

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

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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.