on translating Friedrich Schiller's play on Joan of Arc, the *Virgin of Orleans*. In that context I also translated a number of writings by Schiller on the subject of tragedy. In Alexandria and later in Petersburg, Virginia at the federal prison there, I also translated a number of the works of the German Cardinal Nicolaus of Cusa.

As Martin Luther King, Jr. wrote in his letter from Paul to American Christians from the jail in Birmingham, Alabama, "Sometimes you may be put in jail for righteousness sake. If such is the

*This article is based upon a speech given at the annual conference of the Schiller Institute on Labor Day weekend 1992, in the State of Virginia. It was dedicated to Allen and Pat Salisbury, to former Schiller Institute board member Fred Wills, to Lyndon and Helga LaRouche, Rochelle and John Ascher, and to all those who, along with their spouses, are facing imprisonment for righteousness' sake.*



Homage to Friedrich Schiller as he leaves the theater in Leipzig after the premier of his "Virgin of Orleans," 1801.

case, you must honorably grace the jail with your presence and never succumb to the temptation to become bitter, because the end of life is not to achieve pleasure and avoid pain, but to do the will of God, come what may.”

While I was in jail, beginning January 27, 1989, a number of momentous developments occurred which I shall always remember. As you well know television is one of the most destructive influences in our society today. I can assure you that in prison its destructive impact is magnified several fold. However, thanks to television I saw two events which had a profound impact on me and I'm sure also on you.

The first scene was that of the Chinese student who stood up to a tank at Tiananmen Square. The second scene was that of the people who demonstrated for freedom in Leipzig, Germany in the face of shoot-to-kill orders from the East German government. Both of these scenes brought to my mind images from an earlier period in this country, of the civil rights movement standing up to Alabama State troopers on Bloody Sunday, March 7, 1965.

In each of these cases the kind of moral courage could be seen, which I knew I needed in my own circumstances, and which I also knew humanity needed at this juncture of history, if we were to succeed in bringing about true freedom for all mankind.

The purpose of my presentation today is to make self-conscious the nature of this (what Schiller calls sublime) state of mind, and how it is achieved, through a discussion of metaphor as Classical tragedy.

In his address to a recent conference in Mexico, Lyndon LaRouche said that in his essay “On the Subject of Metaphor,” he hoped to communicate the method of thinking based on “Platonic principles consistent with Augustinian Christianity” necessary “to set into motion social processes, which will lead to the establishment of new kinds of institutions which must arise out of the collapse of the oligarchical order now centered in rapidly decaying Anglo-American power.”

In the section of this essay entitled “Metaphor as Classical Tragedy,” LaRouche states that Classical tragedy “most perfectly situates in art-form the Cantor notions of cardinality and power, as Cantor defines these to include the problems of ordering the *aleph*-manifold.” He also stresses that although only Aeschylus, Cervantes, Marlowe, Shakespeare, and Schiller are truly great tragedians, among these Friedrich Schiller alone has written on the principles of composing classical tragedy.

What I intend to do in this presentation is to introduce you to Lyndon LaRouche's concept of metaphor, both through an examination of Friedrich Schiller's writings on tragedy and through an examination of several crucial

scenes from Schiller's play, *Mary Stuart*. In this context, I shall also make reference to the ideas of Nicolaus of Cusa and Thomas à Kempis.

In “On the Subject of Metaphor,” LaRouche suggests that a Classical tragedy is constructed of two “mutually exclusive *Types*.” The first is the negentropic *Type*, and the second is the entropic *Type*, which he equates metaphorically to the names of science and anti-science.

He then proceeds to outline the necessary components of a hypothetical tragedy: “Given a society whose prevailing custom in science is the ‘post-modernist’ version of the entropic *Type*, but a society in which a few potential heroes know that the crucial elements of the society's scientific-economic practice might be ordered according to the negentropic *Type*, as readily as to the presently hegemonic entropic choice. Define a situation in which the failure of the potential hero to act with pungency and force upon that latter option, means a devastating or other kind of great suffering for his or her nation. Let this unhappy consequence occur, ostensibly because the potential hero fails to seize his last available opportunity, at the *punctum saliens*, to bring about the required shift of emphasis in the society's policy practice. . . .”

He continues: “This failure of the potential hero defines the tragedy. This failure is implicitly of an intelligible Cantor *Type*; but, that is not a fully adequate representation of the notion of this tragedy.

“The tragedy is performed before an audience. The performance of that drama, presented to that audience, begins to succeed if the audience is made conscious of the opposition of the two *Types*, and of the potential hero's situation. Thus, the audience, by taking the dramatic character's express consciousness as the object of the spectator's conscious attention, is seeing the drama, and the characters depicted, as if from above. If the audience also recognized something of itself in each of these characters, the drama has reached a second milestone in the direction of success.

“Next,” he says, “the negentropic alternative must ultimately uplift the spirits of the spectators; that is the spark of true life, evoked so within the audience, and imparted thus, by fusion, to the audience's consciousness of the succession of dramatic events on stage.”

LaRouche concludes that these several components of a tragedy must be represented by a thought-object corresponding to the tragedy as a whole. That idea, that *Type*, is the essential experience of the author, as composer, which he communicates metaphorically to the audience by means of the tragedy. As LaRouche explains, and as we shall see through our examination of Friedrich Schiller's writings, that thought-object is man's transfinite capacity to efficiently participate in God's creation.



As LaRouche says, “Nicolaus of Cusa’s elaboration of the principle of *capax Dei* references this impulse in its highest form of expression.”

## Schiller on the Sublime

Having outlined LaRouche’s concept of tragedy, we now turn to Friedrich Schiller. There are six works by Schiller to which I shall refer: *The Philosophical Letters*, *On the Pathetic*, *On the Sublime*, *On Tragic Art*, *On the Cause of Pleasure in Tragic Objects*, and *Kallias, or On the Beautiful*.

In the first of these, the *Philosophical Letters*, Schiller identifies two mutually exclusive *Types*: love and egoism. According to Schiller, “egoism and love separate mankind into two highly dissimilar races, whose boundaries never flow into one another. Egoism erects its center in itself; love plants it outside of itself in the axis of the eternal whole. Love aims at unity, egoism is solitude. Love is the co-governing citizen of a blossoming free state, egoism a despot in a ravaged creation. Egoism sows for gratitude, love for ingratitude. Love gives, egoism lends. . . .” Also: “When I hate, so take I something from myself; when I love, so become I so much the richer, by what I love. Forgiveness is the recovery of an alienated property—hatred of man a prolonged suicide; egoism the highest poverty of a created being.”

For Schiller, love is the means by which man becomes perfect. Citing Christ’s Sermon on the Mount, he writes: “Be perfect, as your Father in heaven is perfect, says the founder of our Faith. Weak humanity grew pale at this command, therefore He explained Himself more clearly: Love one another.” It is also the means by which he becomes more like God: “love . . . is the ladder, whereby we climb aloft to divine likeness.”

Thus, for Schiller, love and forgiveness are negentropic, whereas egoism and hatred are entropic *Types*. Love and forgiveness are the states of mind characteristic of man in the living image of God, whereas egoism and hatred destroy the image of God within us.

Now let us see how Schiller constructed his tragedy, *Mary Stuart*, based on the conflict between these two *Types*. I should caution that although Schiller writes historical tragedies, as he himself stresses, the purpose of tragedy is not to teach history. Therefore, one should not interpret the play as a commentary on history as it actually occurred. For Schiller the historic truth is subject to the laws of poetry. Moreover, it should be noted that in order to demonstrate crucial features of tragedy, I shall focus the discussion only on certain aspects of what is otherwise a much more complex dramatic action.

In this play, Mary Stuart, Queen of Scotland, is being held in jail in England on charges of leading a Catholic

plot to assassinate Queen Elizabeth in order to replace her as Queen of England. Although innocent of this charge, Mary has been railroaded by a judiciary controlled by Elizabeth and has been condemned to death. She and Elizabeth, who are cousins, have never met one another. She writes a letter to Elizabeth asking for a meeting in hopes of gaining her freedom.

Elizabeth, moved by the letter, is convinced by the Earl of Leicester to meet Mary “as if by accident” during a hunt scheduled to occur in the vicinity of Mary’s prison.

In Act III, Scene 3, when Mary learns that the requested meeting is about to take place, she is mentally unprepared. The Earl of Shrewsbury admonishes her to summon all her courage, because the meeting with Elizabeth “is the decisive moment of your fate.” However, at this precise moment, which is the *punctum saliens* of the play, Mary responds:

And nothing lives within me at this moment,  
But the fierce, burning feeling of my wrongs.  
My heart is turn’d to direst hate against her;  
All gentle thoughts, all sweet forgiving words,  
Are gone. . . .

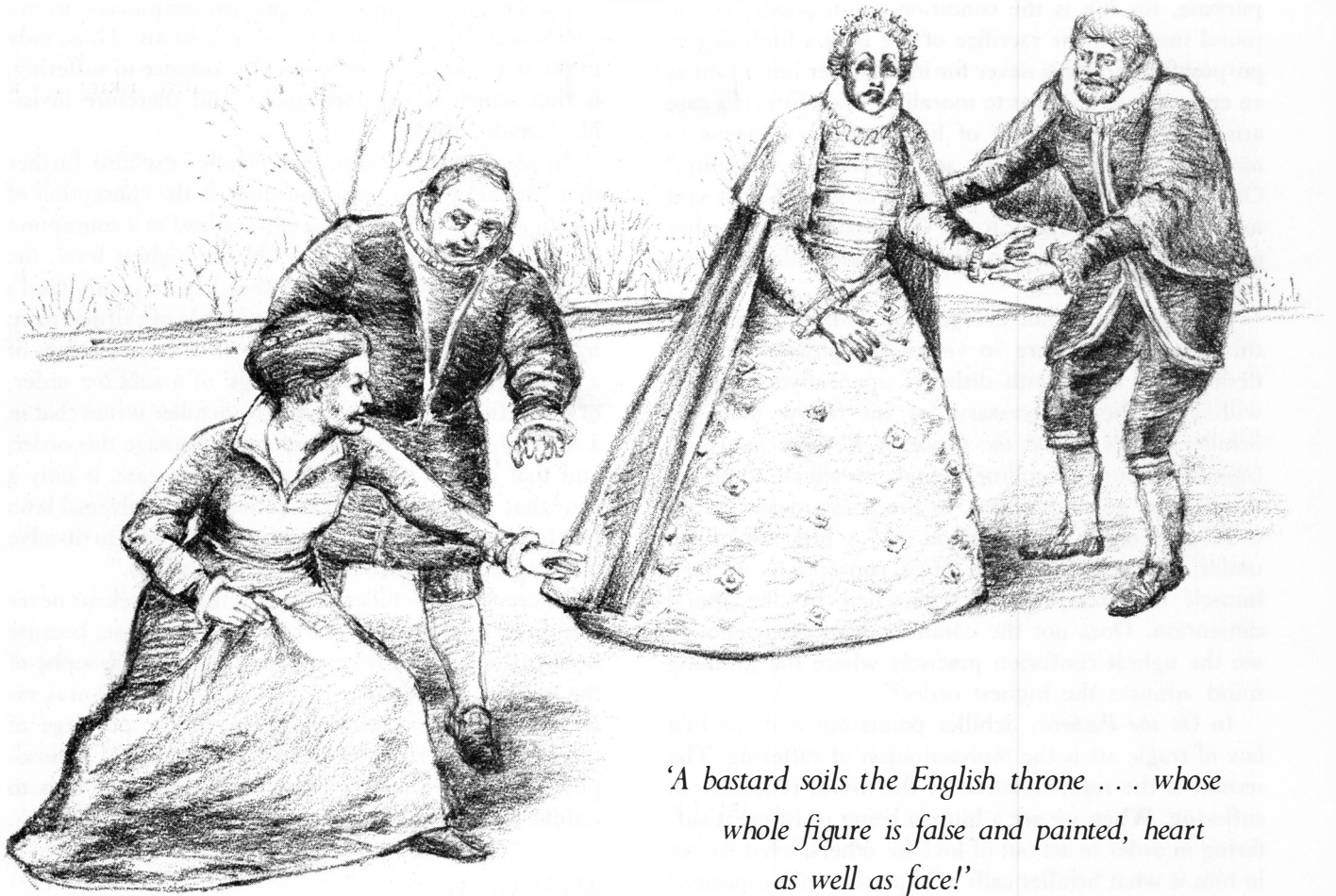
Shrewsbury tells her to constrain the “bitterness” which fills her heart, for “No good ensues, when hatred is oppos’d to hate.” However, Mary replies that no atonement can make Elizabeth and her friends.

At this point in the play neither Mary nor Elizabeth represents the negentropic *Type* of love. As a result, when the meeting occurs in Act III, Scene 4, Mary is eventually provoked by Elizabeth into expressing her inner rage. Because she does not attempt to overcome Elizabeth’s hatred with love, but rather responds with hatred to hate, Mary fails to seize the opportunity to change her fate.

After Elizabeth, “speechless with anger,” hastily quits the stage, in Act III, Scene 5, Mary tells her nurse, Hannah Kennedy:

Now I am happy, Hannah! and, at last,  
After whole years of sorrow and abasement,  
One moment of victorious revenge!

In the *Philosophical Letters* in the section on “Love,” Schiller identifies love as “the source of devotion and of the most sublime virtue.” In the following section on “Sacrifice,” he points to the aspect of love which makes it sublime, the fact that love brings forth effects which seem to contradict its nature. Specifically, he points to the fact that man can increase his own happiness through a sacrifice, which he offers for the happiness of others, even when this sacrifice is his life. “How is it possible,”



*'A bastard soils the English throne . . . whose  
whole figure is false and painted, heart  
as well as face!'*

Mary to Elizabeth  
Act III, Scene 4

Illustrations by Alan Yue.

Schiller asks, "that we regard death as a means to enlarge the sum of our enjoyments? How can the cessation of my existence agree with the enrichment of my being?"

In his essay *On the Sublime*, Schiller points out that what distinguishes man from all other creatures is that man is free. However, man would not be free, if there were even one exception to his freedom, if he could not overcome death. Because man can indeed overcome death, through "submission to divine counsel," that is through assenting to the Will of God, he maintains his freedom even in the face of death. By imitating Christ, who at Gethsemane said "not my will but yours be done," man can attain immortality.

The feeling of the sublime is therefore a "mixed feeling," a "union of two contradictory sentiments," a combination of pain and joy. As Nicolaus of Cusa says in *On Learned Ignorance*, man is a "finite infinite." If man were only finite, if his nature were only sensuous, then faced with a life-threatening or other painful adversity, he would follow his natural instinct to self-preservation. However, when we see someone act out of love for others in such a way that he is willing to risk his life, then this is proof that we have in us a principle independent of all sensuous emotions. As man, we are not finite only, but rather we are a finite infinite, in the living image of God.

As Schiller writes in *On the Cause of Pleasure in Tragic Objects*, “Every sacrifice of a life is contradictory to life’s purpose, for life is the condition of all goods; but in moral intention the sacrifice of life is in a high degree purposeful, for life is never for itself, never important as an end, only as a means to morality. Therefore, if a case arises, where the giving of life becomes a means to morality, so life must take second place to morality.” One is reminded by this discussion of what Christ said to his Apostles just prior to the Crucifixion: “No one has greater love than this, to lay down one’s life for one’s friends.” (John 15:13)

Now of course not everyone is willing to embrace this idea. Our culture so values the pleasures of the flesh that it looks with disbelief upon anyone who is willing to die if necessary for his fellow man. As Schiller writes in *On the Cause of Pleasure in Tragic Objects*, “Thus, a sublime action, in which some see the highest purposefulness, to the great masses seems to be a revolting contradiction. . . . A little soul sinks under the weight of such great conceptions or feels himself embarrassingly overstretched by the moral dimension. Does not the common man often enough see the ugliest confusion precisely where the thinking mind admires the highest order?”

In *On the Pathetic*, Schiller points out that the first law of tragic art is the representation of suffering. The second is the representation of the moral resistance to suffering. When we see a human being resist great suffering in order to act out of love for others, what we see in him is what Schiller calls a “supersensuous capacity,” or what Nicolaus of Cusa calls *capax Dei*.

In *On the Pathetic*, Schiller uses the famous Greek statue of Laocoon and his children to illustrate the presence of a supersensuous capacity in man. Laocoon was a Trojan priest, who warned the Trojans to no avail, that the Greeks were using the celebrated Trojan Horse as a ruse to defeat them. The statue portrays the moment after Troy has been destroyed, when Laocoon, seeing that his two children are about to be attacked by two serpents, instead of seeking his own safety, attempts to save the children, even though it means his own destruction.

Looking at the statue, you can see Laocoon’s great physical suffering and at the same time his moral resistance to the same suffering. As Schiller says, we see “the compulsion of nature and the freedom of reason.” We see “the fight of intelligence with the suffering of sensuous nature.” The serpents can certainly kill the bodies of Laocoon and his children, but not their souls.

As Schiller points out, this supersensuous moral capacity cannot be portrayed positively through a sensuous

medium, but rather only negatively and indirectly. The viewer is led by the fact that Laocoon’s moral resistance to the suffering cannot be explained sensuously, to the conclusion that its source is supersensuous. Thus, only in the sensuous representation of resistance to suffering, is that which is supersensuous—and therefore invisible—made visible.

In his essay *On Tragic Art*, Schiller explains further that “in every tragic emotion there is the conception of incongruity, which . . . must always lead to a conception of a higher purposefulness.” On the highest level, the purpose of tragedy is that of a theodicy, to justify God’s goodness to man in view of the existence of evil and pain, by giving man, as Schiller says, “a clear consciousness of a teleological connection of things, of a sublime order, of a beneficent will.” Accordingly, Schiller writes that in a tragedy, “the thing that seemed to damage this order, and that caused us pain in a particular case, is only a spur that stimulates our reason to seek in universal laws for the justification of this particular case and to dissolve this single dissonance in the great harmony.”

Interestingly, Schiller points out that “Greek art never rose to this supreme serenity of tragic emotion, because neither the national religion, nor even the philosophy of the Greeks, illuminated its path of advance. It was reserved for modern art, which enjoys the privilege of receiving a purer matter from a more purified philosophy, to satisfy also this exalted demand, and thus to unfold all the moral dignity of art.”

### *Mary Stuart*

Now let us examine how Schiller develops the concept of the sublime in Act V, Scene 7 of *Mary Stuart*. In this scene, which occurs just prior to her execution, Mary finally overcomes the hatred and desire for revenge which prevented her from acting with love earlier at the *punctum saliens* of the play.

Mary is able to face her own death courageously, as Schiller writes in *On the Sublime*, through “submission to divine counsel.” As the scene opens, she agonizes over the fact that since a Catholic priest is denied her, her soul is not able to fly “delighted, and at liberty to heaven.” However, her agony is resolved when her house steward, Sir Andrew Melvil, who has returned from a long absence, reveals that he has been ordained as a Catholic priest in order to hear her last confession and to give her communion.

In her confession, Mary confesses the two transgressions which weigh heavily upon her soul. First she confesses that she has failed to follow Christ’s command to love one’s enemy:



*'My heart was fill'd with thoughts of envious  
hate, and vengeance  
took possession of my bosom. . . .  
I could not forgive my enemy.'*

Mary's confession  
Act V, Scene 7



My heart was fill'd with thoughts of envious hate,  
And vengeance took possession of my bosom.  
I hope forgiveness of my sins from God,  
Yet could I not forgive my enemy.

She also confesses that in her youth she had transgressed by succumbing to her erotic passions:

Ah! not alone through hate; through lawless love  
Have I still more abus'd the sov'reign good.

Although the priest admonishes her to confess all of her transgressions, lest she suffer everlasting death by sinning against the Holy Spirit, Mary insists that she did

not commit the crimes against Elizabeth for which she is being executed. As she says:

God suffers me in mercy to atone,  
By undeserved death, my youth's transgressions.

After the priest absolves her of the two sins she has confessed, hatred of her enemy and lawless love, he administers communion to her.

Having thus achieved atonement with God through the sacraments of reconciliation and communion, she has now come to represent the negentropic *Type* of love in the play. In Act V, Scene 8, immediately before her death, Mary pardons Elizabeth for ordering her execu-

tion, and asks Elizabeth to forgive the passion with which she spoke to her in the earlier scene. Then in Act V, Scene 9, Mary says in imitation of Christ:

My God! My comforter! My blest Redeemer!  
As once thy arms were stretch'd upon the cross,  
Let them be now extended to receive me!

In *On the Cause of Pleasure in Tragic Objects*, Schiller points out that repentance is “morally sublime, because it could never be sensed, if an incorruptible feeling for justice and injustice were not awake deep in the bosom of the criminal, and did not assert itself against the most ardent interest of self-love. Repentance arises from the comparison of an act with the moral law, and is the disapproval of this act, because it conflicts with the moral law.” Therefore, he says: “Repentance and despair at a past crime show us the power of the moral law . . . ; they are pictures of the sublimest morality. . . . A man who despairs on account of an injured moral duty comes back thereby to obedience to the same. . . .”

As the drama closes, Mary’s negentropic end stands in stark contrast to the entropy which surrounds Elizabeth. Precisely at the moment when she has apparently succeeded in consolidating her political authority by eliminating her opposition, everything around Elizabeth collapses in disarray. She has apparently won the world, but only at the expense of her soul. Again as Schiller says, “egoism is a despot in a ravaged creation.” It is in recognition of this fact that the Earl of Shrewsbury says to her before resigning: “I could not save your nobler part.”

However, despite the fact that entropy continues to prevail in the political world on stage, the audience has been uplifted by the negentropic alternative which Mary represents at her death. During the course of the tragedy, the audience has certainly seen something of itself both in Mary’s hatred, and also in Elizabeth’s willingness to subordinate morality to a political end.

However, the reason we are uplifted in viewing a tragedy, the reason we derive pleasure from tragic objects, is, as Schiller writes in *On the Tragic Art*, because man in a state of suffering excites our pity. Moreover, the possibility of such pity “rests on the perception or presupposition of a resemblance between ourselves and the suffering subject.” We recognize that we are often dominated by the same hatred and desire for revenge which prevents Mary from acting decisively at the *punctum saliens*, and by the same barren pragmatism which gives Elizabeth an empty victory at the end of the play. But we also recognize in ourselves the supersensuous moral capacity which Mary exhibits before her death.

The change in Mary does not result in her actually acting in the external world so as to bring about a

political solution to the crisis facing humanity in her day, as for example, Joan of Arc does in Schiller’s play, the *Virgin of Orleans*. What Schiller has portrayed in this drama is not the “sublime of action,” but rather the “sublime of disposition.”

As Schiller writes in *On the Pathetic*, what is most important in the representation of a tragic hero is not so much his acting as his *capacity* to act: “But how can the dutifulness of another improve our subject and augment our intellectual force? That he *really* fulfills his duty, rests upon an accidental use which he makes of his freedom and which, for that very reason, can prove nothing for *us*. It is merely the *capacity* for a similar dutifulness, which we share with him, and whilst we also perceive in his capacity that of ours, we feel our intellectual force elevated. It is therefore merely the conceived possibility of an absolutely free will, whereby the actual exercise of the same pleases our aesthetical sense.”

As Schiller writes in *On the Pathetic*: “Poetry can become to man, what love is to the hero. It can neither advise him, nor strike for him, nor otherwise do work for him; but it can educate him as a hero, it can summon him to deeds and, to all that he should be, equip him with strength.” Similarly, in *On the Cause of Pleasure in Tragic Objects*, he writes: “It is furthermore certain, that all pleasure, insofar as it flows from moral sources, renders man morally better, and that here the effect must in turn become the cause.” In the same work, he says that the contradiction in nature that man, who is not born to suffer, is nevertheless a prey to suffering, “solicits us to activity.”

Thus, as Schiller writes in *On the Cause of Pleasure in Tragic Objects*, the principal object of the sublime is the Good. The effect on the audience of the portrayal of man’s “spiritual” capacity for the Good and the pleasure the audience derives from viewing that capacity, is to lead us to see that same capacity in ourselves and to desire the Good as something pleasurable. This pleasure is what Schiller calls a “free pleasure” as distinct from “physical or sensuous pleasure.” Having been so affected by the spiritual capacity portrayed, we ourselves then become in turn a spiritual cause capable of acting morally in the world.

In *Mary Stuart*, Mary becomes a “transfigur’d spirit,” but initially she is not a pure spirit without weaknesses. Like most of us, she is Schiller’s ideal of a tragic hero, a “mixed character,” “half-way between the utterly reprehensible and the perfect.” As St. John writes in his first letter in the Bible: “If we say, ‘We are without sin,’ we deceive ourselves.” And yet, because she—like you and I—is in need of God’s mercy, the fact that she acts heroically convinces us that we too have the capacity to

act heroically and, furthermore, that we can learn from her failure to act effectively at the decisive moment of her fate, so as to avoid the destructive consequences of both hatred and lawless love in our own lives.

The purpose of tragedy as an art form, as Schiller writes in *On the Sublime*, is to expose us to an artificial misfortune on the stage so that through our sympathy for the moral resistance of the tragic hero to his misfortune, “the independent principle in our soul gains room, to assert its absolute independence. Now, the more frequently the mind renews this deed of self-action, the more the same becomes a skill to him, he gains an all the greater advantage over the sensuous instinct, so that he is at last able then, if from the imagined and artificial misfortune an earnest one comes, to treat it as an artificial one and—the highest swing of human nature!—to resolve the actual suffering into a sublime emotion.”

The thought-object associated with the metaphorical name “Mary Stuart,” the title of the play, is the mental act of repentance. The change that takes place in Mary in the course of the tragedy is her recognition that if she expects God to forgive her sins, she must forgive the sins of others. This, of course is the central feature of the Lord’s Prayer: “Forgive us our trespasses, as we forgive those who trespass against us.” Or as the prayer of St. Francis says: “It is in pardoning that we are pardoned.” This same concept is expressed in the Old Testament Book of Sirach: “Forgive your neighbor’s injustice; then when you pray, your own sins will be forgiven.” Also recall what Schiller wrote in the *Philosophical Letters*: “Forgiveness is the recovery of an alienated property—hatred of man a prolonged suicide; egoism the highest poverty of a created being.”

This play, perhaps more than any other, also helps to make clear what LaRouche emphasizes at the end of the section on Classical tragedy in his paper “On the Subject of Metaphor,” that is, that tragedy addresses the central feature of all individual creative-mental activity, the principle of *capax Dei*, man’s capacity to participate in God.

In Act V, Scene 7, Mary not only confesses her sins and receives absolution in the sacrament of reconciliation, she also takes part in the sacrament of communion. As Melvil says, “God descends to thee in real presence.” After she participates in communion, Melvil says:

And as thou now in this his earthly body  
Hast held with God mysterious communion.  
So may’st thou henceforth, in his realm of joy,  
Where sin no more exists, nor tears of woe,  
A fair transfigur’d spirit, join thyself  
For ever with the Godhead, and for ever.

Although Mary only achieves communion with God

at the point of death in the play, the audience is encouraged by her example to hold communion with God in this life by becoming His adopted children.

## Nicolaus of Cusa: *Capax Dei*

In his essay *On the Filiation* [“Sonship”] of God, Nicolaus of Cusa stresses that man is distinct from the beast in that his “intellect is an intellectual living similitude of God,” or in other words, that man is in the living image of God. If an individual has faith in the Son of God, he himself can become an adopted son of God, by ascending in his mind, as Cusa says, above all sensible things and all logical contrarities to the level of the intellect or, as he puts it, mental vision. Moreover, although all can become adopted sons of God through participation in the only-begotten Son of God, Who is the Logos, each will participate in unity variously and will therefore preserve his identity as a sovereign individual.

Since God is the Creator and therefore transcends all that which is created, we can only become “deiform,” or God-like, by ascending through a negative mental process, which Cusa calls “absolution.” First, since the Creator is not anything sensible which He has created, to become God-like we must elevate our minds above the sensuous. Secondly, since everything which appears to be contradictory to our rational mind, actually coincides in the mind of the Creator, Who created everything which appears contradictory to our created minds, we must ascend above all logic. From the standpoint of sensuality, only the finite exists and not the infinite. From the standpoint of logic a “finite infinite,” which is the way Cusa describes man, is a contradiction. This is why LaRouche says in “On the Subject of Metaphor,” that a true thought-object by its nature “may be neither explicitly portrayed as a sensuous object, nor be depicted in terms of a medium of formal communication.” However, from the standpoint of the intellect, which has achieved learned ignorance, such apparent contrarities as “finite infinite” and “learned ignorance,” are compatible.

In his letters entitled *Kallias, or On the Beautiful*, Schiller develops the same concept as Cusa. Beauty cannot be located in the sensuous object per se, nor does it derive merely from physical causes. Therefore the pleasure we derive from beauty is not a “corporeal pleasure.” Nor can beauty be located in the formal or logical perfection of the sensuous matter. An object can be formally correct, it can be perfectly proportioned, and still not be beautiful. If the logical form is externally imposed upon the sensuous object, then the object is not beautiful, just as a person who acts morally against his own will out of a sense of duty, is not truly beautiful, because his moral



act is not given freely. Therefore, according to Schiller, true beauty must be located in the "form of the form." Beauty shows itself when it overcomes the logical form of its object. "Perfection is the form of a matter; beauty, on the other hand, is the form of this perfection."

Schiller defines this "form of the form" as freedom. If the perfect is presented with freedom it is immediately transformed into the beautiful. Moreover, we arrive at a conception of freedom through negation. That which is free is *not* compelled or determined from the outside. The beautiful soul does *not* act with sadness or compulsion, but rather is a "cheerful giver," as St. Paul writes. As empirical proof of his entire theory of beauty, Schiller advances the example of the Good Samaritan. In contrast to the person who does his moral duty, but only grudgingly, the Good Samaritan helps another person in need "without being called upon and without debate with himself, although it was at his expense." He does his moral duty with joy, because to do so has become his very nature. The beautiful soul voluntarily assents to act morally. He has so forgotten himself, that he rejoices even in the face of persecution or death, because he desires to do God's Will.

In this sense, Schiller's concept of the beautiful soul is totally coherent with Cusa's concept of the filiation of God. As Cusa writes in *On Learned Ignorance*, the Son of God, who is the Word or the Logos, is the "one infinite Form of all forms." Thus, the beautiful soul, which is the "form of the form," is an imitation of Christ, who is the "infinite Form of all forms." Hence, Schiller's "beautiful soul" is Cusa's "adopted son of God."

Probably the most direct expression of the concept of *capax Dei* occurs in Thomas à Kempis' book, the *Imitation of Christ*. As à Kempis points out: "Jesus has many lovers of His kingdom of heaven, but He has few bearers of His Cross. Many desire His consolation, but few desire His tribulation. All men would joy with Christ, but few will suffer anything for him." And yet, as à Kempis says, Christ explicitly stated that there is no other way to eternal life than to deny yourself, take up your cross daily and follow Him. The central paradox which underlies all human existence, and which all great tragedy expresses, is that it is only in dying to the world that man gains the joy of eternal life. Or, as Schiller wrote in the last line of his play on Joan of Arc, *The Virgin of Orleans*, which Ludwig van Beethoven later set as a canon: "Brief is the pain, eternal is the joy." Moreover, as à Kempis says, "if you bear this Cross against your will, you make a great burden for yourself." However, "if you will gladly bear this Cross, it will bear you, and it will bring you to the end you desire, where you will never afterwards have anything to suffer." As à Kempis points out: "When

you come to such a degree of patience that tribulation is sweet to you . . . you have found paradise on earth."

In my view there is no better expression of the sublime state of mind which, according to Schiller, it is the purpose of tragedy to effect in each of us, and which Lyndon LaRouche has stated is the method of thinking which we require in the political fight before us today, than Martin Luther King, Jr.'s "Mountaintop" speech, which he gave the day before his assassination in Memphis, Tennessee on April 3, 1968. In that speech, King said that he was in Memphis to help the sanitation workers for the same reason that the Good Samaritan stopped to help the man in need. The question, King said, was not what would happen to him if he stopped to help those men. "The question," he said, "is, if I do not stop to help the sanitation workers, what will happen to them. That's the question."

At this point in his life, faced with imminent death, Martin Luther King, Jr. had elevated himself to the level of intellect which Nicolaus of Cusa describes as capable of seeing the glory of God. Like Thomas à Kempis, he realized that it is more important to live a good life, than to desire a long life. He no longer feared any man, because as the New Testament affirms: "There is no fear in love; but perfect love casts out fear." He was "happy," because, like Christ at Gethsemane, he just wanted to do God's will. And the vision he imparted to us from the mountaintop, or as Nicolaus of Cusa would say, the Summit of Vision, is that freedom will become a reality for all God's children. We need only have the faith which he had, the faith that works through charity.

These are his words: "Well, I don't know what will happen now. We've got some difficult days ahead. But it really doesn't matter with me now. Because I've been to the mountaintop. Like anybody, I would like to live a long life. Longevity has its place. But I'm not concerned about that now. I just want to do God's will. And He's allowed me to go up to the mountain. And I've looked over. And I've seen the Promised Land. And I may not get there with you. But I want you to know tonight that we as a people will get to the Promised Land. So I'm happy tonight. I'm not worried about anything. I'm not fearing any man. Mine eyes have seen the glory of the coming of the Lord. I have a dream this afternoon, that the brotherhood of man will become a reality. With this faith, I will go out and carve a tunnel of hope from a mountain of despair. . . . With this faith, we will be able to achieve this new day, when all of God's children—black men and white men, Jews and Gentiles, Protestants and Catholics—will be able to join hands and sing with the Negroes in the spiritual of old, 'Free at last! Free at last! Thank God Almighty we are free at last.'"

# KALLIAS, or, On the Beautiful

(1793)

Friedrich Schiller

IN A LETTER to his friend Christian Gottfried Körner on December 21, 1792, Friedrich Schiller first indicated his intention to advance his own theory of beauty in a work to be entitled *Kallias* or, *On the Beautiful*. Between January 25 and February 28, 1793, Schiller and Körner engaged in a dialogue on the subject in the form of an exchange of letters.

Schiller had read Immanuel Kant's *Critique of Judgment* in March 1791 and during the winter of 1792-93 gave a series of lectures on aesthetics at Jena University. The *Kallias* letters thus culminated a period of intensive study by Schiller of various theories of beauty and prepared the way for his writing *On Grace and Dignity*, which he began in May of 1793, and the letters *On the Aesthetical Education of Man*, which were written in the late autumn/winter of the same year.

In the *Kallias* letters, Schiller writes that there are four theories of beauty: (1) the sensuous-subjective theory of Edmund Burke among others, which incorrectly derives beauty merely from physical causes, and confuses that which is sensuously pleasant with the beautiful; (2) the rational-objective theory of Baumgarten, Mendelssohn, and others, which incorrectly defines logical perfection, i.e., proportionality, regularity, etc., as the cause of beauty; (3) the subjective-rational theory of Kant, which correctly distinguishes between the logical and the beautiful, but which, as Schiller says, "seems to me to miss fully the concept of beauty"; and finally (4) the sensuous-objective theory, which Schiller himself advances.

In Schiller's theory, proportionality, regularity, etc., do not cause beauty, but rather are merely the material of the beautiful. What constitutes beauty is not the sensuous perfection of an object, an action, or a character, but rather the freedom with which its sensuous perfection is expressed. For this reason, Schiller writes: "I am at least convinced, that beauty is only the form of a form and that that, which one calls its matter, must by all means be a formed matter. Perfection is the form of a matter; beauty, on the other hand, is the form of this perfection; which stands thus to beauty as matter to form."

Therefore, for Schiller, freedom is the immediate ground of beauty, and technique merely mediately the condition of beauty. Only if the perfect is presented with freedom, is it transformed into the beautiful.

The following passage is excerpted from the section of Schiller's letter to Körner of February 23, 1793, which is entitled, "Freedom in the appearance is one with beauty." This translation is taken from Friedrich Schiller, *Poet of Freedom*, Vol. II (Schiller Institute, Washington, D.C., 1988), pp. 512-19.

An object is perfect, when everything manifold in it accords with the unity of its concept; it is beautiful, when its perfection appears as nature. The beauty increases, when the perfection becomes more complex and the nature suffers nothing thereby; for the task of freedom becomes more difficult with the increasing number of compounds and its fortunate resolution, therefore, even more astonishing.

Regularity, order, proportion, perfection—properties, in which one so long believed to have found beauty—have nothing to do with the same at all. However, where order, proportion, etc. belong to the *nature* of a thing, as with everything organic, there they are also by this itself inviolable; but not on account of themselves, but rather because they are inseparable from the nature of the thing. A grave violation of proportion is ugly, but not because observation of proportion is beauty. Not at all, but rather because it is a violation of nature, therefore indicates heteronomy. I observe in general, that the whole error of those, who sought beauty in proportion or in perfection derives therefrom: they found, that the violation of the same made the object ugly; from which they drew the conclusion against all logic, that beauty is contained in the exact observation of these properties. But all these properties make merely the *material* of the beautiful, which can change in any object; they can belong to the truth, which also is only the material of beauty. The form of the beautiful is only a free utterance of the truth, of regularity, of perfection.

We call a building perfect, when all the parts of the same are arranged according to the concept and the purpose of the whole and its *form* has been purely determined through its *idea*. We name it beautiful, however, when we need not take this idea as help, in order to understand the form, when it seems to spring forth voluntarily and unintentionally from itself and all parts to be confined through themselves. A building can for this reason (to speak parenthetically) never be an entirely free art work and never achieve an ideal of beauty, because it at the least is impossible, in respect to a building, which needs steps, doors, chimneys, windows, and ovens, to suffice without help of a concept and therefore to conceal heteronomy. Therefore only that beauty of art can be completely pure, whose origin is found in nature itself.

A vessel is beautiful, when it, without contradicting its concept, looks like a free play of nature. The handle to a vessel is merely there due to the use, therefore through a concept; however, should the vessel be beautiful, then this handle must spring forth therefrom so unforced and voluntarily, that one forgets its determination. However, if it goes off in a right angle, if the wide

belly narrows suddenly to a narrow neck and the like, then would this abrupt change of direction destroy all appearance of voluntariness, and the autonomy of appearance would disappear.

When indeed does one say, that a person is beautifully clothed? When neither the clothing through the body, nor the body through the clothing, suffers anything in respect to its freedom; when it looks, as if it had to change nothing with the body and yet fulfills its purpose to the completest. Beauty, or rather taste, regards all things as a *self-end* and by no means tolerates, that one serve the other as means, or bear the yoke. In the aesthetical world, every natural being is a free citizen, who has equal rights with the most noble, and may *not once be compelled for the sake of the whole*, but rather must absolutely *consent* to everything. In the aesthetical world, which is entirely different than the most perfect Platonic republic, even the coat, which I carry on my body, demands respect from me for its freedom, and desires from me, like an ashamed servant, that I let no one notice, that it *serves* me. For that reason, however, it also promises me reciprocally, to employ its freedom so modestly, that mine suffers nothing thereby; and when both keep their word, so will the whole world say, that I be beautifully dressed. If the coat *strains*, on the other hand, then do we both, the coat and I, lose our freedom. For this reason do all *quite tight* and *quite loose* kinds of clothing have equally little beauty; for not considering, that both limit the freedom of movements, so the body in tight clothing shows its figure only at the expense of the clothes, and with loose clothing the coat conceals the figure of the body, in that it blows itself up with its own figure and diminishes its master to its mere bearer.

A birch tree, a spruce, a poplar is beautiful, when it climbs slenderly aloft; an oak, when it grows crooked; the reason is, because the latter, left to itself, loves the crooked, the former, on the contrary, loves the direct course. If the oak show itself slender and the birch bent, then are they both not beautiful, because their directions betray alien influence, heteronomy. If the poplar, on the contrary, be bent by the wind, then we find this beautiful again because it expresses its freedom through its swaying movement.

Which tree will the painter like most to seek out, in order to use it in a landscape? Certainly that one, which makes use of the freedom, which is permitted it with all the technique of its construction—which does not act slavishly in accordance to its neighbor, but rather, even with some boldness, ventures something, steps out of its order, turns willfully hither and thither, even when it must right here cause a breach, there disarrange something through its stormy interference. To that one, on



the other hand, which always perseveres in the same direction, even when its species allows it far more freedom, whose branches remain in rank and file, as if they were pulled by a string, will he pass over with indifference.

In respect to any great composition, it is necessary that the individual be limited, in order to let the whole take effect. If this limitation of the individual at the same time be an effect of its freedom, i.e., if it set this limit itself, then the composition is beautiful. Beauty is through itself subdued power; limitation out of power.

A landscape is beautifully composed, when all individual parts, of which it consists, so play into one another, that each sets its own limits, and the whole is therefore the result of the freedom of the individual. Everything in a landscape should be referred to the whole, and everything individual should seem nevertheless to stand only under its own rule, to follow its own will. It is, however, impossible, that the agreement to a whole require no sacrifice on the part of the individual, since the collision of freedom is unavoidable.

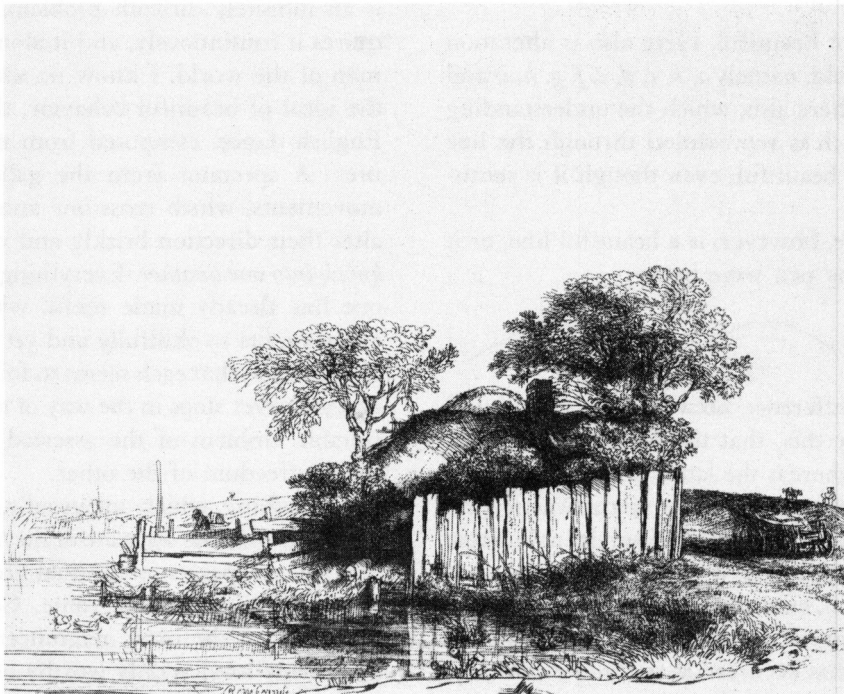
The mountain may want, therefore, to cast a shadow on many things, which one wants to have lighted; buildings will limit the natural freedom, curb the view; the branches will be burdensome neighbors. Men, animals, clouds want to move, for the freedom of the living expresses itself only in action. The river will accept in its course no law from the bank, but rather follow its own; in short: each individual desires to have its will. Where, however, remains now the harmony of the whole, when each concerns itself only for itself? Just therefrom does it follow, that each out of inner freedom directly prescribes itself the limitation, which the other needs, in order to express *its* freedom. A tree in the foreground could cover a beautiful part in the hinter-

ground; to *compel* it, that it not do that, would be to violate its freedom and betray bungling. What, therefore, does the intelligent artist do? He lets that branch of the tree, which threatens to cover the hinterground, *of its own weight* sink down and thereby make room voluntarily for the rear prospect; and so the tree accomplishes the will of the artist, in that it merely follows its own.

A versification is beautiful, when each individual verse gives itself its length and brevity, its movement and points of rest, each rhyme offers itself out of inner necessity and yet comes as called—briefly, when no word takes notice of the other, no verse of the other, merely seems to be there, on account of itself and yet everything

so turns out, as if it were agreed upon.

Why is the naive beautiful? Because the nature therein asserts its right over affectation and disguise. When Virgil wants to let us cast a glance into the heart of Dido and wants to show us, how far it has come with her love, so would he have been able to say this quite well as story teller in his own name; but then this presentation would also not have been beautiful. However, when he lets



Rijksmuseum-Stichting, Amsterdam

Rembrandt van Rijn, "Cottage with a White Palming."

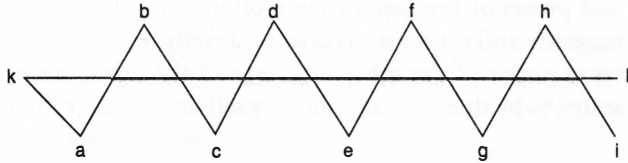
us make this discovery through Dido herself, without her having the intention, so as to act uprightly toward us (see the discussion between Anna and Dido at the beginning of Book Four), then we name this truly beautiful; for it is nature itself, which gives away the secret.

A mode of teaching is good, where one advances from the known to the unknown; it is beautiful, when it is Socratic, i.e., when it asks the same truths from within the head and heart of the listener. With the first, its convictions are *demande*d from the understanding formally; with the second, they are *entic*ed from it.

Why is the wavy line held to be the most beautiful? I have especially tested my theory in respect to this most simple of all aesthetical tasks, and I hold this demonstra-

tion for this reason to be crucial, because with this simple task no deception can take place through incidental causes.

A wavy line, the followers of Baumgarten can say, is for this reason the most beautiful, because it is sensuously perfect. It is a line, which always changes its direction (multiplicity) and always returns again to the same direction (unity). Were it, however, beautiful from no better ground, then the following line would also have to be so:



which certainly is not beautiful. Here also is alteration of direction; a manifold, namely *a, b, c, d, e, f, g, h, i*; and unity of direction is here also, which the understanding thinks into and which is represented through the line *KL*. This line is not beautiful, even though it is sensuously perfect.

The following line, however, is a beautiful line, or it could surely be, if my pen were better.



Now the entire difference between this second and the former is merely this, that the former changes its direction abruptly, whereas the latter, unnoticeably; the difference of their effects upon the aesthetical feeling must therefore be grounded in this single observable difference of their properties. What, however, is a suddenly altered direction, other than one violently altered? Nature loves no jump. If we see it make one, then it shows, that violence has occurred to it. On the contrary, only that movement appears voluntary, to which one can assign no determined point, in which it changed its direction. And this is the case with a wavy line, which is distinguished from the above portrayed merely through its *freedom*.

I could accumulate sufficient further examples, in order to show, that all that we call beautiful, gains this predicate merely through the freedom in its technique. But in respect to the proof advanced, it may by now be enough. Because *beauty* therefore adheres to no material, but rather consists merely in the treatment; however everything, which represents the sense, can appear technical or not technical, free or not free: so it follows therefrom, that the region of the beautiful extends quite far, because reason in everything, which sensuousness and understanding immediately represent to it, can and must ask about freedom. For this reason, the realm of

taste is a realm of freedom—the beautiful world of sense is the happiest symbol, of how the moral one shall be, and every beautiful natural being outside of me is a happy citizen, who calls out to me: Be free as I.

Therefore, we are disturbed by every forcing trace of the despotic hand of man in a free region of nature; therefore, by all compulsion of the dancing instructor in the walk and in the posture; therefore, by each affectation in customs and manners; therefore, by any roughness in behavior; therefore, by each offense to natural freedom in constitutions, habits, and laws.

It is striking, how good fashion (beauty of behavior) is developed from my concept of beauty. The first law of good fashion is: *Spare others' freedom*. The second: *Show freedom yourself*. The punctual fulfillment of both is an infinitely difficult problem, but good fashion requires it continuously, and it alone makes the complete man of the world. I know no more suitable image for the ideal of beautiful behavior, than a well performed English dance, composed from many complicated figures. A spectator from the gallery sees innumerable movements, which cross one another most vividly and alter their direction briskly and playfully and yet *never knock into one another*. Everything is so ordered, that the one has already made room, when the other arrives; everyone fits so skillfully and yet again so artlessly into one another, that each seems to follow only his own head and yet never steps in the way of the other. It is the most suitable emblem of the asserted self-freedom and the spared freedom of the other.

Everything, which one usually calls *harshness*, is nothing other than the opposite of the *free*. It is this harshness, that often deprives intellectual greatness, often even the moral of its *aesthetical* value. Good fashion does not forgive even the most magnificent merit this *brutality*, and virtue itself is only worthy of love through beauty. However, a character, an action, is not beautiful, if it show the sensuousness of man, whom it befits, under the compulsion of the law, or constrain the sensuousness of the spectator. In this case they will merely instill *respect*, but not *favor*, not inclination; mere respect abases him, who feels it. Hence Caesar pleases us far more than Cato, Cimon more than Phocion, Thomas Jones far more than Grandison. Hence it follows, that often merely *emotional* actions please us more than purely moral ones, because they show voluntariness, because they are achieved through nature (the emotional state), not through the categorical reason against the interest of nature—hence may it be, that the mild virtues please us more than the heroic, the womanly so often more than the manly; for the womanly character, even the most perfect, can never act other than from inclination.

—translated by William F. Wertz, Jr.

## A Children's *Wilhelm Tell* Chorus

To celebrate the bicentennial of the birth in 1792 of the Italian opera composer Gioacchino Rossini, we publish here a version of one of his works which has been adapted for youthful voices. It comes from his grand opera written for the Paris stage in 1829, *Guillaume Tell*, which was based on Friedrich Schiller's 1804 drama, *Wilhelm Tell*.

Previously, this column has featured little known settings in the original German of the poems of Schiller, for whom the Schiller Institute was named. One result has been to provide a pathway for English speakers to appreciate more fully the beauty of these poems, since only a shadow of a good poem is captured in translation, while a musical setting "translates" poetry into a more universal language. Moreover, we have tried to demonstrate how invariant features link widely different such settings. These settings, done in an era before our present dark age, point to the connection between language and music which is all but lost today.

The "Tyrolean Chorus" printed here adapts, in English translation of Rossini's French libretto, one of the numbers performed in Act IV of this enormously long and difficult opera—so long and difficult, in fact, that it is rarely staged today, al-

though a few recordings exist. Rossini, a master of the *bel canto* singing voice, who had studied Mozart's compositional techniques, expected his opera to be sung at the prevailing Paris pitch of 1829, which was A = 430 Hz (based on the Classical C = 256 Hz tuning), not today's A = 440 and higher. He also expected soloists to be able to execute rapid "floritura" passages in a very high range, something few can perform today.

The legendary figure of Tell, the archer who killed the tyrant Gessler, had been popular during the American and French revolutions. Schiller elevated the Rütli Oath [SEE page 3, this issue], an actual historical occurrence of 1291 which asserted the independence of the central Swiss cantons, into a universal fight against tyranny and for the inalienable rights of man enshrined in the U.S. Declaration of Independence.

Not surprisingly, in an era when the restored French monarchy of Louis XVIII was anticipating another revolution (it came in 1830), and when the taste of Paris opera-goers had been banalized by extravaganzas, the libretto of *Guillaume Tell* departed considerably from Schiller's original drama. Yet Rossini found ways to express the defiant spirit of the Swiss in musical terms.

This chorus, set off by a ballet, is performed to "entertain" the haughty Austrian governor Gessler, who has just raised his hat on a pole in the Altdorf marketplace, demanding that every passerby bow to it. Gessler orders the mountain folk to express their gratitude for Austrian rule in song and dance. Later

in this act, Wilhelm Tell will enter the square, ignore the hat, and be condemned to shoot an apple from his son's head in the most famous episode of the story. But first, the locals make fun of Gessler by singing not of their thanks for the Austrian yoke, but of a mountain lass whose feet are as swift and free as a bird's flight.

Our arrangement of Rossini's five-part *a cappella* chorus into a soprano duo, incorporates the three men's parts into a keyboard accompaniment. It was used by the Ben Franklin Youth Chorus in Leesburg, Virginia for a "Tell Festival" in 1991, marking the 700th anniversary of the Rütli Oath. The melismatic passages sung on "Ah!" with their alternating leaps and scale-passages, provide a means to teach contrasting techniques of staccato and legato singing. The fortissimo and pianissimo measures teach the typically Italian style of setting off couplets by dynamic contrast. The children, aged eight to fourteen, thoroughly enjoyed this venture into Italian operatic singing and the world of Schiller.

The program also included two songs from the Schiller's original *Wilhelm Tell*, set in their German texts by Robert Schumann in his *Song Album for Young People*, and an abbreviated version of the Rütli scene from the play. We found that the interspersing of German and Italian music was better than either one by itself, because each had its own kind of beauty and technical challenges—the Rossini delighting for its bounce and vocal acrobatics, and the Schumann inspiring by its greater contrapuntal depth.

The study of classical settings of poetry is perhaps the most efficient way to learn the principles of poetic composition. Selections offered here are either previously unpublished, or no longer available in print.

Although the 700th anniversary has passed, a “Tell” project is an excellent way to introduce children to Schiller. For those interested in doing this, the Schumann songs (Op.

79) can be found in Vol. II of the Peters edition of his songs. A new translation of the play, including these two songs in English versions which with minor adjustments can

be sung to the Schumann music, is included in Vol. II of the Schiller Institute’s three-volume series, *Friedrich Schiller: Poet of Freedom*.  
—Nora Hamerman

# Tyrolean Chorus

from the opera «Guillaume Tell»

Text adapted from the French of  
Stefano Vittorio Giuseppe Jouy e Ippolito Bis  
(1769–1844)

Music by Gioachino Rossini  
(1792–1868)  
Arranged for children’s chorus

**Allegretto** *p e leggero* *pp*

Soprano I & II

Piano

Swift as a bird, in sum-mer sky, ah!

with fair-y feet, o maid-en fly, ah! Thy ra-diant glan-ces our

plea-sure en-han-ces, thy joy-ous dan-ces the breez-es out-vie, ah!

*ff* *pp* *pp* *pp* *ff* *pp* *ff* *pp*



Ah! Swift as a bird in sum-mer

sky, ah! with fair-y feet, o maid-en fly, ah! Swift as a

bird, ah! o maiden fly, ah! Swift as a bird, ah! o maiden fly, ah! Thy

ra - diant - glan - ces our plea - sure en - han - ces, thy joy - ous - dan - ces the breez - es out - vic.

## Death Penalty, LaRouche Case Presented To U.N. Human Rights Commission

On August 19, Dr. Hans Köchler, president of the Vienna-based International Progress Organization (I.P.O.), and Helga Zepp-LaRouche, wife of the jailed American political figure Lyndon H. LaRouche, Jr. addressed the United Nations Human Rights Commission, Sub-Commission on Prevention of Discrimination and Protection of Minorities in Geneva.

Dr. Köchler expressed dismay that, in spite of specific allegations made to the same sub-commission in August 1991, no steps had been taken by the U.S. government:

"When the International Progress Organization warned of serious abuses in the judicial system in the United States of America, it did so in the earnest hope, that steps would be taken to promptly remedy these abuses.

"A year has now gone by, and one must unfortunately conclude that not only have no remedial steps been taken, but developments show that the warnings uttered by the I.P.O. must be reiterated today.

"(1) The practice of the *death penalty* in the U.S. So far this year, twenty-two persons have been executed, more than in any other year since the death penalty was re-introduced to the United States in 1976. The turning point for world public opinion was the case of Roger K. Coleman, who was almost certainly innocent. A hearing to examine new evidence was denied, on the formal grounds that his defense had filed the motion one day late. In spite of appeals by the Pope, by high officials of nations closely allied to the United States, by thousands of individuals and Civil Rights organizations, Coleman was executed on May 20, 1992.

"Flying in the face of the international outcry, the death penalty contin-



*Helga Zepp-LaRouche addresses U.N. Human Rights Commission. At the right is Dr. Hans Köchler, president of the International Progress Organization.*

ues to be carried out. The I.P.O. takes this opportunity to support the European Parliament's resolution of June 11, 1992, most especially the appeal to candidates for high office in the United States to set an example by opposing the death penalty.

"(2) On June 15, 1992, the U.S. Supreme Court ruled that **kidnapping foreign citizens** abroad (*U.S. vs. Alvarez-Machain*), to bring them to trial in the United States, does not contradict the U.S. Constitution. This decision by the Supreme Court under William Rehnquist, a decision strongly criticized by the minority of the Court, seeks to place U.S. law above all principles of international law. Both the Mexican and Canadian governments intervened as *amici curiae* against the U.S. in this instance, and a storm of protest broke out in Latin America when the decision was announced. Were this and other, similar decisions to be allowed to stand, we may expect

a complete breakdown of the rule of law in the relations among nations.

"(3) The case of U.S. political prisoner Lyndon H. LaRouche, which the I.P.O. has repeatedly brought to the attention of this body and the United Nations Commission on Human Rights, is of great concern to a growing circle of international observers."

### The LaRouche Case

Dr. Köchler then gave the floor to Mrs. Helga Zepp-LaRouche, who testified as follows:

"For more than three years and eight months, my husband, Lyndon LaRouche, presently an independent presidential candidate in the United States, has been jailed, though innocent, in an American prison in Rochester, Minnesota.

"In a railroad trial, which trampled on all principles of the Rule of Law of a civilized nation, my husband was  
(please turn to page 62)

## World Appeal for Africa: Help Save 40 Million People!

*On August 10, Schiller Institute founder Helga Zepp-LaRouche released an appeal for Africa, excerpts of which follow.*

A catastrophe of apocalyptic dimensions is currently unfolding in Africa. Forty million human beings are threatened with death by starvation in the coming weeks and months.

At present, approximately one thousand people are dying each day in Somalia. In Madagascar, 1 million people may have died of starvation by the year's end. In the Horn of Africa, 23 million people are in acute danger of succumbing to a combination of starvation, wars, and the agony of a refugee existence. In southern Africa, yet another 18 million face the same fate.

But there is still time to prevent

horrible mass death, provided that we in the industrialized nations muster the requisite political will. So far, the European Community and other states have promised approximately 4.3 million tons of food, but about 3.2 million additional tons are needed, according to information from the World Food Program and the United Nations Food and Agriculture Organization. And that is nowhere near adequate for a diet fit for human beings, but is only the bare essential for sheer survival.

Do you really believe that we can look on as an entire continent dies right before our eyes, while we ourselves remain alive? No: Our moral failure to help, when it would be so easy for us to do so, would mean the collapse of our own civilization as well. Under those circumstances,

we would fall victim to the results of our own egoism and our own moral senility.

Only a combination of immediate emergency aid in order to save 40 million people acutely threatened with starvation, in connection with a comprehensive program for developing infrastructure, independent agricultural production, water and energy supplies, industrial development, as well as medical care and schools—only this can prevent the death of an entire continent.

Every one of the 40 million people who are now acutely threatened with starvation, feels pain and suffering just as do you and I. Every one of the children threatened with death, has the right to laugh and frolic. How we react to those catastrophes in Africa, is a measure of our own moral capacity to survive.

## Stop the Genocide in the Balkans!

*On July 22, Helga Zepp-LaRouche issued an appeal to stop the genocide in the Balkans, excerpts of which follow.*

Contrary to the often deliberately misleading reports coming from certain news media, this conflict is not one of civil war between two sides who equally share the blame; rather, the burden of guilt lies on one side only, namely, that of the unprovoked Serbian aggression against Croatia and Bosnia.

The Serbs would never have dared to commit the war crimes they have committed, had they not been absolutely assured of support by representatives of the collapsed Yalta order of Baker and Yazov, Eagleburger and Carrington.

It was Baker who gave the Serbs the green light for their war of conquest to carve out a "Greater Ser-

bia," when, just after Croatia and Slovenia had declared independence, Baker stated, "The United States insists on the territorial integrity of Yugoslavia."

It is precisely this kind of geopolitical folly which led to World War I, and which, via the Versailles Treaty, ultimately led also to World War II; and it will just as surely lead to a great catastrophe this time around.

We therefore call upon Europe's governments and parliaments to immediately make possible the following measures:

- Unequivocal condemnation of the role of representatives of the collapsed Yalta order in promoting the spread of war.
- Effective neutralization of the Serbian Air Force.

- Effective buildup of the defense capability of Croatia, and of the Croats and Muslims in Bosnia.
- Recognition of the Republic of Macedonia by its legal name.
- Extension of the embargo to Greece, Romania, and all others who are evading the embargo against Serbia.
- Banning of ship transport on the Danube into Serbia.
- Opening of the borders for refugees, whose suffering must be blamed in part on Europe's failure to act.
- Immediate implementation of an economic reconstruction program for the entire Balkans region, as part of the Eurasian infrastructure program proposed by Lyndon LaRouche, as the basis of a peace plan.



(continued from page 60)

falsely charged and in reality condemned as a political dissident against the currently ruling American establishment, to fifteen years in prison. The intent was to sink along with him, the political movement he inspired. Yet, despite the banning—through a Federally ordered bankruptcy ruling—of a scientific magazine spreading LaRouche's ideas, of a publishing company, and of a weekly newspaper, as well as criminal proceedings against fifty additional collaborators of my husband (with sentences of up to seventy-seven years), the American prosecuting authorities have not succeeded in wiping out this political movement.

"Nonetheless, my husband, innocent, remains in prison, because massive injustice was committed in the trial. All appeals have upheld the verdict of Judge Albert V. Bryan. The same Judge Bryan (on May 18, 1992) rejected the last legal recourse, a motion for a new trial, and confirmed

his own unjust verdict. The defense, under former U.S. Attorney General Ramsey Clark, documented the massive trial illegalities in sixteen single points backed up by six massive files of evidence—none of which was seriously taken into consideration by Judge Bryan. One leading obstacle to a fair trial for my husband is the refusal on the part of President Bush and the prosecution, to release any exculpatory material, under the pretext of 'national security reasons.'

"I have known my husband for over twenty years, and have been happily married to him for fourteen of these; and I must say that I find him the most noble and selfless person I have ever met. He has devoted all his energies and his life's work to bring about a just New World Economic Order, which is coherent with the divine order of Creation, and which can guarantee the inalienable and human rights of each person living on this planet.

"Indelibly printed in my memory is the impression left on me by our two discussions with Indira Gandhi regarding a forty-year development plan for India, designed by my husband, which she wanted to implement, before she was assassinated shortly thereafter. In 1982, President López Portillo of Mexico began to implement a program designed by my husband, named 'Operation Juárez,' which could have turned the Ibero-American continent into a prospering part of the world. From these and many other similar experiences over the last two decades, I know that literally millions of people look to my husband and his fight for a global reconstruction plan as the only hope and alternative to a worldwide Thirty Years' War, famine, and depopulation. The same is true for the re-emerging Civil Rights movement in the U.S., which sees in my husband the person who is taking up the fight of Dr. Martin Luther King, Jr. at a moment when civil and human rights in the U.S. are trampled upon as never before.

"These are the real reasons why, on orders of Dr. Kissinger among others,

an unimaginable array of lies has been fabricated by the prosecution.

"I still have the sound of the low-flying helicopters in my ears, which in the early dawn of October 6, 1986, buzzed our residence in Leesburg, while an armed 'combat force' comprising four hundred military and police agents was deployed to raid our home—during which my husband, and possibly myself, were to be shot by storming agents. It was only a telegram to President Reagan and a worldwide mobilization which prevented a bloodbath. Documents today confirm the existence of this plan. The same documents confirm the suspicion I had at the time, that special units of the American military participated in the action, and that the Pentagon collaborated fully in the operation! What a monstrous event, that the military should be deployed against a political opposition movement in the United States!

"In my own activity as President of the Schiller Institute in Germany, I have had to experience time and again, how the same slanders and lies, spread in the judicial apparatus and 'anti-LaRouche task force' against my husband, have been retailed through American outfits, embassies, and other international American organizations, against my work in Germany and that of my Institute worldwide. Hundreds of documents, which have come into my hands through the FOIA (Freedom of Information Act), prove this to be the case.

"I know that my husband is innocent. I too have personally experienced the machinations of his enemies in their attempt to 'eliminate' him. Up until the present, the American judicial apparatus has obsequiously ratified an act of injustice which cries out to heaven for redress.

"Next month my husband will have to spend his seventieth birthday behind prison walls. I appeal to you to do everything in your power, to liberate my innocent, jailed husband, and to render justice to him, who has taken the cross for the millions, who are poor and have no voice in this world."

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# Russians Invoke LaRouche, Classics To Save Nation

*Supporters of the Schiller Institute in Russia have circulated a call to their fellow citizens, under the title **Can We Permit Ourselves to Miss This Chance? Paths to Overcoming the Crisis in Russia**, excerpts of which follow.*

The situation in our country is deteriorating every day. Troubled by the situation that has come about, and believing that Russia should fully utilize both its own rich heritage of ideas and world experience, we appeal to you with the following words:

- **Think like Lomonosov and Leibniz!**
- **Create like Pushkin and Schiller!**
- **Learn economics from Witte and Hamilton!**

For a prolonged period of time, Russia was a "lost world," without real ties to the West, to the ideas of freedom and humanism. Now a deep crisis has afflicted all spheres of the economy and culture. Today's lamentable situation is the result of the false goals and ideals, set by the leaders of the October coup. The state suppressed the freedom of the individual, while ideology suppressed freedom of thought.

Now it is perfectly clear, that the future of Russia is linked with the processes of privatization, demilitarization, the creation of a new system of jurisprudence, and with free access to information. All this will allow us to create a middle class and will make it possible to raise the standard of living of Russians.

Russian politicians and intellectuals today link the future of our country with the ideas of economic liberalism and the free market, preached by the Harvard school of economics. The fact that the policy of shock therapy was not rejected by the majority of our society seems to us to be a dangerous tendency. Now, when Russia is seeking new paths of economic development and integration into the world economy, it is especially important to



EIFRS/Rachel Douglas

*Panelists, joint Schiller Institute/Russian State Humanitarian University/Ukrainian University in Moscow conference: "Alternative Approaches to Economic Reform," Moscow, Oct. 30, 1992.*

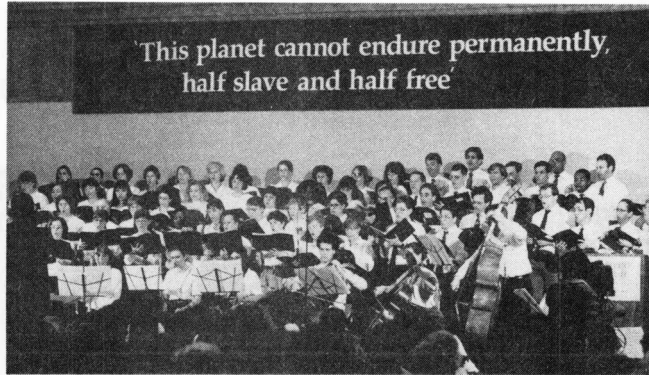
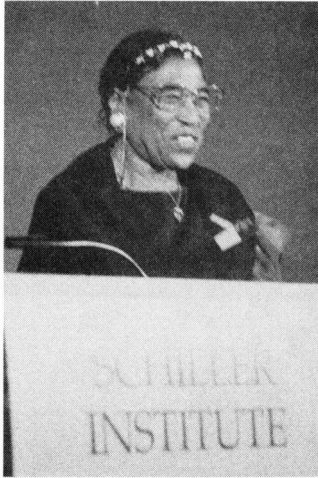
expose pseudo-scientific theories that have no confirmation in practice and do not take into account the specifics of the current situation in Russia, and turn to the world practice of creating a powerful national economy and use the methods of physical economy, which, in the tradition of Leibniz and Hamilton, have been developed for the modern situation by the American economist Lyndon LaRouche.

## What We Should Strive For

Let us first look at economic questions and the "shock therapy" policy. The program drawn up by Jeffrey Sachs cannot be implemented without a significant initial reduction of production and growth of unemployment. The IMF demands that the budget be balanced and state subsidies reduced. Then we should devalue the ruble and flood the world with cheap exports, supposedly in order to earn dollars and service our debts. The fact that Russia itself needs oil, coal, and steel does not concern them. Of course, they promise dollar assistance in the future, if these conditions are accepted. This path is not aimed at creating a real national economy and will merely put us on the level of Brazil or India.

Happily, there exist other paths for national economic reconstruction, which have been proven in many countries experiencing a crisis: in America after the revolution of 1776, in Russia in the late nineteenth and early twentieth centuries, in Japan and Germany after World War II, and in France during the 1950's. These are the directed government policy of national economic development and the Hamiltonian method of creating a National Bank and credits. Such a policy, will make it possible in a fairly short period to restore the production of physical goods. The ideas of physical economy laid out by Leibniz, who corresponded with Peter the Great, and developed in the works of Friedrich List, Hamilton, and LaRouche, go to the heart of man's true relationship with nature.

We now have to understand, that Russia is not a separate world. Events abroad directly influence the situation in our country. We are responsible not only for Russia, but for the world as a whole. And while preserving our national traditions, we should also assimilate the greatest world achievements, in economics as well as in culture.



U.S. Schiller Institute Conference: Left: Amelia Boynton Robinson. Right: Lyndon H. LaRouche, Jr. Above: Performing selections from Mozart's Great Mass in C-minor.

## 'The Planet Cannot Endure Half Slave and Half Free'

Defeating slavery—the hallmark of the U.S. Confederacy and the 2,600-year-old oligarchical system—was the subject of the annual conference of the Schiller Institute in the United States, on Sept. 5 and 6 in Virginia. One thousand individuals came together for the event, which was keynoted with messages by Lyndon LaRouche, from his Rochester, Minn. federal prison cell, and Schiller Institute founder Helga Zepp-LaRouche, who spoke by videotape. The conference was dedicated to Allen Salisbury and his heroic battle against cancer.

The most notable aspect of this year's event was the attendance of leading veterans of the Civil Rights movement, including the Rev. James L. Bevel and Schiller Institute board member, Mrs. Amelia Boynton Robinson, and representatives from Africa, China, Australia, Latin America, East and West Europe, and Russia.

The conference relaunched the Civil Rights movement, which the assassination of Martin Luther King, Jr. crushed in the United States, but this time on a global basis. As Helga Zepp-LaRouche emphasized, the movement required to save world civilization from a tragedy of self-destruction, must be an international movement committed to providing the inalienable rights to life, liberty, and the pursuit of happiness for every individual.

In his keynote address, Lyndon

LaRouche identified the re-emergence of the racist traitors and degenerates called the Confederacy, as a crucial target for a new, expanded Civil Rights movement today. LaRouche said, "We must eliminate the oligarchical system from European civilization, eliminate the tradition of Aristotle and things that come under that tradition; and restore in Europe the full promise of a Christian civilization congruent with the great Renaissance, launched by such figures as the great Cardinal Nicolaus of Cusa of the middle of the fifteenth century."

Helga Zepp-LaRouche supplemented her husband's call to action, with a review of the global crisis of civilization, in which she identified the missed opportunities for mankind in the recent period. Most critical was the lost opportunity of the peaceful revolutions of 1989 in East Europe. But, she concluded, it may be that such great tragedy is essential to mobilizing mankind to undertake the task of replacing the world oligarchy.

### Global Civil Rights Movement

In introducing the LaRouches and the Rev. Bevel, Mrs. Robinson reiterated her conviction that the Schiller Institute represents the continuation, even the improvement, of the tradition of Dr. Martin Luther King, Jr.

The Rev. Bevel, who is interviewed in this issue of *Fidelio*, took up the

theme of waging war against a "new arrangement of slavery," using the conceptions of economics provided by LaRouche. The issue before us, Bevel insisted, is that we have to eliminate slavery for all people.

The keynote panel also included Fr. Janos Goyak of Hungary and Henry Njiwah, Chairman of the Foreign Affairs Commission for the Social Democratic Front of Cameroon.

The next panel of the conference was devoted to defeating the Confederate takeover of the United States.

The conference's second day was devoted to the longer-range historical battle between oligarchism and republicanism, as that is reflected in the battle between the ideas of Nicolaus of Cusa and Pope Pius II, which created the Golden Renaissance, and the evil machinations of the Aristotelian, usurious Venetians.

The afternoon panel discussed LaRouche's essay "On the Subject of Metaphor," which appeared in the last issue of *Fidelio*. One of the presentations, "On Metaphor as Classical Tragedy" (featured in this issue), was illustrated by selected scenes from Friedrich Schiller's *Mary Stuart*.

The final session of the conference was devoted to LaRouche's essay on the Mozart revolution in music (also featured in this issue of *Fidelio*), and included the performance of sections of Mozart's Great Mass in C-minor.

# Allen Salisbury: 'Keep Fighting'

In the early hours of Sept. 14, the beautiful soul of Allen Salisbury, one of the original signers of the Schiller Institute's Declaration of the Inalienable Rights of Man, soared into eternal life. Allen had been diagnosed as having cancer of the colon in early 1991. The doctors gave him only months to live. Allen defied death for almost a year and a half, and finally triumphed over it. His last words were: "Keep fighting."

We do not always get to choose the field upon which life's most important battles must be fought. And yet it is in how we fight, in those adverse circumstances which we least expect, that the true mettle of our souls is tested. This was not a battlefield of Allen's choosing, but once the battle had commenced, he and his wife Pat, fought to the very end for the principle of life, as against the "culture of death."

A few days before Allen's final words, he was visited by the Rev. James Bevel, who thanked Allen for being a pathfinder in having the courage as an African-American to join and lead the political movement of Lyndon LaRouche.

The Rev. Bevel then spoke the following prayer: "Dear Lord, thank you for this brother, Allen, and his courageous fight in this moment in which his brothers and sisters need him the most. If it weren't for his fight at this time, his brothers and sisters might have learned too late that Jesus said to pray all the time and not faint; that there are no hours or schedules to a revolution; that we must fight for truth and leadership every moment of every day.

"Now let ministering angels be with Brother Allen, and take away his pain. He's gone through the wall of fire. You need suffer pain no more. You can be completely at peace. Your brothers and sisters have learned your most courageous and beautiful lesson—which was most unexpected—when it was most needed. Brother Allen, you know that just as in your living in Christ's example, he lives for-

ever, that in what we learned from you at this most unexpected moment, you will live forever in us. Amen."

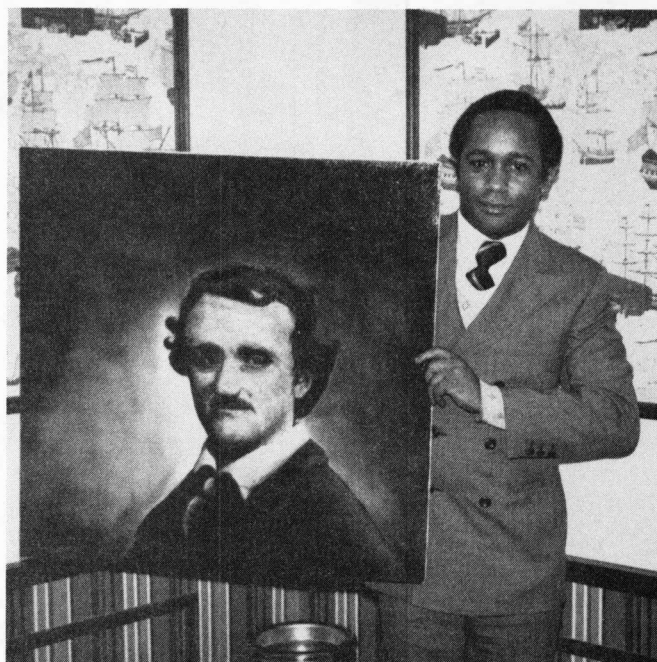
It is not only for his having persevered to the very end in his fight for life, that we are forever indebted to Allen. We are also indebted to him for the contributions he made during his lifetime to saving the very soul of our nation.

In 1978 Allen authored *The Civil War and the*

*American System: America's Battle with Britain, 1860-1876*, a book which reintroduced to the world the nearly forgotten American System of political economy. Allen established that the American Civil War, like the War of Independence and the War of 1812, was in fact a *global* war between the oligarchical British System of "free trade," advanced by Adam Smith, and the republican American System, espoused by Alexander Hamilton, Matthew Carey, and his son, Henry C. Carey, economic adviser to Abraham Lincoln.

It is no exaggeration to say that Allen's work to resuscitate the American System of economics, as that has come to be expressed in the economic programs of Lyndon LaRouche, has given not only our nation, but also all the nations of the world, the only means by which to reverse the current world depression and to end the legacy of slavery in the world once and for all.

Allen's contribution to humanity does not end there, however. Guided in his search for truth by a love of

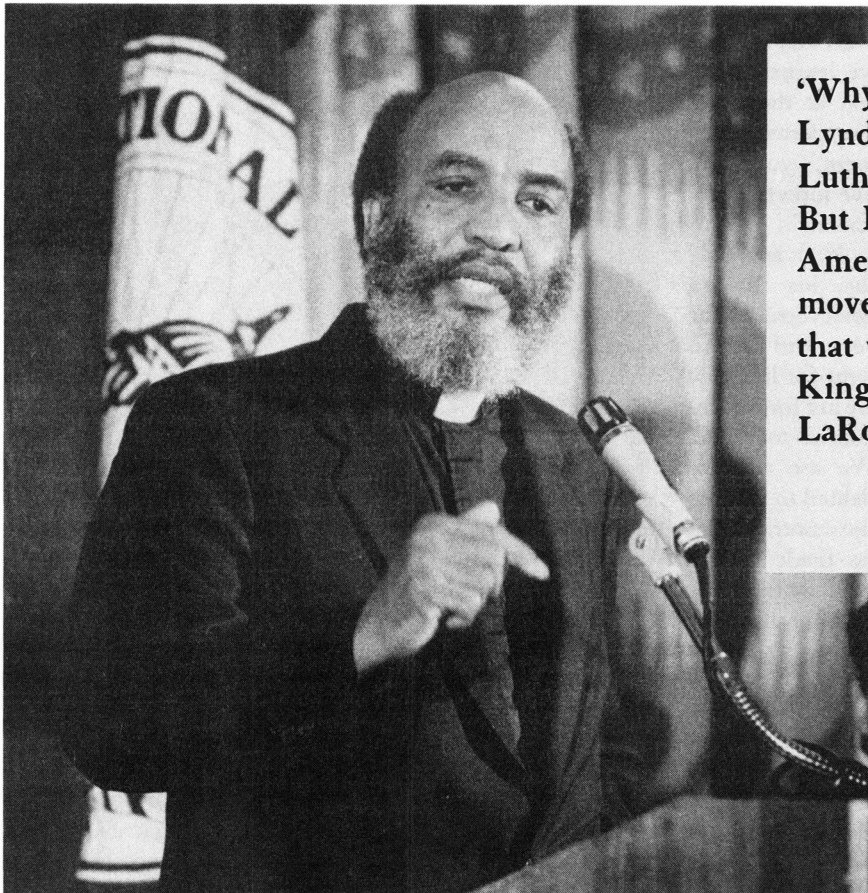


Allen Salisbury displays a portrait of Edgar Allan Poe, a gift presented to him during a lecture tour in 1979.

irony, he was led to an appreciation of the writings of Edgar Allan Poe. Through articles and speeches, Allen initiated a project to spread an understanding of the significance of Poe's writings.

One of Poe's short stories which he often referenced was "Mellonta Tauta," in which Poe attacked the essential epistemological problem which plagues the world to this day. For, as Poe wrote, as long as we believe that there are only two paths to truth—the Baconian inductive method of "creeping," and the Aristotelian deductive method of "crawling"—we shall never be free. Poe stressed, and Allen's example proves, that the human soul loves nothing so well as to "soar." Allen recognized that the method of "soaring," the method of hypothesis, is the basis for both scientific discoveries and for composing poetry.

We thank God for His gift of Allen to us. May we have the strength to complete the work he bequeathed to us. And may we do so with his same generosity, his wit, and his unfailingly good sense of humor.



EIFRS/Stuart Lewis

**‘Why God passed the baton to Lyndon LaRouche, the Martin Luther King baton, I don’t know. But I’m of the same opinion as Amelia Robinson, that that movement to redeem this nation that was led by Dr. Martin Luther King, God has chosen Lyndon LaRouche to lead.’**

—Rev. James Bevel  
Schiller Institute Conference  
Sept. 5, 1992

## Reverend James Bevel: ‘One Man Maintaining Integrity’

*The Reverend James Bevel was one of Martin Luther King, Jr.’s closest associates in the Civil Rights movement. In 1960, he was the co-founder of the Student Non-violent Coordinating Committee (SNCC). In 1963, he organized the Children’s Marches in Birmingham, Alabama and later in the same year initiated the March on Washington. In 1965 he was the director of Non-Violent Direct Action for the Southern Christian Leadership Conference (SCLC) and co-author and director of the Selma Right to Vote Movement. In 1966, he developed and directed the Chicago Open Housing Movement. In 1967, he was the Director of the Mobilization to End the War in Vietnam. In 1968, he was the director*

*of Non-Violent Education in the Poor People’s Campaign. In 1984, he developed and directed the Students for Education and Economic Development. In 1992, the Rev. Bevel ran for Vice President of the United States on the independent ticket headed by Lyndon LaRouche. This interview was conducted by Marianna Wertz on August 26, 1992.*

**Fidelio:** You refer to Mahatma Gandhi’s principle that a mass movement is based on one man standing alone for the truth. Can you elaborate on what he meant by this and how it has found its place in your life and work?

**Bevel:** What happened was that when Gandhi was a very young man, he

received a letter from Leo Tolstoy. Either the letter was written specifically to him or it was a generally written letter. What Tolstoy said in the letter was that the Indians should be ashamed of themselves, pretending that a handful of ordinary, not particularly intelligent Englishmen could oppress 400 million freedom-loving Indians. He said that’s scandalous, and the Indians should be honest enough to admit that they were crafty, nasty, and lazy, and that if they had an ounce of dignity and freedom in them they would literally repel such a small, insignificant force.

So, Gandhi was probably the only Indian who took him seriously. And Gandhi started dealing with the question, In what way am I participating in my own oppression? So as he started developing his movement, then people would say, “Well, you won this struggle because the masses were involved.” And he said, “No, it is not the masses. The masses participated from time to time. It’s one man maintaining integrity.” And the whole question of *Satyagraha* was the whole business of holding on to truth.

In other words, if there’s a social disorder and one person comprehends that social disorder, and no one else at that point comprehends it *but* that person, then that person is compelled



by the law of nature to live the truth so consistently and persistently, that that truth is manifested and finally learned by someone else. And so the whole idea is that one person stand up and do so non-violently; in time someone else will stand up. And then once another person stands up, then you get a chain reaction.

What I discovered when I read that in 1959, was that I didn't really believe it. So one of the things that I decided to do—I didn't know how to be popular, or how to win a handsome or beauty contest, or how to make folks vote for me in terms of organization—but one of the things I said I could do, was I could maintain integrity. That is, I *do know* when I'm being honest and dishonest. So it was like, okay, if this is true, then I can test it and prove whether it's true or not.

So in Nashville, Tennessee, I tested it and proved it. That if one person maintains integrity, that person will have the power to bring about change. Although there may be a lot of actors and a lot of dynamics, it will take one person comprehending a problem, being truthful about it, doing the appropriate analysis and interpretation, operating from truth which they either *know* or *believe* to be true.

The reason I say *know* and *believe* is because, when you first start working, there are a lot of beliefs that are not

true, but you don't know it. But once you're honest about the belief, even if it's defective, it will be revealed to you that it is defective. Once your methods are righteous, once your motives are just and your motivation is love, you'll be able to bring about that justice.

**Fidelio:** I recall reading Mahatma Gandhi on this subject, saying that the first time *Satyagraha* was actually practiced was by Jesus Christ, whom he called the first non-violent soldier for the truth. I also read that Martin Luther King, Jr. founded his movement, of which you are a principal leader, on the combination of the thoughts and preaching of Jesus Christ and Mahatma Gandhi. Do you also take this as the basis of your philosophy?

**Bevel:** Yes. I would like to add a person: Leo Tolstoy, who wrote *The Kingdom of God Is Within You*. That was the book that gave Gandhi the true interpretation of the Sermon on the Mount. Because in that book, Tolstoy argues that you have to maintain

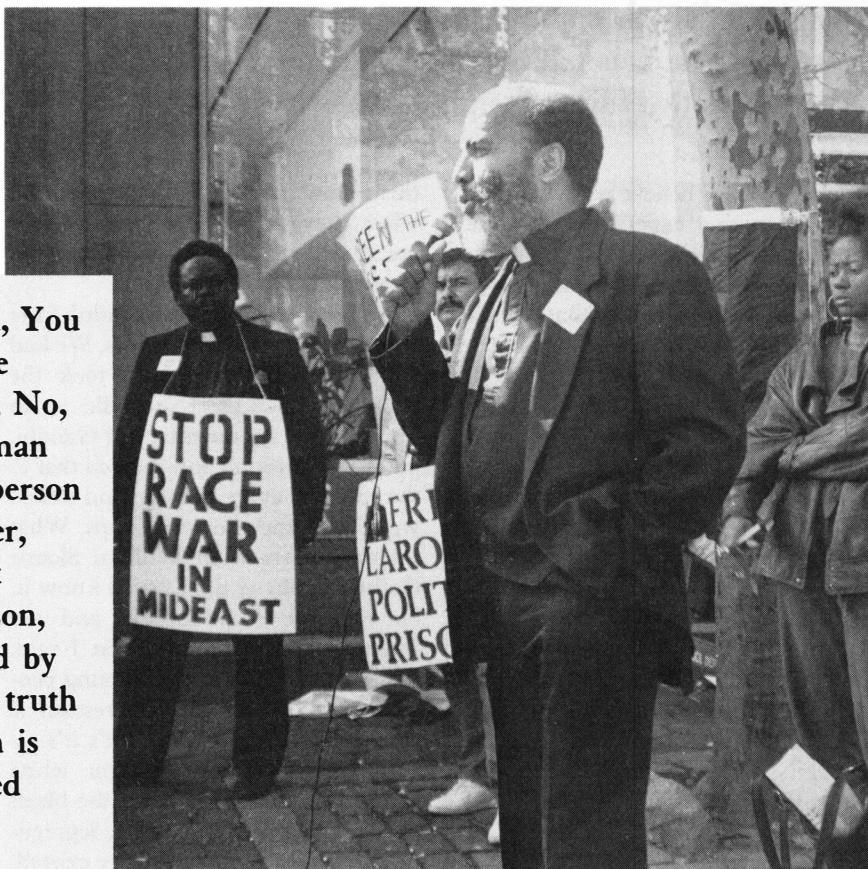
love. Once you don't maintain love, for whatever reason, you are not practicing the religion that Jesus Christ practiced. Then he says that what happens to everybody else is they fall beneath the love, then start trying to falsely interpret Jesus and claim that he didn't know what he was talking about, because they don't want to practice this principle of love.

He said, now there are other religious leaders who make love one of the many principles, but in Jesus' teaching, love is the central core of the religion. I find that to be true, just in terms of my own life.

When I read that, I thought, *that is true*. When I am operating with less than love, and I often do, I know I'm not doing what is right, I'm operating beneath the dignity of my responsibility. So I knew he was telling the truth.

Then the question came up, what do I do to overcome the anger and the fear and the lust that is keeping me from maintaining the state of love, so that my thinking is always reasonable.

**'People would say to Gandhi, You won because the masses were involved. And he would say, No, it's not the masses; it's one man maintaining integrity. If one person comprehends a social disorder, and no one else at that point comprehends it *but* that person, then that person is compelled by the law of nature to live the truth so consistently, that the truth is manifested and finally learned by someone else.'**



EIRNS/Roger Ham

**Fidelio:** What do you do?

**Bevel:** First you have to agree that that's true and that's right. Now if you don't agree that it's true and right, then you can always find justifications, alibis, and rationalizations. But if you agree that it's right, it causes you to start examining your conduct and statements that come from fear, and your conduct and statements that come from lust, and your conduct and statements that come from anger. And once you discuss them and expose them to yourself and others, then it gives you the opportunity to look into them. And then looking into them, you discover that they are built up from a bunch of false assumptions, false premises, and false conclusions. And then you start taking down these false assumptions, false premises, and false conclusions.

terioration and the decline were too great when I got there.

So he asked me to come to Birmingham, and when I got there they couldn't get but eight or nine people to demonstrate a day, and the little group was dueling and fomenting and they couldn't get people to go to jail. At that time I was running the Greenwood, Mississippi group. So I came over and my suggestion was that the movement as they were running it was a scam, because you are putting people in jail and getting them out the same evening and letting them demonstrate tomorrow; so that it could look like you've got eight people moving, but you don't in reality.

In Birmingham you've got two colleges, you've got twelve high schools in the city. I said, you ought to go out and take the young people and teach

But the people wouldn't stand up for what was right and refuse to accept something less. And I said, now if you guys stand up now—and we did it in Nashville, we did it in the theaters, we did it on the freedom rides—and if you do it, you will have the opportunity to change history, because once you stand up and don't sit back down, you write a new chapter in history, because you're going to have to negotiate a new social contract.

So I said you've got to test it. And they said, "Suppose Dr. King sells us out?" I said, It has nothing to do with that. If you and I maintain integrity, we can change anything. As long as any two people maintain integrity, and whatever is wrong you *say* is wrong, just like you go against Bull Conner and *he's* wrong, then if Dr. King is wrong you go against him, and you just keep standing up for truth, and don't you settle for less than what you know is right. And then right will be the outcome.

So, of course, the rest of it is history. Now, there was a lot of flak about that demonstration, because I did organize the students, and at one point King was put under a lot of pressure from John Kennedy, not to let the students demonstrate. I had to break rank with King on that and veto his vote. At one point the police were trying to create riots by putting dogs and stuff on people, and I had to quell the violence.

In, fact the decision to march on Washington was the result of a strategic move to get Kennedy to back up off King. It meant, if you come down here bothering people about what we're doing, and we're doing what we're doing the right way, then we'll do the same thing to you. So the march on Washington came out of that kind of interaction.

**Fidelio:** I'd like, since you've met both Martin Luther King and Lyndon LaRouche, if you could, to make a comparison between the two men: qualities they share or are different, as you see it.

**Bevel:** Let me say that coming out of the wilderness is a growth process. There are two issues that Jesus

**'Tolstoy argues that once you don't maintain love, you are not practicing the religion that Jesus Christ practiced. If you fall beneath the love, then you start trying to falsely interpret Jesus and claim that he didn't know what he was talking about, because you don't want to practice this principle of love.'**

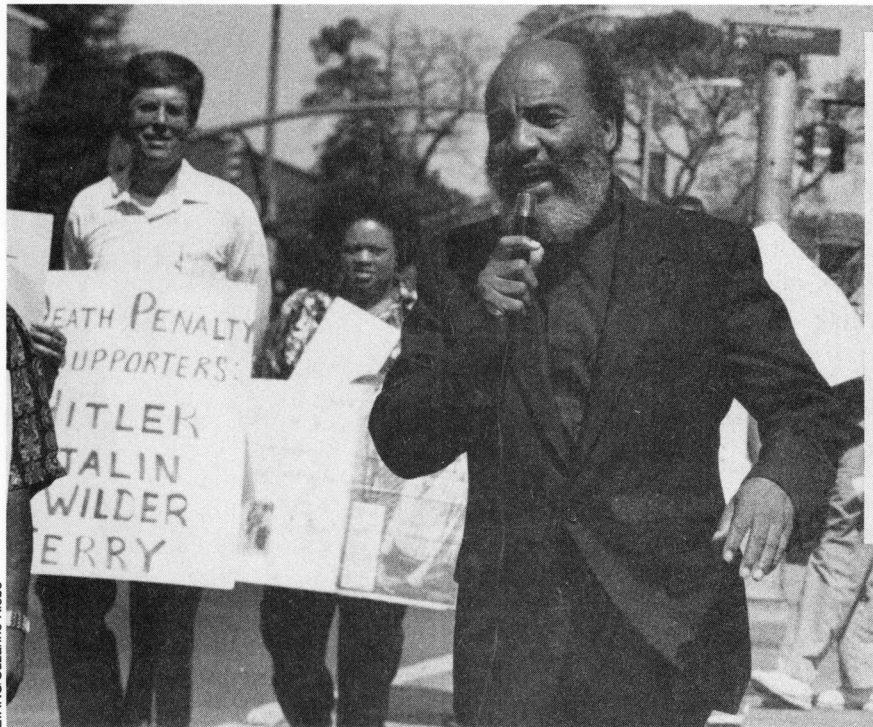
**Fidelio:** What I believe was your first mass organizing experience, was the children's participation in the non-violent demonstrations in Birmingham. Can you describe how that transformed the Civil Rights movement?

**Bevel:** If you recall, in 1962, SNCC and Dr. King and SCLC had been working in Albany, Georgia. They'd had a real bad setback. The chief of police was Pritchard, and King and SNCC were in conflict between the two organizations and the local people, and that movement was effectively crushed.

So in 1963, I was working pretty much with SCLC. I had started working with them just about the time they went to Albany. I had preached with the SNCC organization. In fact Dr. King asked me to come to Albany because there was such strife going on between the organizations. But the de-

them how non-violence works, and when they're taught what the issues are, they'll get involved and stick with it just like you will.

So I took a projector, we didn't have videos and tapes in those days. We had 16-millimeter projectors. I took the projector and the Nashville sit-in movie and a documentary of Gandhi, and I went around and showed that to the students every evening and talked with them and ran workshops. What I taught them is in William Sloane Coffin's book—I didn't even know it, but he came to the meeting and was listening, and he wrote what I said. What I essentially told the young people is, you think that oppression is caused by white people. But it's always a cooperation between white people and black people. If the black people had been responsible, segregation and slavery wouldn't have existed.



EIFRNS/Suzanne Klebe

**‘Once the American people recognize that there is someone who is right, and the method he is using is right, the American people are a marvelous revolutionary people. It is imperative that we put a constitutional administration in the American White House. In eight years, I can get that done.’**

preached, that are so radically different, and yet they both have to be mastered before one can really become a functional Christian. One of them concerns not loving the enemy; the other one is looking at women and lusting. Jesus said both of these are a violation of the law.

Up to the King period we accepted the first issue, but we did not spend the time and energy working through the dynamic of the second one. Because King did not work through the dynamic of the second principle, he was not able to institutionalize the movement. That is, he was not able to comprehend the real principle of economics. If a man does not overcome looking at a female and lusting for her, his lust makes him read into the female a false definition of what and who she is, which makes him lose his own identity. So he falls into a romantic relationship, but he then cannot maintain a conscious, reasoning relationship with the female, because in his mind, either overtly or covertly, he’s manipulating to get her into a sexual experience, and he never will understand the principles by which institutions emerge and develop.

Lyndon LaRouche has worked out both of those problems. One, the question of loving the enemy; and the other, not lusting after sisters. Which means that he extends the principle of love to male and female and blacks and whites without exception. King had not arrived at that consciousness, because he had not addressed that second principle.

So, in that sense, you would have King coming out of Egypt across the Red Sea into the wilderness; and you have the principles that LaRouche has discovered. His definition of economics is a definition of a man who has resolved the contradiction of using females for sexual pleasure and not for the purpose for which God created males and females and human sexuality.

**Fidelio:** That also goes to the question of using human being as slaves.

**Bevel:** Absolutely. Slave labor comes from that. That’s the core of it. If a man does not clean up his lustful thinking and activity, he never will be totally against slavery. He will settle for the rearrangement of slavery in another form, but he wouldn’t work to get it resolved.

**Fidelio:** You’ve said that the movement associated with LaRouche and yourself is in a “ground war” that will take approximately eight years to succeed. Can you elaborate on what you mean by that, and what that requires?

**Bevel:** Normally, if the news media in this country were just, and would give us—they don’t have to agree with us—but just give us honest coverage on issues (we are candidates, after all); and if we were interviewed and asked questions about the different and various things; then just in the normal course of events, fifty-one percent of the people would vote for Lyndon LaRouche and James Bevel. This is just based on the American people being reasonably intelligent. There’s nothing wrong with the American people. The American people know that something’s wrong. Understand that.

Our first press conference was obviously boycotted, based on an in-house clique agreement among the slaves who call themselves journalists. There are no journalists in the media in America. All of them are Mississippi Negro day hands. That’s what they are.

So you don’t have a media. You don’t have journalists. You have slaves and soup hounds, people who are working to get money to buy cocaine, cars, and clothes. You don’t have journalists who are committed to the American Revolution and advocating



**'You have to acknowledge that there is no education at this point. Education is designed scientifically to help a human being be the living soul that God made him to be; in the image and likeness of God, as God made him to be; to exercise dominion over other creatures, that's what God made him to do. If the education doesn't help him or her to achieve that objective, then it's not education.'**

and defending the constitutional interests and rights of the American people. You don't have that.

If you did have an honest media, then our message would get out, as being the most relevant. But in that they have agreed with the criminals in the White House, and the criminals in the state houses, and the criminals on the bench, and the criminal drug-dealers, to destroy the American people and not allow the authentic constitutional interests to be advocated and spoken through their media, it means that we're going to have to go directly to the people.

So my position is, first of all, I'm not going to take that kind of insult. I'm not going to say that's bad, tuck my tail and run, and fall over and play dead. I say, okay, you guys are playing dirty, fine, then I will do what I do best: fight ground wars. That's what I can do.

So I will organize the American people, and I will have an election. Whether that means developing a national newspaper that goes into every home, or eventually getting so many people involved that what we write is duplicated by our friends across the nation. But in eight years, I can organize the country.

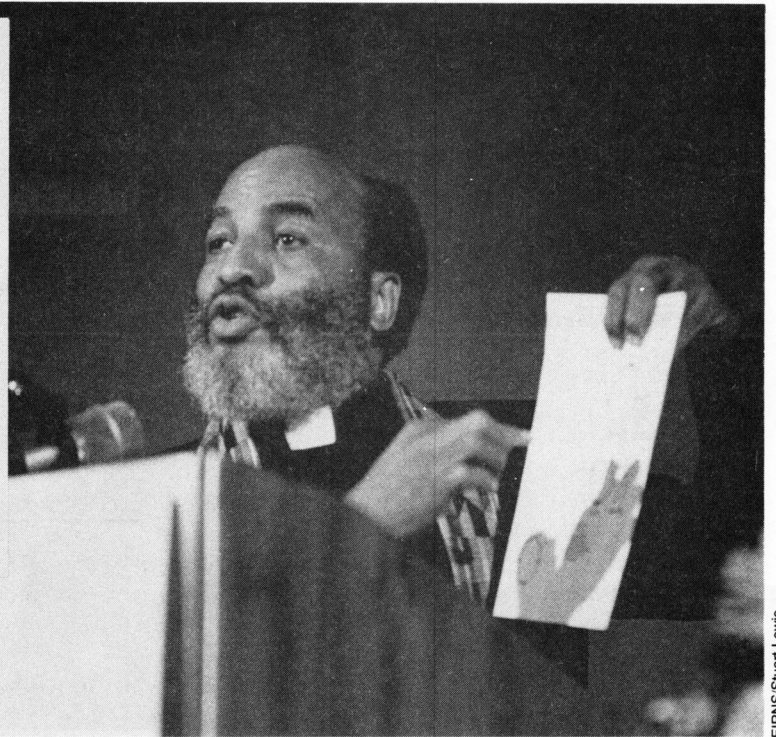
We might win this year. I don't know. It depends on whether we have enough decay, and we hit the right medium in terms of the people to com-

municate. But what I know is this: once the American people recognize that there is someone who is right, and the method they are using is right—the American people are a *marvelous* revolutionary people.

I am going to be working on this until November. And then, we are going to put a constitutional administration in the American White House. It is imperative that we have a constitutionally conscious person in that White House. In eight years, I can get that done.

**Fidelio:** *Fidelio* is committed to bringing about a renaissance in Classical culture in the U.S. American children—most particularly black American children—have almost no contact with the Classics except perhaps in church. What is your view of how education can be improved to create literate, thinking, creative human beings again among the youth in our country.

**Bevel:** The first thing you have to acknowledge and admit is that, there is no education at this point. Jesus made the statement, that man must always pray, and not faint. So, he said that in order to *think*, one has to be in prayer.



If you teach people not to pray, then you're teaching people not to think. Since prayer has been taken out of schools, there has not been any education in the schools.

So, the first thing you have to agree, is that there is no education. And the reason you have to agree to this is because, if you don't agree, they can get you to participate in mis-education for the next ten thousand years. If you agree that that is not education, then you can organize a movement to put education in. But in social science you have to deal in reality.

Education is that learning, discipline, administrative process, which brings a human being to economic independence and institutional sovereignty. If the administration of the learning process is not applied to that sufficiently, we cannot scientifically call it education. Just as H<sub>2</sub>O is water: more or less, and it's something else. In order for it to be water, it *has* to be H<sub>2</sub>O. Education operates the same way. If *X* exists, then education exists. If *X*-1 or *X*+2 exist, that is not education.

Education is designed scientifically to help a human being be the living soul that God made him to be; in the



image and likeness of God, as God made him to be; to exercise dominion over other creatures, that's what God made him to do. If the education doesn't help him or her to achieve that objective, then it's not education.

Now, what will we do? We will pass legislation, and make available aid and support, to schools that establish a prayer curriculum. That is, the history and science of *church*, the history and science of *government*, the history and science of *business*, the history and science of *clinic*, the history and science of *home*, the history and science of *education*. Then the child will have to be in theory, lab, and apprenticeship in those six institutional processes. They will be taught the prayer, but within the context of the prayer curriculum:

- *Our Father*—theology, *church*;
- *Thy kingdom come*—sociology, *government*;
- *Give us this day our daily bread*—ecology, industry, and *business*;
- *Forgive us as we forgive*—psychology, *clinic*;
- *Lead us not into temptation*—biology, *home*;
- *Deliver us from evil*—anthropology, *school*.

So the child will be taught to initiate, develop, maintain, and administer those six institutions.

The science that the child would have to learn to do that is obvious. But what the child will learn as you start working to develop these, is that throughout history there have been various evolutions of all of these institutions. So when the child starts trying to do this, he starts asking questions. He starts trying to build something. "Where can I get a transformer?" Go to the yellow pages. Start going to the library. So, the research will drive them into the Classical thinkers.

My searching to free myself *without killing people*, drove me into Gandhi and Tolstoy. I never would have gone into these men, if I had not been looking for a tool by which to free myself while maintaining the principles of Christ.

That's true in everything. I got off into agriculture, in terms of how to grow food without destroying earth-

worms. Because I was interested in knowing how, if I'm going to be non-violent, how would I fail in being non-violent? How would I have non-violence as a way of life in every sphere of my existence? Once you start making something happen, you've got to study history and science.

So, by being an apprentice in *church*, *government*, *business*, *clinic*, *home*, and *school*, this will automatically drive the students' minds to hook up with all rational minds in all of history. And then they will stop identifying with racists, and start identifying with intelligent thought. Then they will figure for their ancestors, those who committed themselves to integrity throughout history. Then, everybody will just normally know Tolstoy, Schiller, and all the other thinkers and scientists.

Anybody who's in mechanical arts, would just automatically have to know Fulton, who created the four-stroke engine, and so on and so forth. Once you start into the sciences, you hook up with the Classical education. And what I'm talking about is practical.

What else we would do, is to introduce legislation called constitutional development legislation. We would make resources and federal grants available to people, to study in the evenings and on the weekends how to build precinct councils, with *church* committees, *government* committees, *business* committees, *clinic* committees, *home* committees, *school* committees. So that, when problems, issues, and needs come up, you have town meetings at the precinct level going on in a continuum. Under the law, they would have to keep records, minutes, accounts, and receipts, and report to the Secretary of State in each state. Which means that you would have a functional, constitutional, democratic republic at the precinct level, with town meetings that hold themselves accountable and hold their elected officials accountable; which would give them, for the first time, the scientific mechanism by which the legitimate will and needs of the people are fed into the city, county, state, and Federal legislative bodies.

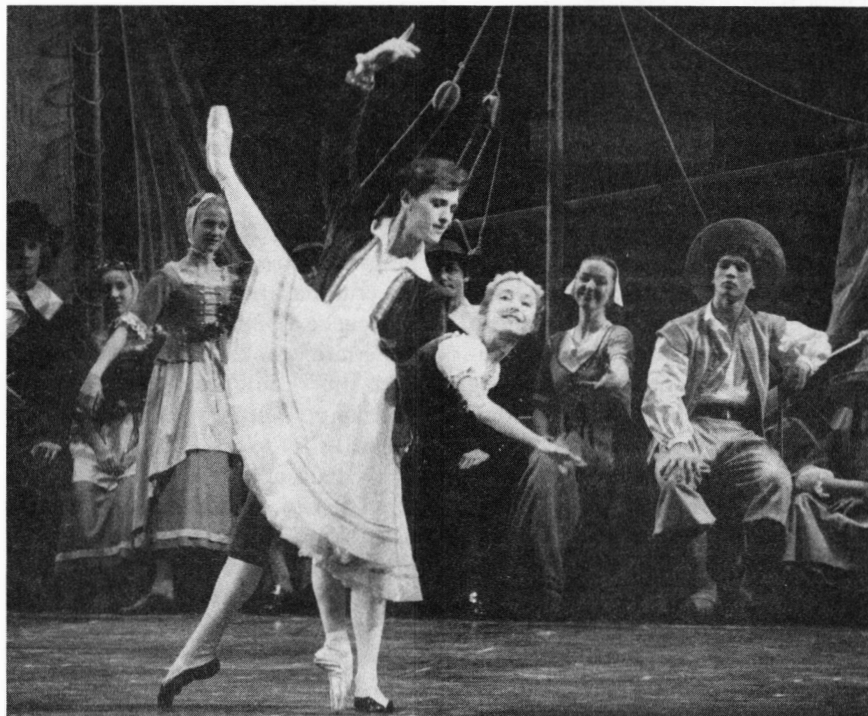
**Fidelio:** *Fidelio* takes its name from the Beethoven opera about the fight for freedom of a just man. You announced as one of your chief qualifications for the Vice Presidency, that you are experienced at getting good men out of prison. How do you think LaRouche will be released from prison?

**Bevel:** I think that when a sufficient number of people recognize that Bush is a criminal and that he has locked up LaRouche to hide his criminality. The American people are generally just; so, once they know the facts, it doesn't take long for people to organize. People will start to ask, How can I get to know LaRouche?

Well, just stop telling lies for forty days! Anyone who won't tell lies for forty days, will readily run into Lyndon LaRouche. Because once you don't know lies, you can know the truth. Once you're a liar, you don't have a mechanism or a tool by which to know the truth.

Once we set off among young people a movement of practicing not lying for forty days, which is going to make people start being very articulate, very inquisitive—that's what not lying does!—and once there's a massive movement among young people not to lie, they will readily come to see the crookedness in Bush and the straightness in LaRouche. Then they'll just turn Bush out, they'll tell the man, Go to the hospital and get yourself well.

It's just that simple. The American system is run by the American people. But the people have to be conscious enough to express a true position—I don't even use the word opinion, I mean a true position: "You cannot stay in the White House and keep the files hidden on those you have assassinated and incarcerated. Because you're not trying to protect the national interest and the Constitution of the people, you are protecting your hideous, homosexual, murderous friends. So we're not interested in that. If you guys want to go somewhere and confess and repent, fine, we're not *after* you, but you're not going to be holding us hostage under our government to hide your perversity."



David Anzallag

*Henrietta Muus and Lloyd Riggins, the two leading Bournonville dancers of the upcoming generation, in "La Kermesse à Bruges."*

on my left, who looks like a journalist, and ask what paper he writes for. "I'm no writer," he says. "I'm an automobile engineer from Germany. I found out about Bournonville in 1978, and ever since then I have been coming up here as often as I can. I even spend my holidays up here." Around us in the theater, a busload of sixty-three English balletomanes, fifty Germans up from Hamburg, a similar number down from Stockholm and Malmö—not art freaks, but normal people, hit by the worst economic depression of the century, for whom this week means a considerable financial sacrifice. After *La Kermesse*, a German couple run up to me, a complete stranger, on the street, and grab me by the shoulders: "*Jetzt endlich verstehen wir warum Ballet ist Kunst!*" ("Now we finally understand why ballet is art!"), they exclaim.

Bournonville is a dramatist who can organize even people who think they hate Classical ballet. The effect on an audience of seeing all of his works in such a compressed time period, is very similar to the power which Shakespeare unleashes. His ballets are real plays, except that there is music, and there is mime, and there is also dancing. And the dancing part is important, but it is not the only thing; in fact, in pieces like *Far from Denmark*, there is only a little dancing in the final Act, and it would be just as beautiful without it!

You would not want to see a Bournonville ballet, if your only interest is to see one star doing his or her big variation. Since it is life that Bournonville presents—each person on stage, as in Shakespeare, having something important and different to do there—the audience is actually drawn into the play, instead of repelled and rejected outside the framework. Even his floor-patterns have an open-ended, living structure, so that if you knew what you

## Bournonville Festival in Denmark

March of this year being the 150th anniversary of choreographer August Bournonville's masterpiece *Napoli*, Frank Andersen, director of the Royal Danish Ballet, invited the world to a nine-day Bournonville Festival—the second in this century—where all the surviving works were to be performed.

I am sure that I speak for every member of the audience, every journalist (there were 140!), teacher, or historian present during that week, in saying that we were deeply moved, not only by the works themselves, which represent a truly Schillerian theater, but by the total commitment of everyone involved to reach out to the soul of the people.

August Bournonville (1805-1879) was, along with his schoolfriend and colleague Jules Perrot, the greatest choreographer of the last century. He was born in Denmark, the son of a Frenchman, Antoine de Bournonville. Antoine was an ardent follower of La-

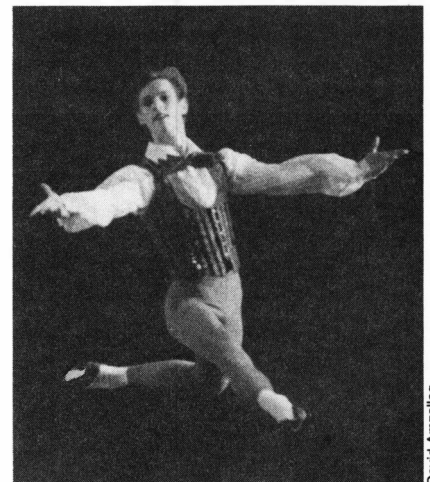
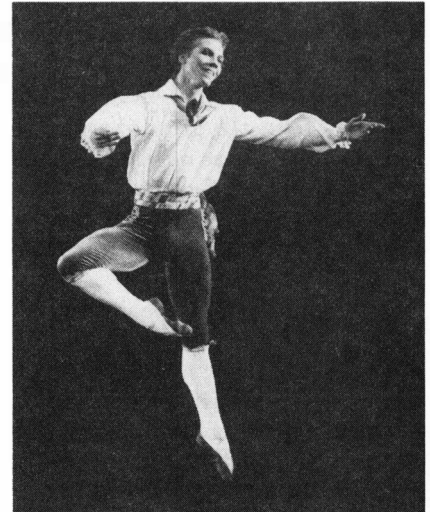
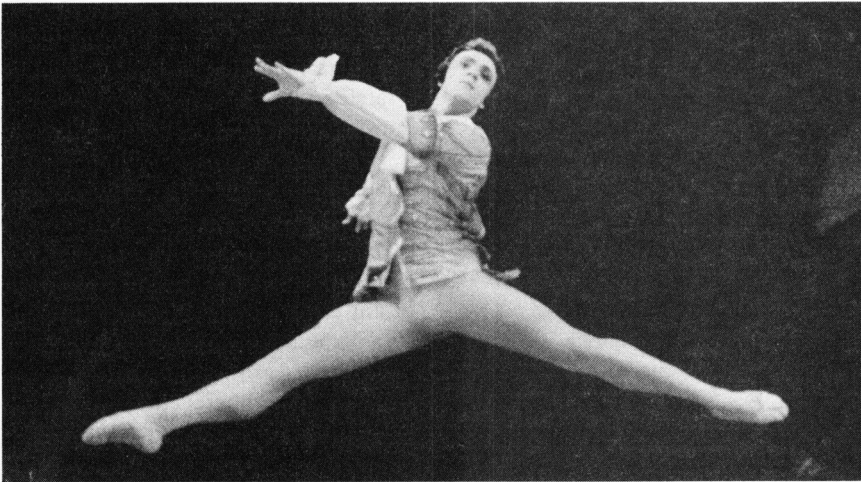
fayette; he became ballet master to Gustav III of Sweden, the king whose murder—dealt with by Verdi in the opera *Un Ballo in Maschera*—was a grievous blow to those Europeans who fought for the ideals of the American Revolution.

Along with Perrot, Bournonville studied at the Paris Opera in the 1820's under August Vestris, the great Milanese professor, and danced in Paris until around 1830, when he returned to Denmark to take charge of the Royal Theater. Like his friend Perrot, Bournonville was driven by an iron will to bring Classical ballet, as a dramatic form, up to the standard of the other muses. That he succeeded, was proven beyond all doubt by the tremendous week in Copenhagen, forging a complete theater which changes and uplifts anyone willing to open his mind to it.

Imagine the following scene. The curtain is about to go up on *Napoli*, its 150th anniversary. I turn to the man



**Anglo-Russian school (right):** *The spine is under enormous pressure due to the unnatural position of the hip-joint. The dancer's torso, like a Barbie Doll, looks simply stuck onto the legs, displaying the body as though in a glass show-case, with no relief or shading. Bournonville jeté (left):* *The powerful curve of the épaulement follows the spine's own S-shaped line, carried through by the eyes, the inclined head, and the leading hand. So difficult is the épaulement for today's Russian-trained dancers, that even in Denmark only a handful of ballerinas, notably Henriette Muus pictured here, have ever mastered it.*



were doing, you could almost walk up onto the stage and join the action.

In the Russian-style ballet, which is what most people think of as "Classical ballet," and which prevails everywhere except in Denmark, the basic structure on stage is simple, arithmetical multiples. It is "Cartesian," if you like, and anything outside—including you, the spectator—is a kind of disruptive force breaking up the picture postcard. There are *x* number of girls lined up like pawns on a chessboard, and *x* number of men, and they all do the same poor few movements, and that is the *corps de ballet*. Then the man and the woman in the leading roles will run on *en diagonale*, and they

**Anglo-Russian school (above):** *Although this jeté is restrained by 1990's standards—it is typical of Russian style: the agonised expression, poker-rigid neck, the arm stiffly thrust out with no follow-through from the spine, the equal importance given to face and crotch, the lack of direction or intention, in the jump, which seems to be over the dancer. Bournonville (right):* *Jeté (Lloyd Riggins, bottom) and contretemps (Johan Koborg, top), both from the Royal Theatre. The facial and neck ligaments and muscles are relaxed, the direction ("intention") of the jump is crystal-clear; light plays over the face and eyes, while the dancer is manifestly over the jump and in command.*

will perform basically the same limited number of boring steps as the corps, except that as soloists, they will have to jump higher and do it more often, and then they will, of course, get more applause.

In most of Bournonville's ballets, the drama is shaped around a conflict, a dissonance, which comes from inside the individual, who does not fit in with the silly townsfolk, as Gennaro in *Napoli*, or who has a tragic flaw, as James in the *Sylphide*. The former grapples with the problem and develops greatness of soul, the latter flees "into the forest," and is crushed like a broken doll. Of the ten or so works which remain, all except the *Sylphide* end joyously, but all of them, especially as they have been staged by Hans Brenaa, are only a thread away from tragedy.

### Principle of Relief

What is hard about dancing, is to work out the right technique to do this, to get away from the gross physical effects, in order to free movement to the greatest possible degree from constraints like gravity, which drag it down and hold it back from expressing ideas.

The Bournonville school is a technique—not a stylistic feature—which takes years of study to master if you have been trained in another school. It is neither in the footwork, nor in the phrasing, though that is problematic enough, that the fundamental difference between the Russian and the Bournonville schools lies. It is in the principle of relief, or shading, called in French *épaulement*. This is directly related to the techniques in painting which Leonardo called *contrapposto* and *chiaroscuro*.

This begins, appropriately enough, with your head, which is the heaviest single part of the body, leading a very slight rotation of the entire spinal column in the direction you are moving. So you never really dance *en face* (staring straight at the audience) in Bournonville, you are always in different gradients of the folding and unfolding of circular action, which, seen from the theater, is different degrees of

shading of the open or crossed forms (*effacé* or *croisé*).

That is why the eye never tires of looking at Bournonville's *enchainements* (chains of steps). To use a musical analogy which is perfectly appropriate, it is constantly modulating in lawful, but unpredictable ways, between major (*effacé*) and minor (*croisé*) keys. There is a natural, intrinsic principle of *chiaroscuro* which is common to Leonardo and Raphael, and which draws the eye into the action, rather than thrusting itself upon the eye. Furthermore, basing the center of gravity entirely on the head, as Bournonville does, makes the most sense physiologically, because it protects the spine from shocks.

In the Anglo-Russian school, if you want to jump, for example, you throw the arms and legs out first, and only when you finally land, do the head and the center of gravity somehow come back into agreement. If you have spent the first ten years of your dancing life in the Anglo-Russian school, your body has actually hardened into what German orthopedists call a *fehlhaltung* ("uncorrectable deformity"). Then, if you want to dance Bournonville, you have to unlearn it, and it is very hard. The whole feeling for the dance, the joyous movement of the torso following the steps, has been crushed out.

Hence the emphasis in today's prevailing ballet on the fifth position, so turned out that the feet are almost looking backwards, and on hyperextensions, where the leg is lifted *à la seconde*, and even *en arabesque*, to 180°—again, a pure figure of plane geometry which is so dead, it might as well be inorganic matter: for the hyperextension divides the human body strictly in half, instead of maintaining a complex series of proportions, of relations, based on the Golden Mean.

Plainly, life is more beautiful than death, and living, growing forms are more beautiful than cold, rigid, dead ones. That is the reason why the aesthetic in the Bournonville school is superior to the Anglo-Russian aesthetic, and *not* because his school is a few decades older!

### Beauty in Movement

The Royal Theater made available to journalists and teachers archive film, including the entire series of Bournonville Schools produced in 1967 by Danish television, and instructed by Hans Brenaa (1910-1988). I had already seen these remarkable films at the television station in 1990, and studied them again closely. Hans Brenaa, of course, had to work with dancers whose basic training was Russian, and in these films, only the late Miss Lander, Flemming Ryberg, and Arne Bech stand out. On a second viewing, two things hit me: Miss Lander does not dance very turned out, rarely closes the fifth position, dances often out of the third position rather than the fifth, and her fourth position is definitely an opened out third, *not* an opened-out fifth. All of these things today would be considered heresy, heinous flaws almost. And yet, her dancing is more graceful, more peaceful, her *épaulement* a more integrated part of every step, than in almost any dancer active today.

Secondly, in these Brenaa films, made when Flemming Ryberg was about twenty years old, you could already see his exceptional ability, the joyous freedom, but there was still a slight stiffness in the torso and neck from the Russian school. We then saw other films, made over the next fifteen years, where you saw how he ceaselessly worked on that problem in his own dancing. Now, twenty-five years later, what Professor Ryberg teaches is not a mere compilation of experience, facts, and details. He has so worked on the *épaulement*, on the placement of the head, that what he now teaches seems as new and spontaneous, as if it had been composed in that moment: a re-thinking of what he has learned, closer still to what Bournonville calls the eternal, natural laws of beauty.

Because the beauty of Bournonville is in the movement, and in the drama, it is not necessary for a dancer to be physically beautiful, as it is in the Russian school, where it is all statuesque posing. The most astonishing example of this is one of the stars of the Royal Theater, Heidi Ryom, who is not a



young woman, and was never, even in her youth, pretty. I have been coming up to Denmark for six years now, and every year, Miss Ryom has broken out onto a higher level, not only refining her technique to the point, that the words ethereal and immaterial are not adequate to describe her—in *The Conservatoire*, during the Festival, she was, frankly, beyond applause—but also,



David Amzallag

stage, it is a public event, and you, the dancer, have to communicate to the audience what you are communicating to your partner. You are not actually representing the love between two individuals; that storyline is the metaphor to get across the idea of love which is greater than the private and the particular, the individual, as such—important though that be. That



Bettmann Archive

**Anglo-Russian school (right):** Again, the pose is restrained, for today the raised leg would be smartly pressed against the ear. It remains a hyper-extension nonetheless, the beauties of which might be better appreciated in a red-light district. The torso is completely flattened, the port de bras purely decorative, the figure stares woodenly ahead—a display dummy. **Bournonville school (left):** The arms are raised to shoulder level only for a compelling aesthetic or dramatic reason, as here, in the gesture of listening. Note the extremely expressive eyes, and the magnificent bow-like curve of the port de bras. (Lis Jeppesen, the leading Bournonville ballerina, as the Sylphide.)

pushing herself to an ever greater emotional freedom.

Between the idea of *pas de deux* in Bournonville or in Jules Perrot, and *pas de deux* in most other authors, there is a startling difference. It is not only the fact that the man and the woman both dance, instead of the man just carrying the woman around. For Bournonville, there is no point to put a *pas de deux* on stage if you want to look at sex, because voyeurism is a serious mental illness. Once it is on

is why Beethoven's *Fidelio* is a great opera, because there is a great conflict, and not an operetta about young love!

The quality of love in a Bournonville *pas de deux* is just such a fearless joy in the beauty of the world; but as a dancer, to transmit that, you have to struggle with yourself, against narcissism, against the craving for applause. To dance like that, you have to be like that yourself, you cannot fake it; which is why I believe more and more that a real Bournonville dancer, like the real

interpreters of the characters Giselle and Albrecht, has to be a special kind of person, with great inner humility and respect for life.

Lloyd Riggins, the young American who has been studying in the Royal Theater for six years, excels in the *pas de deux* and in ensemble work. During a little demonstration in the old Court Theater, he and Henriette Muus danced a fragment from the *Flower Festival at Genzano*. Although often danced, this piece is especially tough because Bournonville used a musical score far too sickly, too melodic, for the dense choreography, especially in the *adagio* section, which leaves the dancers very exposed without a score to lift and carry you. Against these obstacles, Miss Muus and Mr. Riggins, ideally suited, made time stand still.

In the *adagio* section, there is a part where the woman looks at the man out of the corner of her eye, and then drops it when he catches her eye. Most dancers just make a quick movement of the head, and then drop the eyes. People laugh, but nothing more. As this pair have danced it, it was not only witty, but very moving; if the woman waits until the ray of light from the man's eye strikes the ray from her own eye, and only then casts down her eyes, the tension is very great, and the audience gets the idea of love, beyond flirtation. Like a gust of fresh wind sweeping the stage, the same pair was unforgettable leading the Ballabile in Act I of *Napoli*.

It is now four years since Hans Brenaa died. Then, prophets of doom all over the world predicted, or should I say gloated, that this would be the end of Bournonville, and with that, the decline and fall of Classical dance from sheer boredom. They are proven wrong. It is precisely in the midst of war and depression that people look, not for escapism—because that is not what Bournonville offers—but for something which can give them more depth, more inner strength to face reality, than the lies and pap served up by corrupt politicians and the corrupt mass media.

—Katharine Kanter

## Fra Bartolommeo and the Renaissance Ideal

The High Renaissance (c.1500-20), with its universal message of Classical beauty, is not chic in academia. British medievalist John Ruskin, so influential in the U.S., nurtured a fruity appreciation for the art of Florence of the mid-fifteenth century, especially works (falsely) seen as “primitive.” Ruskin, who trained British imperialists for their abominations in Africa, no doubt found the cult of

“primitivism” a useful weapon against any notion that a higher culture based on human creativity could become universal. He purveyed the prejudice that artists like Leonardo da Vinci (1452-1519), and above all Michelangelo (1475-1564) and Raphael (1483-1520), were *overdeveloped*; that their vision of humanity reflected an unattainable, even undesirable ideal. Thus today, the fourth most gifted master of

the Central Italian High Renaissance, Fra Bartolommeo (1472-1517), is almost unknown.

The exhibit, “Fra Bartolommeo: Master Draughtsman of the High Renaissance,” at New York’s Pierpont Morgan Library Sept. 11-Nov. 29, will help to remedy this oversight, especially as the Morgan’s curators have flanked it with a display featuring original manuscripts, letters, and other treasures highlighting the major personalities of the era in which Fra Bartolommeo worked.

Like Raphael and Leonardo, Fra Bartolommeo was a Platonic artist, who grounded his art on constant observation of nature, but perfected this raw material in compositions which surpass natural beauty, by applying perspective (projective geometry), anatomy, and *chiaroscuro*, or relief—an ideal which expresses the notion that man is the living image of the Creator God.

This show, which concludes its four-city tour in New York after Rotterdam, Boston, and Fort Worth, focuses on the Rotterdam Albums, two books of drawings by Fra Bartolommeo compiled by a Florentine collector, Gabburri, in the 1700’s, which have remarkably survived as a set. The drawings had become so fragile as to be inaccessible even to scholars, until a major conservation project began in 1982. After Nov. 29, they will be retired from public view for a long time at the Boymans-van Beuningen Museum in Rotterdam.

Most of the drawings exhibited, including composition sketches and detailed studies of hands, faces, and draperies, especially in black, white, and red chalks, were made to prepare his many altarpieces and frescoes. It is stunning to see how he transformed boy models into Madonnas; or how a strong-featured fellow friar is gradu-



Boymans-van Beuningen Museum, Rotterdam

Fra Bartolommeo, “Composition Drawing for ‘St. George and the Dragon.’”



Boymans-van Beuningen Museum, Rotterdam

*Fra Bartolommeo, "Study for the Christ Child."*

ally idealized to become God the Father.

### Religious Upsurge

Fra Bartolommeo's work reminds us that what most set apart the High Renaissance from the preceding quarter-century was a religious revival which, although tied in Florence to the fanatical Dominican monk Savonarola, cannot be reduced to Savonarola alone. Although rooted in the Platonic movement, many people were fed up with a strain of Neoplatonic paganism being elevated above Christianity—a tendency which heavily influenced the circles of Lorenzo de' Medici's Platonic Academy at this time.

The period was replete with ironies. While Savonarola's foes included Medici partisans hoping to oust his theocracy and return to power, it was a Medici Pope—Lorenzo the Magnificent's son Leo X—who later, in 1515, approved a review of the evidence used to convict Savonarola of heresy. Moreover, it was the new Florentine Republic inherited from Savonarola, which the statesman Niccolò

Machiavelli and the titans Leonardo and Michelangelo chose to serve with brilliance and devotion in the years 1503-06—when Leonardo reached the zenith of his creative powers in nearly every field of his scientific and artistic endeavor.

Fra Bartolommeo, born Baccio della Porta, was the artist most touched by events in Florence in the 1490's. Like many others, including members of the Platonic Academy and reputedly even Lorenzo de' Medici, he had been stirred by Savonarola's calls to ren-

pent. He burned some of his nude drawings on the "bonfires of the vanities" organized by Savonarola's disciples, the Piagnoni. After Savonarola's death, the deeply shaken Baccio della Porta took orders as a Dominican friar in 1500, perhaps intending to quit painting. Happily for us, he entered the monastery of St. Mark's in Florence, a center of Platonism and of sublime art since the era of the Council of Florence (1439-41), and was persuaded to resume painting.

An insight into his character is given by the fact that one of his favorite themes was the legendary "Meeting Between Sts. Francis and Dominic," in which the founders of the mendicant orders embraced. Despite the rivalry which existed between Franciscans and Dominicans since both had been founded in the 1200's—sharpened in this era by

doctrinal disputes and embittered by the Franciscan role in Savonarola's trial—Fra Bartolommeo cherished the image of the two saints' higher unity; he would have made it the focus of an altarpiece for St. Mark's, had not less forgiving Dominican brothers refused.

Fra Bartolommeo mastered the advanced concepts of Leonardo's art in Florence around 1503-5, at a level equaled only by Raphael. His drawings in black and white chalk on colored paper, of rearing horses and riders, could easily be taken for Leonardo's. Later in Rome, he absorbed the classical style of Raphael, and of Michelangelo, of whom he made a haunting chalk portrait, which is shown in the exhibit.

Even if you miss the show, I recommend the catalogue by Chris Fischer (\$45 paperbound), where many of the friar's pictures are illustrated, some after recent conservation revealing colors and even figures invisible in older reproductions. One of these, the very damaged fresco of the Last Judgment of c.1499, is undeniably the source of the composition a decade later of Raphael's "Disputation on the Sacrament" among his Vatican *Stanza della Signatura* frescoes; in fact, these most famous frescoes of Raphael are inconceivable without the model designed earlier by Fra Bartolommeo.

—Nora Hamerman



Boymans-van Beuningen Museum, Rotterdam

*Fra Bartolommeo, "Study for Sts. Francis and Dominic Embracing."*

## The King Papers: A Mixed Review

This beautifully published first volume of the collected papers of Dr. Martin Luther King, Jr., is a great resource for King scholars and those seeking to continue “the dream” of the great Civil Rights leader today. It is handsomely bound, rich in pictures and facsimiles, and wonderfully well-documented, including a fifteen-page chronology of his life and works, and a calendar of documents. From the standpoint of the beauty of the book *per se*, it certainly merits its designation as a “Centennial Book”: one of a hundred books published between 1990 and 1995 which will bear this special imprint of the University of California Press.

The volume is a valuable source of information about the young Martin Luther King. There can be no doubt about King’s “roots.” His father,

grandfather, and great-grandfather were all Baptist ministers. His grandparents, A.D. Williams and Jennie Celeste Williams, “transformed Atlanta’s Ebenezer Baptist Church from a struggling congregation in the 1890’s, into one of black Atlanta’s most prominent institutions.” Williams’ son-in-law, Martin Sr., succeeded him as pastor at Ebenezer, where King’s mother was church organist and choir director. Daddy King, as King’s father was known, was also a militant leader in the voter registration and Civil Rights movement of the late 1930’s and 1940’s, through his work in the NAACP and the Atlanta Civic and Political League.

The fact that King’s other (paternal) great-grandfather, Jim Long, was a slave whose principal occupation was to breed new slaves for his master, makes clear that King’s forebears had to go through Hell to get to where they finally arrived.

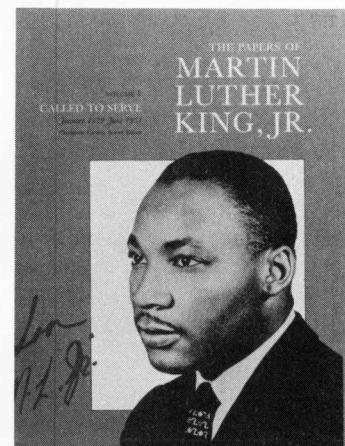
There can also be no doubt that, when King is presenting his own ideas, his search for truth is powerful and thorough-going. Witness one of the earliest chronological entries, dated August 6, 1946 (seventeen years old), his letter to the editor of Atlanta’s largest newspaper:

“I often find when decent treatment for the Negro is urged, a certain class of people hurry to raise the scarecrow of social mingling and intermarriage. These questions have nothing to do with the case. And most people who kick up this kind of dust know that it is simple dust to obscure the real question of rights and opportunities. . . .”

“We want and are entitled to the basic rights and opportunities of American citizens. . . .”

### Developing Religious Views

Since most of King’s childhood and schooling was involved in religion, through his parents’ influence and his attendance at the Crozer Theological



The Papers of  
Martin Luther King, Jr.  
Volume I: Called to Serve  
January 1929-June 1951  
Clayborne Carson, Senior Editor  
University of California Press,  
Berkeley, 1991  
484 pages, hardbound, \$35.00

Seminary, much of the volume is devoted to King’s religious views. This is one of the volume’s strong points, simply because the writings speak for themselves. While his papers are heavily influenced by the sociological jargon and existential drivel that passed (and passes) for religious instruction, his own quest for true religion is moving and powerful.

Throughout his youth he was torn between the formal, ritualized religion he rejected at thirteen years of age, and his quest for a true knowledge of God. In a 1948 essay written while at Morehouse College, King denounced merely formal religion in the following terms: “Real religion goes beyond a form of ritual; that is, it is not to end in recitation of prayers, offering of sacrifice and other outward ceremonies. Its aim is to please the deity, and if the deity is one who delights in charity and mercy and purity more than the singing of hymns, and the burning of candles, his worshippers will best please him, not by bowing before him, and by filling the church with costly gifts, but by being pure and charitable toward men.”

He sought for many years, as the

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volume adequately documents, an “intellectual” alternative to fundamentalism. This led him from Plato and the Neoplatonics to the real muck of existentialism and mysticism. Finally, as reflected in one of the last entries in the volume, in a paper on “Religion’s Answer to the Problem of Evil” in 1951, he found the path that eventually led him to the forefront of the Civil Rights movement:

“The ultimate solution is not intellectual but spiritual. After we have climbed to the top of the speculative ladder we must leap out into the darkness of faith. But this leap is not a leap of despair, for it eventually cries with St. Paul, ‘For now we see through a glass darkly; . . . but then shall I know even as I am known.’ The Christian answer to the problem of evil is ultimately contained in what he does with evil, itself the result of what Christ did with evil on the cross.”

#### Editorial Intent

For all Dr. King gave the world, he certainly deserves to be remembered by such a beautiful collection of his works. And the fact that his widow, Coretta Scott King, headed the Advisory Board of the research project which produced the collection, speaks well for the intentions of the project.

The resulting editorial product is dangerously flawed, however. It reads almost as though the editors *set out* to denigrate and slander King as an illiterate plagiarist.

One must ask why the editors chose not to edit the writings of an obviously poorly instructed student—whose life’s work contributed so much to humanity, no matter whether or not he could spell correctly. And why did they choose to document *ad nauseum* every instance of King’s student plagiarism? Surely, given his proven character in later life, this problem could not have emanated from an evil intent.

Nevertheless, the opportunity to come to know Martin Luther King, Jr. through his own intellectual struggles, as presented in this volume, makes it definitely a valuable resource, despite this major flaw.

—Marianna Wertz

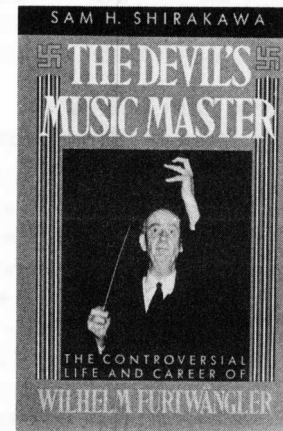
## Furtwängler’s Name Cleared—At Last

Reporter Sam H. Shirakawa of RABC News has done history, Germany, and Wilhelm Furtwängler (1886-1954), in that order, fine service, with his new biography of the great conductor. Anyone who wishes to save Classical music from its present near-death state should read this book.

Furtwängler, who began composing music and conducting in 1905, before he was twenty, was by the 1920’s rightfully among the premier conductors of Europe, for the extent of singing expression and contrapuntal construction he could draw from Beethoven and other Classical compositions. Anyone unfamiliar with him should purchase his Beethoven symphonies, especially, as Mr. Shirakawa notes, his first postwar performance of the Ninth (Choral) Symphony on July 29, 1951.

The book’s title refers to the vile campaign of lies against Furtwängler, run in the U.S. by the Anti-Defamation League of B’nai B’rith (ADL) and directed by the real pro-Nazis in Britain, because he did not abandon his country during World War II. For this, they called him Hitler’s conductor, “The Devil’s Music Maker.”

In fact, as Shirakawa’s preface notes: “When thousands of intellectuals and artists joined the exodus of Jews from Germany after the Nazis seized power, Furtwängler remained behind with the conviction that he could save the culture which produced Bach, Beethoven, Brahms, and others, from annihilation by the Third Reich. Despite his well-documented and astonishingly successful efforts to keep Jews part of German cultural life and his manifold endeavors to assist anyone who asked him for help through the Third Reich, saving hundreds from certain death, he was all but branded a war criminal and nearly framed at a de-Nazification trial at the end of the war. This even though Furtwängler never joined the Nazi Party and openly acted against the regime until its fall. . . .



**The Devil’s Music Master:  
The Controversial Life  
and Career of  
Wilhelm Furtwängler**  
by Sam H. Shirakawa  
Oxford University Press,  
New York, 1992

506 pages, hardbound, \$35.00

“Wilhelm Furtwängler was a creature whose overweening confidence in his own capacity to make a difference against one of the most malevolent forces the world has known, catapulted him far beyond the confines of his profession. That peculiar spark of hubris drove him into resistance, rebellion, and sedition, in defense of a culture being annihilated . . . and he became a leading figure in the Resistance inside Germany, despite later efforts to prove otherwise.”

#### Spark of Hope

Shirakawa documents how Furtwängler used every moment of the war to save lives and to try to give some small spark of hope to the German people, to present an actual alternative to Hitler. Many leading musicians fled Germany, and even some of Furtwängler’s friends, such as conductor Bruno Walter, criticized him for staying and “lending legitimacy to the regime.” But most Germans could not simply hop on a plane and find employment abroad.

Shirakawa quotes German pianist

Walter Giesecking's succinct comment: "After the war, Furtwängler's critics 'evidently believed that seventy million Germans should have evacuated Germany and left Hitler there alone.'"

### The New York Times, the ADL, and the Real Nazis

While Shirakawa seems not to know of the ADL and how the lies against Furtwängler were orchestrated by London, he exhaustively documents the campaign and how false it was. It started, he shows, as early as 1937, when Macy's executive Ira Hirschmann, a former board member of the New York Philharmonic and the *New York Times*, began attacking Furtwängler as "anti-Semitic." Both Hirschmann and the *Times'* Sulzberger-family owners were leading members of the ADL, closely connected to the London Royal Institute of International Affairs, which actually backed Hitler by promoting Nazi Economics Minister Hjalmar Schacht.

Shirakawa also documents the horror of the Allied postwar occupation, during which Walter Legge promoted committed Nazi Party member Herbert von Karajan as a star. Walter Legge was the British Intelligence agent who ran London's EMI Records, and who made it almost impossible for Furtwängler to record. Meanwhile, the anti-Nazi Furtwängler was forced through a brutal "de-Nazification" trial. Again in 1949 and 1950, Shirakawa shows, the Hirschmann-*New York Times* cabal orchestrated the Chicago demonstrations against Furtwängler and kept him out of the U.S., threatening any musician who would not boycott him, as Yehudi Menuhin reveals in Chapter 19.

Shirakawa is at his best in his devastating exposé of the evil genius of EMI, Walter Legge, and his *golem* von Karajan, who destroyed postwar music with the recording industry. In the final chapter, he notes that while Furtwängler faded into obscurity, the recording industry "became a mighty money machine . . . a vast parade of younger conductors" who offered only "an ever-increasing trend toward

silken homogeneity of orchestral and vocal sound. . . . No conductor of the twentieth century made more of a fetish of it than Herbert von Karajan. Whether it was an achievement in musical expression did not seem to matter much. . . .

"But von Karajan always felt cowed by his fear that Furtwängler was irrefutably superior, and he turned from striving to be the world's greatest con-

ductor, to becoming the world's most powerful, and in that objective he attained the highest glory . . . for few musicians leave an estate worth more than \$270 million. But the *Alberich* [gnome] within Karajan made him miserable. After a sensational performance, his men came to congratulate him. 'Quatsch!' he grunted. 'Furtwängler would not have liked it.'" Amen.

—Kathy Wolfe

## A Trilateral Ideologue's Guide for 'Democratic' Subversion

There is a certain irony about Samuel Huntington's *The Third Wave*. Here is the Trilateral Commission ideologue, who penned the Commission's 1975 call for "fascism with a democratic face," putting himself forward as the mastermind of an international offensive on behalf of "democracy."

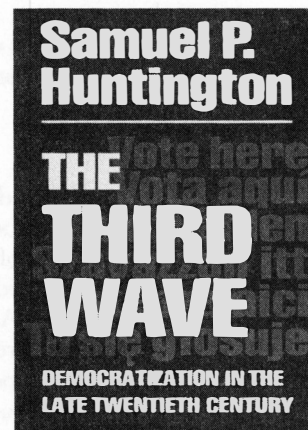
The book jacket promotes *The Third Wave* as "a valuable tool for anyone engaged in the democratization process." The Trilateral Commission's first executive director, Zbigniew Brzezinski, calls the book "exceptionally important," and its author, "a democratic Machiavelli."

While the book is written in an inane sociological style, at five points Huntington abandons "the role of social scientist," as he puts it, and assumes that of political consultant, setting forth "Guidelines for Democratizers." Huntington's "Guidelines" are a manual for how to overthrow governments unacceptable to the would-be rulers of the Anglo-American New World Order. These include instructions for "democratizers" to "develop contacts with the global media, foreign human rights organizations and transnational organizations"; and for governments installed through international pressure to "purge or retire all potentially disloyal officers . . . make major reductions in the size of your military forces. . . . It

all else fails, abolish the military."

Who Is Samuel Huntington?

Huntington's specialty as a Harvard professor has been security and government, going back to his 1957 book on *The Soldier and the State: The Theory and Politics of Civil-Military Relations*. Since then he has served as coordinator of security planning at the National Security Council under Brzezinski during the first year of the Carter presidency; from 1980-91 he served on the Advisory Board of the



**The Third Wave:**  
**Democratization in the**  
**Late Twentieth Century**  
by Samuel P. Huntington  
University of Oklahoma Press,  
Norman, Oklahoma, 1991  
366 pages, hardbound, \$14.95

Federal Emergency Management Agency (FEMA); he describes himself as a “sometime consultant” to the Office of the Secretary of Defense, the NSC, State Department’s Policy Planning Staff, the U.S. Air Force and Navy, and the Agency for International Development; he sits on the editorial board of the *Journal of Democracy*, the magazine of the quasi-governmental National Endowment for Democracy.

In or out of government, Huntington has served as a top ideologue for David Rockefeller’s Trilateral Commission. This included helping draft one of the commission’s most controversial works, *The Crisis of Democracy*.

In *The Crisis of Democracy*, Huntington argued that the western world was entering into a period of economic scarcity in which an “excess of democracy” would make it extremely difficult for governments to impose the needed financial discipline and sacrifice upon the industrialized countries.

A similar argument, put forward by Huntington in his 1968 book, *Political Order in Changing Societies*, still serves as the bible for the “democratic” butchers grouped around Deng Xiaoping within the Chinese Communist Party. In *Political Order*, Huntington argued that dictatorship may be required to successfully impose upon developing sector countries the painful economic reforms required by “free trade” liberalism.

### The Meaning of Democracy

How, then, did Huntington, the author of the “new authoritarianism thesis,” suddenly become the new guru of democracy?

Right at the outset of *The Third Wave*, Huntington includes a section defining what he considers to be “the meaning of democracy,” which demonstrates that for the Trilateral crowd, democracy is another name for administrative fascism, or what they themselves dubbed in the 1970’s, “fascism with a human face.” Huntington writes that since the 1970’s, only a “procedural definition of democracy” is acceptable; “classical” theories,

which defined democracy as having as its purpose, to provide for “the common good,” and as its source of legitimacy, “the will of the people,” have been rejected. The only “procedures” that confirm a democracy’s functioning, writes Huntington, are “free and fair elections.”

The question of economic development or standard of living is considered irrelevant. Huntington specifies: “Democracy does not mean that problems will be solved; it does mean that rulers can be removed; and the essence of democratic behavior is doing the latter because it is impossible to do the former. Disillusionment and the lowered expectations it produces are the foundation of democratic stability. Democracies become consolidated when people learn that democracy is a solution to the problem of tyranny, but not necessarily to anything else.”

When Huntington offers his “Guidelines for Democratizers” today, he is the same philosophical fascist that he was when he championed the cause of the “new authoritarianism” and the

need to install crisis governments to limit democracy in industrialized nations. For the “authoritarian” principle he today seeks to eradicate from government, is precisely that concept of the common good, identified in the U.S. Constitution as the General Welfare.

Huntington states that his goal is to ensure that “authoritarian nationalism” does not come to power either in Third World countries or in Eastern Europe. All means are justified to ensure this does not happen, starting with economic blackmail. If that does not work, such methods as “the large American military deployments in the [Persian] Gulf” could serve as a “powerful external impetus,” toward liberalization and democratization.

The core of these operations, however, is the orchestration of Jacobin “democracy” movements inside target countries—to be constructed, of course, along the lines offered in Huntington’s cynical “Guidelines for Democratizers.”

—Gretchen Small

## A Classical Composer in a Darkening Age

This book previews the festivities planned in 1997, which will honor the man some musicians regard as the “first German composer,” on the 150th anniversary of his death at the age of only thirty-eight. Part I, essays by academic authorities, varies widely in quality. Parts II-IV present source materials with short introductions, many of them never translated before. Especially useful in Part II (Memoirs) is an essay by J.C. Lobe, based on diary entries recording conversations with the composer between 1842 and 1847.

Felix Mendelssohn was born in 1809 into the most prominent Jewish family in Berlin. His father’s father was the famous Moses Mendelssohn, who, as a Jew, had “barely gained entrance” to the royal city of Berlin in 1743, but became known as one of the great thinkers of the Enlightenment. Moses’ son Abraham arranged for his



**Mendelssohn and His World**  
 edited by R. Larry Todd  
 Princeton University Press,  
 Princeton, 1991  
 394 pages, hardbound, \$49.50;  
 paperbound, \$19.50

family to convert to the state Evangelical Church when Felix was a boy, and adopted the Christian surname, Bartholdy. Felix insisted on keeping *both* names.

His mother, neé Lea Salomon, was the granddaughter of Isaac Daniel Itzig, the court banker and probably the wealthiest man in Berlin, one of the first Jews to receive the rights of citizenship. Among Itzig's five sons and eleven daughters—all talented musicians—were Fanny von Arnstein, Sara Levy, and Bella Salomon. His grandmother Bella or great-aunt Sara gave Felix Mendelssohn the handwritten score of the *St. Matthew Passion* of J.S. Bach, which led to the famous revival of this long-forgotten oratorio, which he conducted in Berlin in 1829, at the age of only nineteen.

According to Nancy B. Reich's essay on Felix's gifted composer-sister Fanny, all the Itzig sisters were well acquainted with the music of J.S. Bach "at a time when little of it was published and still less performed publicly." A key figure in introducing Mozart to that music in the 1780's in Vienna, was Felix's great-aunt, Fanny von Arnstein [SEE article this issue, page 30].

Mendelssohn drew upon the entire Classical vein, from J.S. Bach to Mozart to Beethoven. Franz Brendel, who took over Robert Schumann's *Neue Zeitschrift für Musik* and oriented it to the "progressive" (Romantic) direction of Liszt and Wagner, in his 1845 article about Schumann and Mendelssohn (both then living), describes them as representing the "classicist" school, which he believed could not express German national aspirations in the pre-1848 revolutionary period. Mendelssohn, who loathed Jacobinism, recoiled from that idea of a politicized art.

In Felix's early works, of the 1820's, he modeled his compositions on Beethoven in form and content. One early piano sonata takes the opening recitative from the Florestan aria in the opera *Fidelio*, and unfolds a brilliant fugue on this theme. Unfortunately his later works, although they have moments of great beauty, seem to lack

that driving creative force.

Lobe's memoir sheds light both on Mendelssohn's integrity, and also on why he flinched from confronting the late Beethoven—a failing which Richard Wagner relished throwing in Mendelssohn's face. Mendelssohn beautifully described the Classical method to Lobe: "What I understand by 'new ground' is creations that obey newly discovered and at the same time more sublime artistic laws. In my overture, I have not given expression to any single new maxim. For example, you will find the very same maxims I followed, in the great overture to Beethoven's *Fidelio*. My *ideas* are different, they are Mendelssohnian, not Beethovenian, but the maxims according to which I composed it are also Beethoven's maxims. It would be terrible indeed if, walking along the same path and creating according to the same principles, one could not come up with new ideas and images."

Through Lobe we also gain insight

into Mendelssohn's weakness. He was right in insisting, against Romantic notions of the *Weltanschauung*, that "the artist should be objective and universal," not determined by his time. But he was wrong in stating that Beethoven's music developed as it did, on the basis of the prior work of Mozart and Haydn alone, "no matter how the world might have looked from a political or religious standpoint. Whether we have this dogma or that political belief, war or peace, absolutism, constitutionalism, or a republic, it has *no effect whatsoever on the evolution of the art of music.*" In this quote we see Mendelssohn trapped by the cruel dichotomy imposed by Hegel and Savigny, who ruled intellectual life in Berlin at the time, and who had severed the "spiritual" from the "natural" sciences—politics from culture. The moral and intellectual impoverishment of our own age is traceable to this very dilemma.

—Nora Hamerman

## New Textbook Proves Classical Music Composition a Science

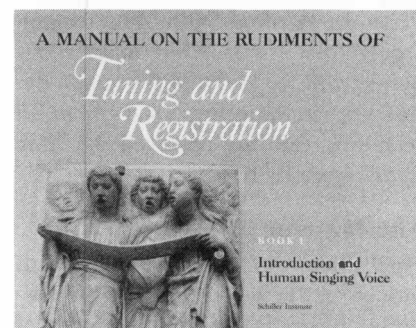
On September 8, the Schiller Institute released *A Manual on the Rudiments of Tuning and Registration: Book I*, a new textbook on the composition of Classical music, commissioned by Lyndon H. LaRouche, Jr.

The text is aimed both at serious music students on the advanced junior high, high school, and college levels, and at teachers and musicians.

Using over three hundred musical examples, the book proves that Classical music must be pitched at C = 256 Hz (A = 427-432 Hz), as proposed in the Schiller Institute petition to the Italian Parliament to this effect, now signed by hundreds of famous musicians.

It does this by demonstrating that all music is based upon the human singing voice, whose physiological *registers* only function at the lawful C = 256 pitch.

As the manual documents, the



### A Manual on the Rudiments of Tuning and Registration Book I: Introduction and Human Singing Voice

Schiller Institute,  
Washington, D.C., 1992  
260 pages, spiral bound, \$30.00

Classical compositional method of Bach, Mozart, Beethoven, and their school, is a *science*. This science can be taught, and executed, at the junior high and high school level, just as the



physical sciences were once taught, and this text has been designed as a practical *laboratory manual*—like a biology lab manual—to accomplish this for the serious young student.

However, since this material has not been taught since the death of Brahms in 1897, this “rudimentary” text will certainly shock and challenge music educators and professional musicians.

### Contents

The new volume carries a book jacket endorsement by Carlo Bergonzi, today’s leading *bel canto* tenor and voice teacher, who directs the Bel Canto Academy in Parma, Italy. Bergonzi writes, “This music manual is an excellent initiative. . . . It is particularly important to raise the question of tuning in connection with *bel canto* technique, since today’s high tuning misplaces all register shifts . . . and the technique fails. I also like the hypothesis that instrumental music, too, is . . . a derivative of vocal music.”

Part I of Book I contains LaRouche’s groundbreaking essay on “Natural and Artistic Beauty,” as well as a geometrical demonstration that the C = 256 tuning is coherent with the harmonic organization of the physical universe, drawing upon a survey which reaches from Kepler’s *Harmony of the Worlds* through modern biological evidence.

Part II considers the soprano, mezzo-soprano, contralto, tenor, baritone, and bass voices individually, presenting for each dozens of examples from the literature of sacred, operatic, and *lieder* music. The examples, from Dufay in the 1430’s to Brahms in the 1890’s, illustrate that music is created based upon the distinct low, middle, and high registers of the human voice. These create multiple voices, i.e., “poly-phony,” the basic architecture of Classical composition.

### Poetry and Music

For example, in Figure 1, the *Agnus Dei* from the Mozart’s Coronation Mass in C, is shown as the voice registers function at C = 256. The theme begins in the soprano first register,

FIGURE 1. Mozart, “Agnus Dei” from “Coronation” Mass, K. 317, at C = 256

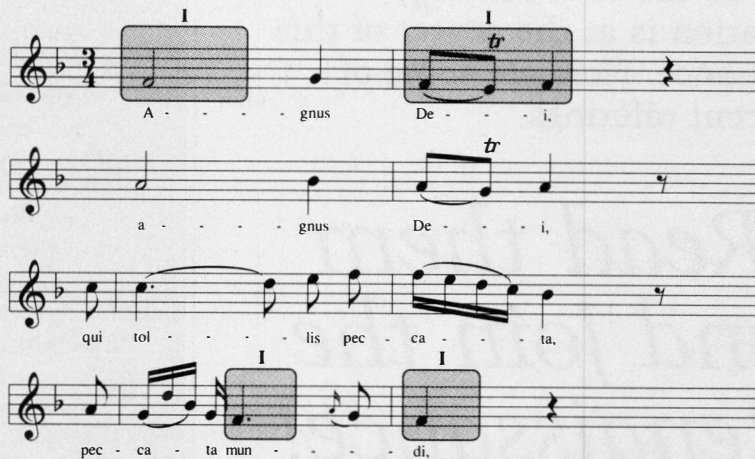


FIGURE 2. Mozart, “Agnus Dei” from “Coronation” Mass, K. 317, at A = 440



then transforms the idea into the second register, emphasizing Christ’s transformation of man.

At A = 440, however (SEE Figure 2), Mozart’s poetic reading is destroyed. The theme is simply repeated monotonously in the second register; the F at A = 440 is so high that it cannot be sung in the first register. Also introduced is a false emphasis on “peccata” (“sins”), where the high F has been forced up into the third register. This imposes an opposite poetic emphasis, by stressing man as sinful.

Part III defines true *bel canto* as based upon the sung vowels of spoken

poetry, and shows how the composition of German *lieder* was derived rigorously from the poetic texts. It also demonstrates that all instrumental theme and variation, from Bach to Brahms, was based on the human voice.

Book II (“The Instrumental Voices”), now in preparation, will demonstrate, again with hundreds of musical examples, that the Classical instrumental and choral-orchestral literature was also composed according to the *registration* principle of the human singing voice.

—Kathy Wolfe

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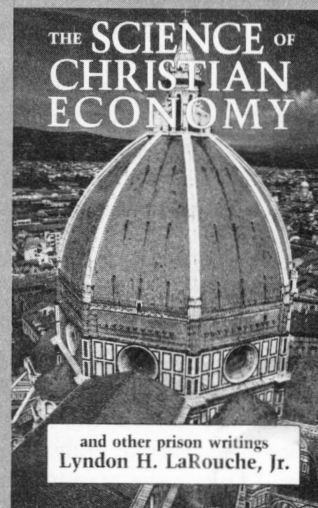
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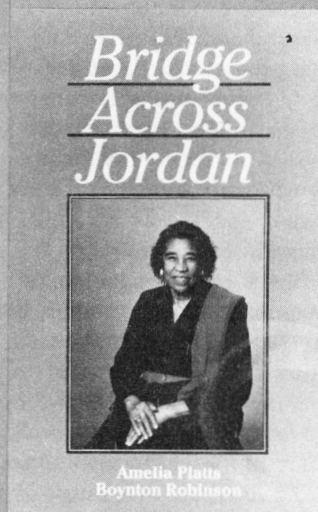
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# Leonardo: 'The One and the Many'

Our cover painting—Leonardo da Vinci's "St. Anne, the Madonna, Child, and Lamb," 1509-10—was chosen to accompany our lead article, "Mozart's 1782-1786 Revolution in Music," by Lyndon H. LaRouche, Jr.

In this essay, LaRouche poses the subject matter of artistic expression as follows: "The characteristic feature of this 1781-1782 Haydn-Mozart revolution, is the successful development of a principled new conceptual approach to Classical composition, an approach by means of which a complete work might achieve that singular perfection of unity of effect which is the subject of Plato's *Parmenides* dialogue, the dialogue on the matter of 'the One and the Many.' The subject is the relation of those discoveries to the principle of 'Platonic ideas,' identified by the term 'musical thought-object.'"

The choice of Leonardo is not arbitrary, for it was Leonardo more than any other artist, who utilized the method of Platonic ideas to reveal the causality which underlay his scientific and artistic discoveries. As LaRouche writes, "The means by which Leonardo da Vinci effected his fundamental scientific discoveries was the same higher, ('negen-tropic') *methodological* thought-object which directed his principal compositions in music and the plastic arts. Notably, in the plastic arts, Leonardo's medium of discovery was the same set of geometrical principles governing his fundamental discoveries in physical science."

The drawings shown here are chosen from the wealth of Leonardo studies of natural transformations and growth. These "hydrodynamic" presentations of least-action principles in water and plant life—in which the *negen-tropic* organization of the whole relies upon and determines the multifarious development of the parts—were based upon da

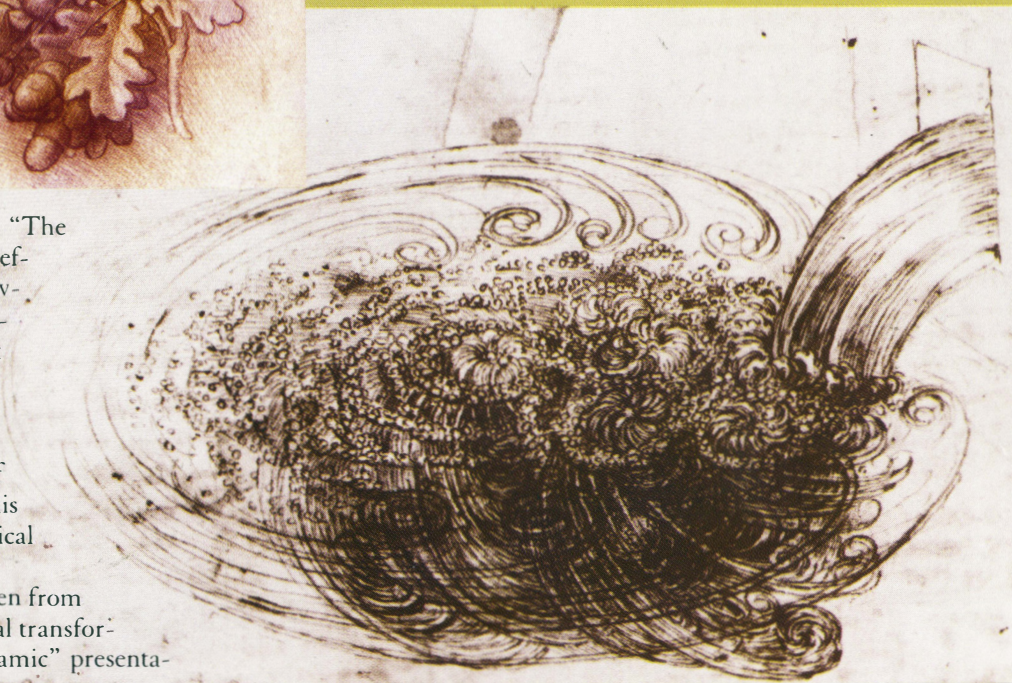
Vinci's extensive geometrical investigations of the isoperimetric properties of space pioneered by Nicolaus of Cusa. Leonardo used the same method to design musical instruments based on the principles of vocal polyphony.

In the fully-developed painting of St. Anne, this method is used to address the sequence of God's interventions into the world, culminating in Christ's Crucifixion and Resurrection, through the persons of St. Anne, her daughter Mary, the infant Jesus, and the Lamb which pre-figures Christ's coming Passion. Leonardo labored over this composition for more than a decade, working to achieve that perfect balance in which the intense, contrary and free motions of the different figures harmonize to produce the seemingly inevitable, intertwined pathway that leads from the figure of St. Anne to the culminating image of the Lamb, in a sweep which presents in one moment, isochronically, the story of the Incarnation.

In this metaphor of human salvation, each participant moves freely through his own motion, which is,



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however, a part of the total motion. Each free motion is dynamically opposed to the others, with which it forms a whole. In Leonardo's thought-object, God's gifts are freely given; but God's plan must be actualized through man's creative participation. It is in this sense, that the works of Leonardo are an appropriate image for "Mozart's 1782-1786 Revolution in Music."

—Kenneth Kronberg



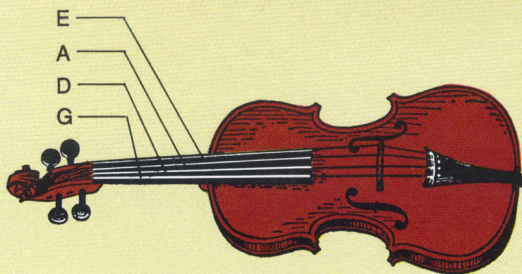
# In This Issue

## Mozart's 1782-1786 Revolution in Music

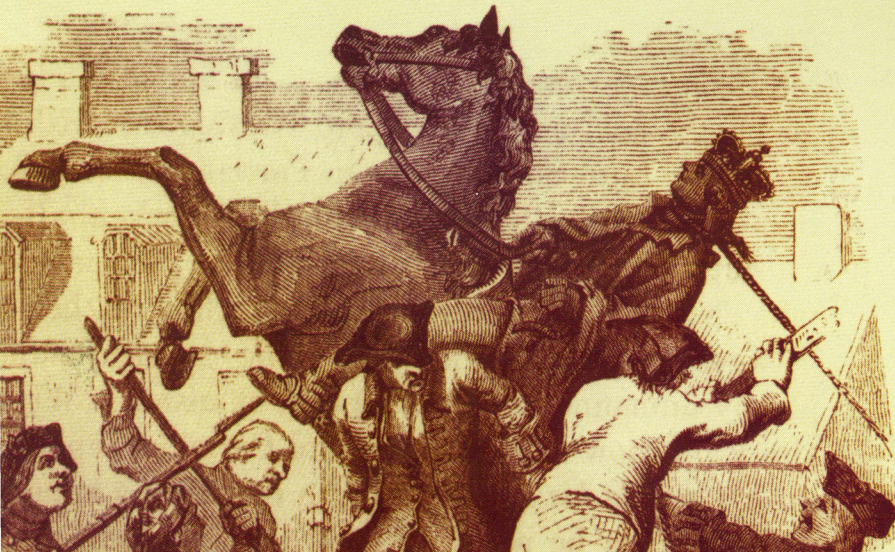
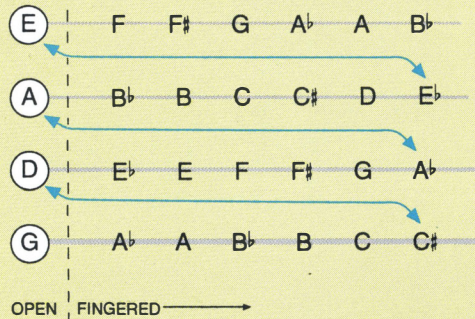
Through a discussion of the Haydn-Bach-Mozart 1781-1786 revolution in music, Lyndon H. LaRouche, Jr. establishes that the creation of beauty by great Classical artists is based upon the same epistemological principles that underlie those discoveries in the physical sciences which are necessary to man's continued spiritual and technological progress.

## Mozart and the American Revolutionary Upsurge

Contrary to the fraudulent movie *Amadeus*, Mozart was a republican committed to the ideals of the American Revolution. His opera, *The Abduction from the Seraglio*, was a political-cultural intervention against the oligarchical faction in Britain, Russia, and Austria, which was plotting a military adventure against Turkey. Mozart's Pasha Selim adheres to the Christian principle of loving one's enemies, in stark contrast to the nominally-Christian European oligarchy.



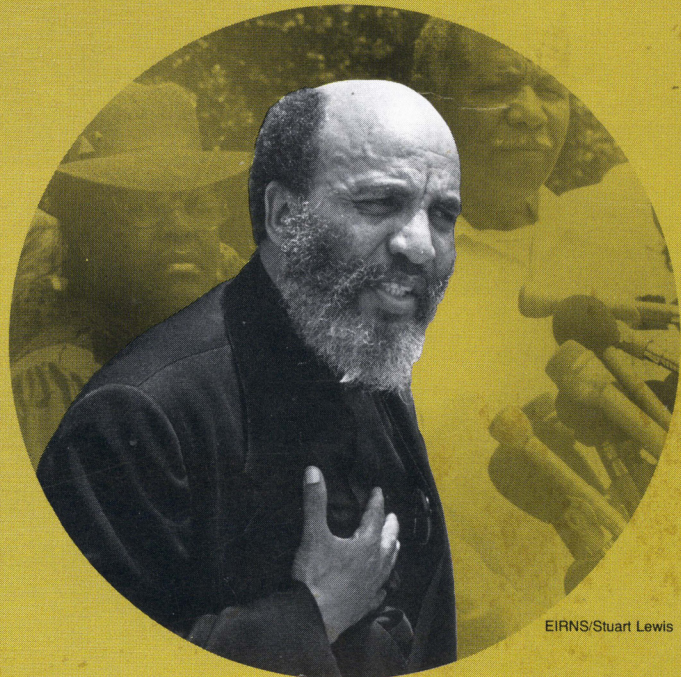
The violin's open strings



The Bettmann Archive

## Interview: The Reverend James L. Bevel

The Rev. Bevel, Vice Presidential running mate of independent Presidential candidate Lyndon LaRouche in 1992, was one of Martin Luther King, Jr.'s leading collaborators during the 1960's, when he was co-founder of SNCC, directed non-violent action and education for the SCLC and the Poor People's Campaign, and was a director of the Mobilization To End the War in Vietnam. Reverend Bevel explains why Mahatma Gandhi said the key to victory is not "the masses," but rather, "one man maintaining integrity."



EIRNS/Stuart Lewis