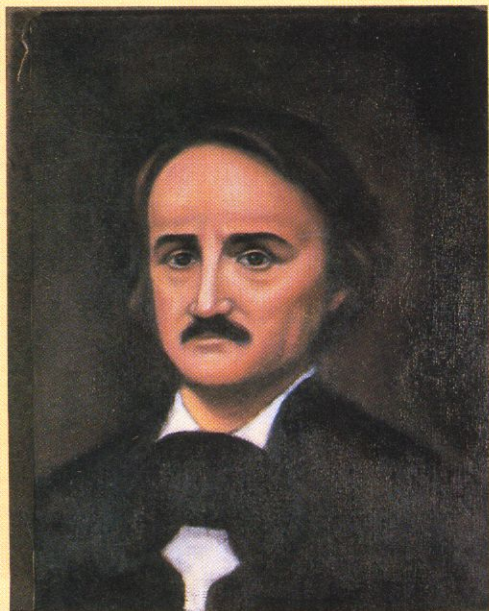


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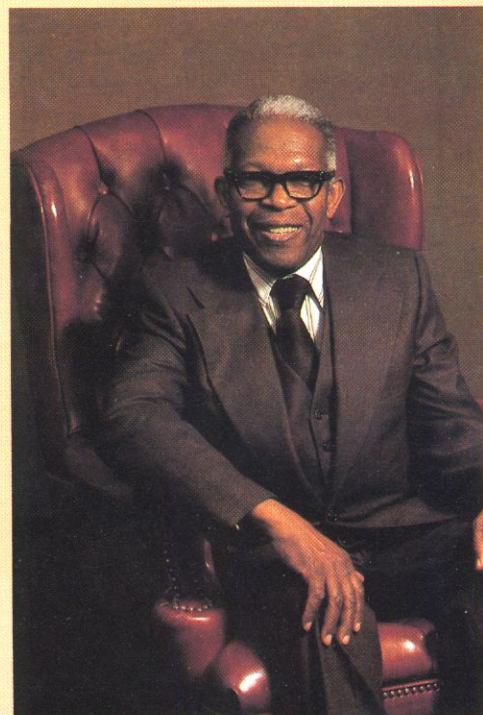
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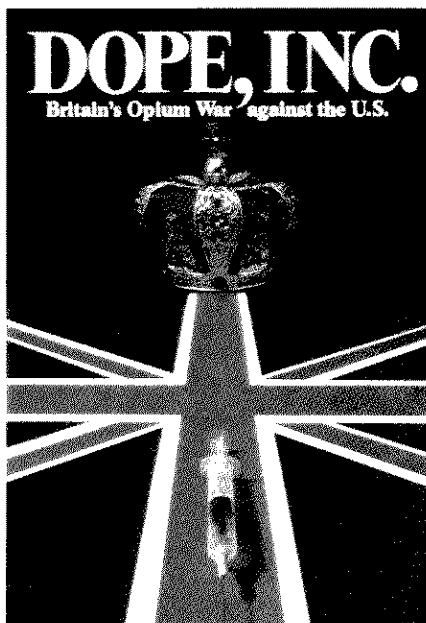


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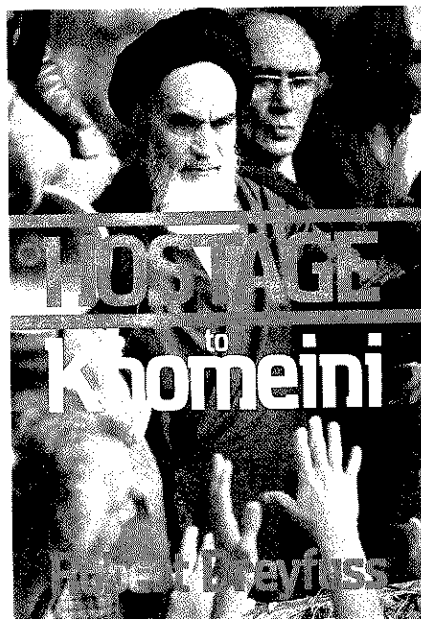
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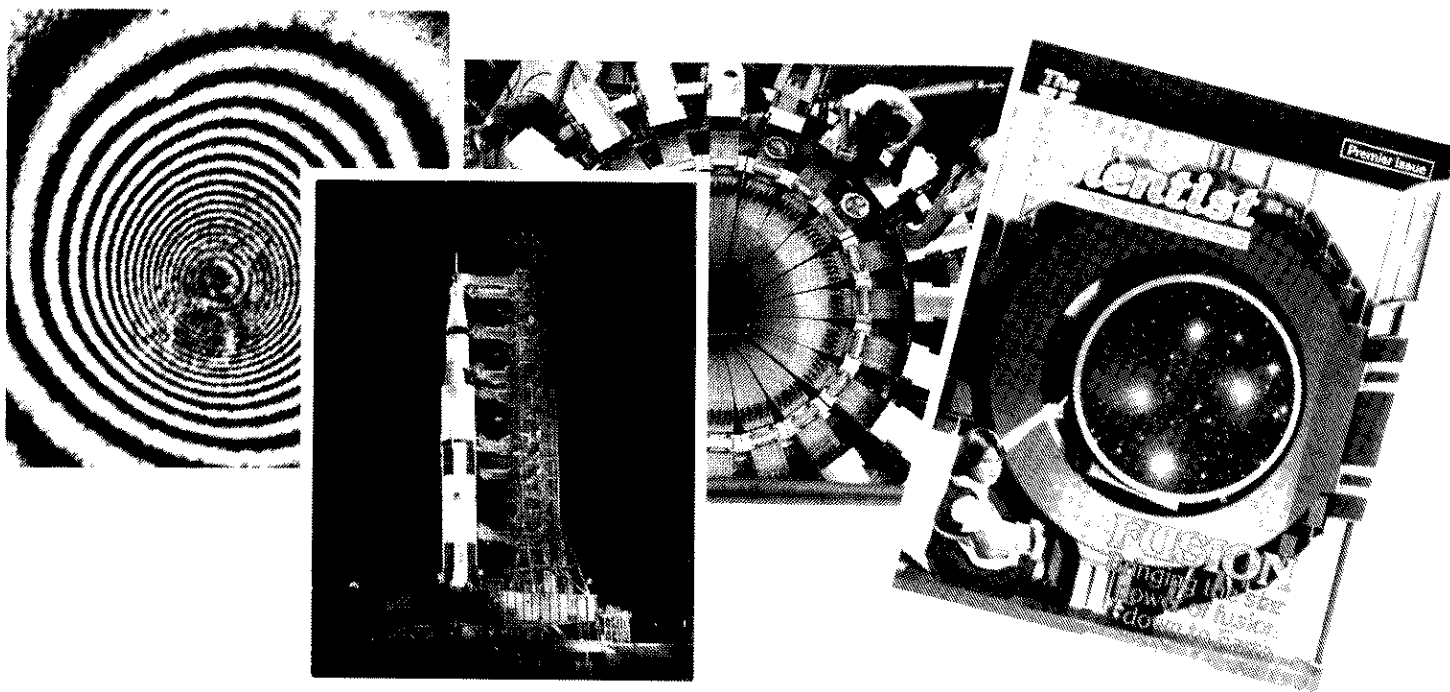
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U.S.A. Social Democrats Revive 13th Century Inquisition

We reprint here in full a declaration of the National Executive Committee of the National Caucus of Labor Committees, which was released in New York City on February 19, 1981.

Beginning the middle of the thirteenth century, the evil Albertus Magnus and his accomplices launched the Inquisition upon Western and Central Europe. This Inquisition was the political weapon used to crush opposition to Volcker-like measures of usury imposed upon the realms of medieval Europe by the evil money-lenders of Venice and Genoa.

As a direct result of the collapse of cathedral towns and agriculture caused by usurious "conditionalities" of bankers such as the Bardi and Peruzzi of that period, growing masses of the population were driven into vagabondage and banditry. Famine and epidemic reduced the population of Europe by one-half. Typical is the case of France, which did not reach again population-levels of the early thirteenth century until five centuries later. This fourteenth-century genocide under Volcker-like measures could not have occurred had the feudal potentates and populations of Europe been politically capable of resisting the usury of the Venetian and



Genoese "family funds." The possibility of political resistance was subverted through the Inquisition, which used the imported pagan dogmas of Aristotle to attack the Western Christendom of Saint Augustine at its root, substituting for Augustinian Christianity evil cults resembling today's Hare Krishnas and self-styled "environmentalist" and terrorist mobs. The pseudo-Christian cults used to batter the institutions of Augustinian Christianity from within were typified then by the notorious Flagellants.

This past week, that same Inquisition was formally reconstituted in London, England and New

York City. Last week, at the Automation House premises on New York City's East 68th Street, the U.S.A. branch of the new international inquisitional organization known as "The Committee for the Free World" was constituted by elements of the Socialist International in the U.S.A. This followed the immediately preceding launching of the "mother" organization at a meeting in London.

The meeting at Automation House was attended by an audience of an estimated 400 persons, with heavy representation by persons who have been long-avowed personal adversaries of 1980 Democratic Party U.S. presidential candidate Lyndon H. LaRouche, Jr. Among the mixture of dupes and witting perpetrators heading the U.S.A. branch of the British-directed committee are:

- British Tory Fabian Society agent *Robert Moss*, British intelligence's coordinator of the Fabian Society-controlled Heritage Foundation, and a coordinator, since spring 1968, of disinformation and libel operations against LaRouche. (Moss's role has been identified in the past by Michael Deaver, presently a member of President Ronald Reagan's staff.)

- British SIS Arab Bureau's *Bernard Lewis*. Lewis was seconded

to both Princeton University and the Georgetown University-based Center for International and Strategic Studies (CSIS), and was the leading architect of the "Bernard Lewis Plan," under which Zbigniew Brzezinski supported London's project for overthrowing the shah of Iran and bringing British intelligence asset Ayatollah Ruhollah Khomeini to power.

- British-intelligence-trained *Irwin Suall* of the Anti-Defamation League (ADL). Suall, trained by British intelligence at John Ruskin College at Oxford, was subsequently a dirty-tricks operative for the Socialist International agencies inside the United States, against both President Dwight D. Eisenhower and General Electric broadcaster Ronald Reagan. Suall is currently coordinating both Ku Klux Klan and anti-Klan violence in the United States, and is an avowed adversary of LaRouche since 1974.

- Gnostic-Jesuit ideologue *Michael Novak*, the brother of left-Jesuit Liberation Theologist *Jeremiah Novak*, and formerly an associate of British intelligence asset *Arthur Ross*, the political controller of ex-Senator *Jacob Javits*. Michael Novak is also a controller of the Socialist International's *League for Industrial Democracy*. Both Novaks, Arthur Ross, and the LID are long-avowed adversaries of LaRouche. The "neo-Nazi" libel against LaRouche was coordinated internationally by Jeremiah Novak during the period Novak was on Arthur Ross's staff of controllers of Senator Javits.

- Social-Democratic intelligence operative, formerly associated with Karl Korsch and the Right Opposition of the Communist International, *Sidney Hook*, presently an emeritus professor of philosophy of New York Univer-

sity based currently at the Hoover Institute in the Palo Alto cult-center in California. Hook has been an avowed adversary of LaRouche since autumn 1971—at a time LaRouche forced Hook's close collaborator Professor *Abba Lerner* to admit publicly that Lerner was a follower of Nazi economist Hjalmar Schacht.

- AFL-CIO President *Lane Kirkland*, who has recently attacked LaRouche for LaRouche's defense of trade-unionists against



Abscam-Brilab Gestapo tactics.

- British controllers of the Heritage Foundation, *Hugh Thomas* and *John O'Sullivan*. The Fabian Society-controlled Heritage Foundation is allied with the Soviet KGB and KGB assets in and around the *Institute for Policy Studies* (e.g., *Philip Agee*, *Harvey Kahn*, et al.).

- *New York Times*' genocide advocate *Roger Starr*, an adversary of LaRouche since 1967.

- Harvard University Professor *Eric Breindel*. Breindel was the author of a spring 1980 article in the social-democratic *New Leader*. This article outlined a proposal to create a "respectable" coalition of

liberals and social democrats to "stop LaRouche."

- *Lionel Abel*, a University of Buffalo (N.Y.)-based ally of Sidney Hook within the circles of the Hook-Paul Kurtz-led *American Humanist Association*. Abel was the author of an attack on LaRouche published in the fall 1980 issue of *Dissent* magazine. This magazine was featured among the materials distributed at the recent Washington, D.C. meeting of *Willy Brandt's Socialist International*, at which a two-phase scenario for destabilizing the Reagan administration was featured, together with the negotiating of an anti-Reagan alliance with Cuba's Fidel Castro.

Unfortunately, certain tainted new appointees to the Reagan administration are also included:

- U.N. Ambassador *Jean Kirkpatrick*, whose assistant, *Carl Gershman*, was formerly head of the *Social Democrats U.S.A.* (e.g., Sidney Hook, et al.).

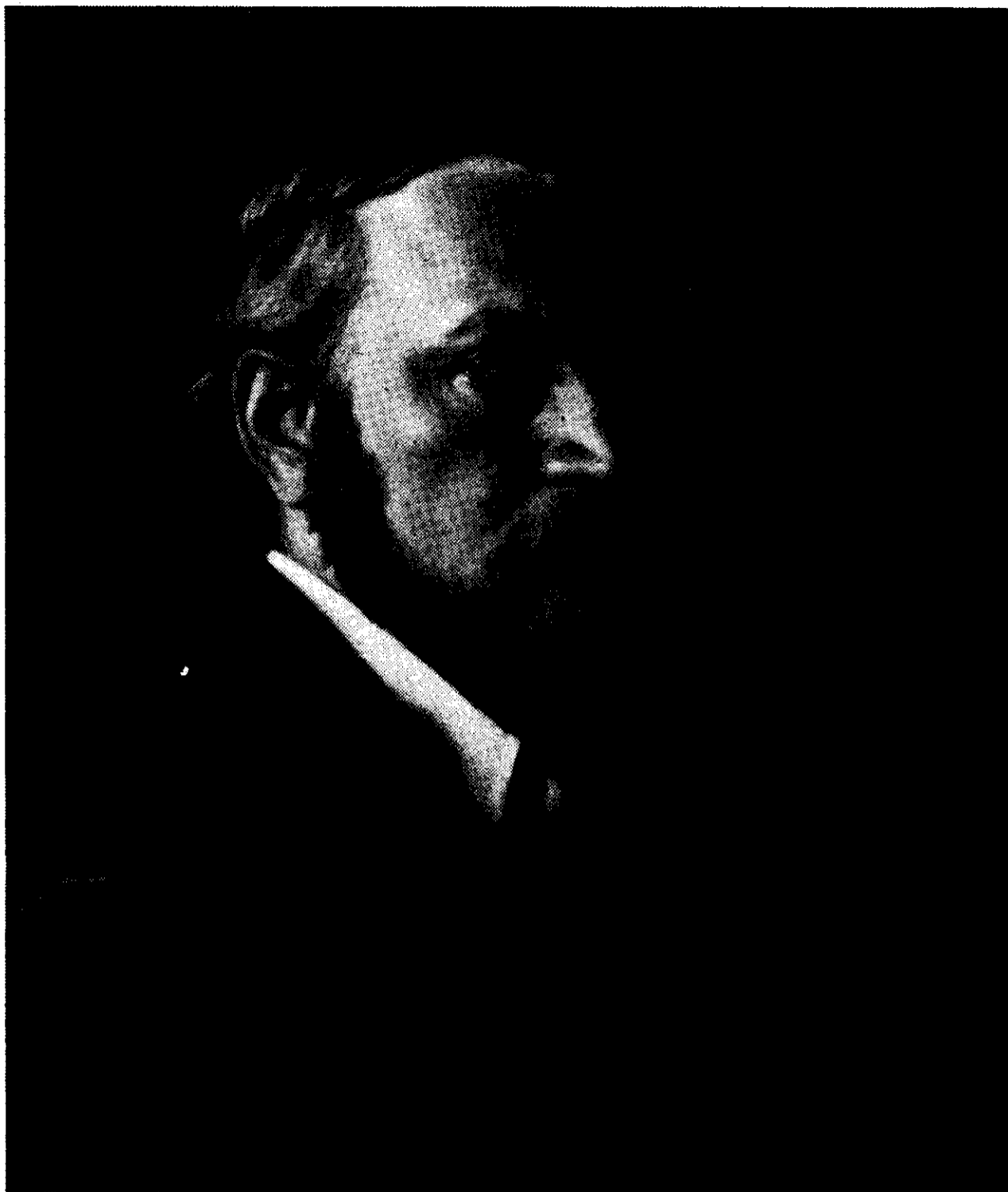
- A bitter opponent of LaRouche, National Security Council Russian Affairs advisor *Richard Pipes*.

- *Elliot Abrams*, formerly a staffer for New York Senator Daniel Moynihan.

The operational character of this British social-democratic-sponsored committee has been underlined by a member of its board of directors, *William Barrett*. Barrett is an existentialist who formerly collaborated with Professor Sidney Hook at New York University.

Barrett identified the underlying political outlook of the new British-created committee with the doctrine of *Sir Karl Popper*, the late Bertrand Russell's successor as head of Britain's *Aristotle Society*. Vienna positivist-trained Popper

continued on page 62



Self-Portrait (1975) by Nelson Shanks, one of the outstanding paintings shown at this year's exhibit of the National Academy of Design in New York City.

Nat'l Academy Tradition Shines in NYC Art Shows

Works by more than one hundred and fifty American artists were on display simultaneously this March and April at three New York galleries. This presented an unparalleled overview of contemporary art in America, and with only a few critical exceptions, the view was miserable. There are probably only a dozen painters active in the entire world today whose skill level is sufficient even to keep the paint on the canvas well enough

to be the basis for a fine art work. Most twentieth century modern paintings start to crumble and disintegrate after ten years or less, unlike the four to five hundred year old masterpieces we enjoy in museums.

The 1981 biennial exhibition at the Whitney has been called the "trade show" of New York avant-garde. You can see most everything there, including sculpture made out of old tin cans and

broomsticks, and other ephemeral junk combinations promoted as modern art by the galleries on Madison Avenue and 57th Street.

The Guggenheim presented work by nineteen lesser known, "emergent" artists, described by the museum as committed "to explore artistic influences, personal experiences and intellectual musings in relative solitude." What was reflected in the art works on the gallery walls were some of the most wretched trends in contemporary culture. In one corner was a pile of old paper covered with spray paint. Throughout, there was heavy use of stream-of-consciousness sayings written on canvas, and frequent ritualistic symbols—tarot cards, profane altar-pieces, cult items, astrology signs and so forth.

The 156th Annual Exhibition at the National Academy with its two hundred and forty three mostly mediocre paintings was Nirvana by contrast. In fact, most of the paintings there seemed like boring, competent studies done to illustrate various outmoded "isms" of recent art styles. There was a French impressionist-type piece, a Van Gogh-like work, and so forth. Standing way above these was an excellent painting, *Denise*, a nude in an interior, by Nelson Shanks, and two good portraits, *Colie*, by Harvey Dinnerstein, a member of the Academy, and *Portrait of a Young Man*, by the young artist Phyllis Herfield, plus some honest attempts by other artists.

Academy Tradition

Samuel F. B. Morse—the famous developer of the telegraph—founded the National Academy of Design in New York in 1825. The founding of this institution was part of a wave of academies

continued on page 51

Met Gallery Jumbles Mideast History

From about 883 B.C. until 612 B.C., the entire Near Eastern world lived in terror of the Assyrian empire. Over the two-and-one-half century span of their empire, the Assyrian kings, beginning with Assurnasirpal II (883-859 B.C.) and concluding with Assurbanipal (668-627 B.C.) looted virtually every major city in the Near East, including Tyre, Sidon, Damascus, Jerusalem, Samaria, Memphis in Egypt, and even Babylon, and a vast number of minor cities, leaving many ruined forever. They counted among their accomplishments the destruction of Israel, and were responsible for the deportation of the Lost Ten Tribes to be used, along with many other victims, in slave labor gangs to build their cities.

Their economy, intertwined with that of Babylon, was based on profits from usury and land speculation in which the 20 percent interest rates of Paul Volcker we see in the United States today are the lowest rates recorded. More typical rates range from 80 percent to 100 percent to as high as 141 percent.

By the end of the period of the Assyrian "empire," the Assyrians had almost completely reduced their free peasant population to a form of slavery in which they were bought and sold along with the land they occupied. The Assyrian economy was so ruined



Assyrian reliefs: crude celebration of plunder.

that, after the collapse of the empire, the prosperous area of northern Iraq which it had occupied was denuded of major cities.

Culturally, the Assyrians have left us vast libraries of texts elucidating the secrets of divination from entrails and livers. The major Assyrian literary texts that are not copied from earlier centuries consist of oracles delivered to the superstitious Assyrian kings by such divinities as Ishtar of Arbela and the sun-god Shamash, whose oracular powers were conferred later on the Babylonian-sponsored Apollo cult in the Greek world.

Crude and Clumsy Art

Artistically, the Assyrians' achievements are almost universally condemned as "insignificant," "crude," "clumsy," "dull and impersonal." Their kings were preoccupied with commissioning reliefs which chronicled their rape of their neighbors, to terrorize both subject nations and their own population. Depicting the Assyrians' sadistic practices in

grisly detail, these reliefs were usually accompanied by detailed explanations in writing.

From the end of the imperial period, we find the grotesque relief of Assurbanipal, lounging peacefully at lunch in his garden, surrounded by courtiers, musicians, his queen, and the head of one of his foes hanging from a nearby tree.

When the Assyrian cities were finally destroyed, in a series of campaigns from 614 to 610 B.C., the prophet Nahum expressed what must have been universal sentiments as he exulted, "Your shepherds are asleep, O king of Assyria; your nobles slumber. Your people are scattered on the mountains with none to gather them. There is no assuaging your hurt, your wound is grievous. All who hear the news of you clap their hands over you. For upon whom has not come your unceasing evil?"

The glorification of this monstrosity is the subject of a rather disingenuous display at the Metropolitan Museum of Art in New York, heralding the opening of the museum's new Sackler Gallery of Assyrian Art.

Gauntlet of Reliefs

The pretext for the Assyrian exhibit is the reinstatement of the Met's two "lamassu," a winged lion and bull that once guarded the gates to Assurnasirpal II's palace. There are dozens of such creatures in museums around the world, all mostly alike, and the two at the Met are not particularly notable. Yet they are two of the most spectacular of the Met's Near Eastern objects, and it is good that they are once more on display, after having been stored, for incomprehensible reasons, in the Met's basement since 1968.

Added to these are some

EXHIBITS

twelve or so palace reliefs, also from the reign of Assurnasirpal. The Met, after its fashion these days, has approximated the original setting of the reliefs and "lamassu" in its installation. The Assyrian kings' primary objective was to intimidate, and the visitor to the royal presence was, throughout the empire, led past a gauntlet of such reliefs—including military scenes—designed to soften him up for the royal interview.

The Met's exhibit aims to recapture this effect, though visitors are not told this. Rather, captions on the wall describe a sanitized Assurnasirpal, piously watering his cult "trees of life," preoccupied with fashion—just like today's smart set—and boasting of his accomplishments as a city-builder.

No explicit reference can be found to Assurnasirpal's career of rapine and plunder, only the vague assertion that "other parts" of his "standard inscription" describe his conquests in greater detail. The impression given is that the Met intends not to educate visitors to its exhibit, but, emblazoning the Assyrian demons in spotlights, to overawe them in precisely the manner aimed at by the Assyrian propagandists who created the reliefs.

A dozen reliefs, a bull and a lion, do not, of course, come near to filling the three rooms which the Met has allotted to its "Assyrian" galleries. What to do? Hardly any Assyrian sculpture exists, significant or otherwise, so the Met has padded out its exhibition with two rooms full of ivories which the Assyrians plundered from Palestine and Syria.

Previously these objects were on display where they properly belonged, with the rest of the Met's Near Eastern exhibit; they are no more "Assyrian" art than

the Renaissance masters acquired by Hermann Goering were "Nazi" art. The diligent visitor must make his way through two galleries of rather stodgily exhibited Greek bronzes and assorted Etruscan artifacts to the one small room to which the Met relegates all other Near Eastern art to find their true provenance.

Arc of Crisis?

Even with the several cases of ivories, which were used mostly to decorate furniture, the emptiness of the Assyrian galleries is overwhelming. It is accentuated, rather than concealed, by the large displays of maps, photographs, and vacuous captions with which the Met has adorned the galleries' walls. One of these, a map synthesized of elements of antiquity, the nineteenth, and twentieth centuries (Assyrian cities, combined with the geographic areas "Iraq," "Iran," "Baluchistan," "Russia," and, dominating the whole, "Afghanistan") prompted one observer to conclude that the Met's main concern in the exhibit was to promote the "arc of crisis" doctrine.

That impression is reinforced by the mystifying emphasis which the official catalogue of the exhibition places on the current ethnic diversity of the region which once comprised ancient Assyria. Another map, captioned "The Assyrian Empire," but lacking any boundary indications whatsoever, seems calculated to baffle experts and casual visitors alike.

In sum, the new Assyrian exhibition represents a squandering of exhibition space similar to the vast gallery occupied by the trivial and boring Temple of Dendur.

What the Met Could Do

The Metropolitan has blown another opportunity to begin a sen-

sible realignment of its antiquities collections. The three Assyrian galleries probably would suffice to house the entire Near Eastern exhibit, in which the monotonous Assyrian objects could be displayed in proper cultural perspective, and the Syrian and Phoenician ivories restored to their proper provenance.

A next step would be the consolidation of the Greek collections, now fragmented into separate rooms for ceramics and bronzes respectively on the second floor, and stone sculpture and reliefs on the ground floor. The educational value of these collections would be vastly increased by grouping them chronologically, as is the custom in textbook treatments of art. In the course of this, the Met might wish to rescue its collection of "Atlantean" art from its dreary gallery hidden behind a pillar from the temple of Artemis at Ephesus, giving these objects the more prominent display they deserve.

It would be instructive if the Met, finally, then reinstalled its important Cesnola collection of antiquities from Cyprus, now lining the hallway leading to the Met's fountainside cafeteria and bar, in such a way as to form a heuristic "bridge" between the Near Eastern and Greek collections. The Cypriot art presents a marvelous amalgam of the styles of all the cultures (Egyptian, Near Eastern, and Hellenic) which met on that island.

It is typical of the Met's cultural particularism that not one of the pompous signs in the new Assyrian galleries directs visitors downstairs to compare the Assyrian-styled Cypriot statues, relics of a period when the Cypriot kings paid tribute to Assyria.

—Paul Arnest

The Democratic Party And the Progress Of America's Minorities

from a forthcoming autobiography
by Hulan E. Jack

It is a great thing to be a borough president. It is greater yet to be the first of my race to be a public official of this stature. However, the position has its problems, many of which are monumental, and any one of which can bring you down to defeat.

The staff that surrounded me was a staff of which I was proud, and happy to be associated with. They were dependable, reliable, and energetic. When I headed the borough president's office in 1954, we employed 1,300 people, and I daresay each one of them felt a closeness to the borough president.

Whenever they had a problem, they would come and see me, and if there was any way of settling any of these problems I would always do so. I made it my business to ask my secretary's co-

operation in making sure that I saw any individual who came from my community, whether they had an appointment or not. They must have some good reason or problem on their mind, or why would they come to see me? After all, I was the only city official that they had any kinship to, and therefore they came to see me.

I had an open door policy, I believed in that policy, and I treated everyone, irrespective of race, creed, color, or national origin, with the same degree of patience and understanding. I tried to help in whatever manner possible, because I came up that way. Had it not been for the assistance of a lot of people in one way or another, I would never have reached the position that I occupied as borough president of Manhattan.

I enjoyed my work. I was devoted to it. I was so devoted to it that I always said to my wife, insofar as the apartment is concerned, it's your business what you want it to look like because the only thing I will be doing is coming in, sleeping, and getting up early in the morning, taking my shower, having my breakfast, and off to the office.

At night, I'd go to programs, affairs, dinners, or speaking engagements, so that by the time I got home, I would have little time to devote to my family and little energy to say too much other than "I'm tired, and I'm going to sleep."

Of all the people that I met and came in contact with during the eight years I spent as borough president, I don't think I earned

the ill will of many, because my only objectives in life were to be a good family man, be decent with my neighbors, be accomodating, and explode the idea that there is any difference among people because of race, creed, color, or national origin.

I made many, many friends. Probably I should say many acquaintances, and some friends. But from the highest to the lowest, I treated all in the same manner, and gave them as much time as they needed to place their problems before me.

Whatever the heartaches have been, I can say with all honesty that I was happy, and I am happy, that I had the opportunity to perform. And whatever course is to follow, so shall it be. I shall always be ready to serve my fellow man.

I well remember that New York City was in a pretty tough spot financially and needed a boost. When the mayor asked me if I had enough courage to tear down the Third Avenue El, I said yes. I sent out the engineers, and they brought me a report. It was on the basis of the report that I did what had to be done, that is, dispose of the El. This was done to improve the conditions of the city by the encouragement of a great new development program which took place in Manhattan. Let us hope that there will continue to be progress in the attracting of residences, offices, and providing adequate housing facilities to maintain the personnel that have to work in New York City, and therefore seek living facilities in Manhattan at rentals they can afford.

I recognize that much more could be done in Manhattan. For instance, our ports are in bad shape; the garment industry is complaining about the conditions that it is faced with; relative to transporta-

tion the fashion industry is not as happy as it should be. Everytime you turn around, these industries are having problems.

The West Side Highway has become a serious problem and threatens disaster. The East River Drive is in need of continuous repairs. Our bridges are in bad shape. All of this should never have happened. Even our subways are in bad shape—by the grace of God, you have to say, let's hope nothing serious happens in this area. But instead of improving our facilities, instead of improving our services, it is indeed disconcerting that we are being overwhelmed by more and more problems that threaten the comfort and happiness of our citizens.

New York City is the most prestigious city in the world. It at one time had a population of approximately eight million people. Manhattan, the bread basket of the

HULAN JACK was born in the British West Indies and came to the United States with his family in 1923. He became active in the Democratic Party around 1930. He served in the New York State Assembly representing the 14th Assembly District (later redistricted to become the 17th Assembly District) from 1941 to 1953 and again from 1968 to 1972, was the district leader from 1945 to 1972, and was elected the first Negro borough president of Manhattan in 1953. He served in that office for eight years, from 1954 to 1961.

Mr. Jack currently serves on the advisory committee of the National Democratic Policy Committee and is chairman of the Ad Hoc Committee for a New Africa Policy. This article is excerpted from his forthcoming autobiography, to be published by the New Benjamin Franklin Publishing House later this year.

city of New York, has maintained a position of great significance in the financial and economic affairs of this city, and, of course, it is where the government of the City of New York is located.

Opposition to Centralization

It is my feeling that the mayor of New York during my second term as borough president, Mayor Wagner, wanted full control of all the affairs of the city, with the board of estimate comprised of the comptroller, the president of the city council, and the five borough presidents voluntarily surrendering their powers to the mayor.

To achieve this, the mayor suggested action by the board of estimate to change the city charter, with the expressed purpose of the borough presidents releasing their respective duties and responsibilities into the hands of the mayor. On all city business matters, Mayor Wagner intimated that it would make for better control if he had the sole status of policy making, with the board of estimate, including the borough presidents, rubber stamping the final decisions.

I couldn't see my position being whittled away. Nor could I feel satisfied in surrendering the borough president's powers, which extended from "building line to building line" throughout the borough. The powers "from building line to building line" meant that anything that went on under the street, related to the sidewalks, was all under the jurisdiction of the borough president.

With the whittling away of these powers, the borough presidents would become merely ceremonial in their function and a so-called prestigious group of individuals within the board of estimate voting the mayor's program. I strongly opposed this, be-



In the borough president's office: *Hulan E. Jack and leading members of his 1,300 person staff in 1954.*

cause I felt it was an imposition, and once the borough presidents had given up their powers they would never be able to redeem them.

During the time that the borough presidents had these powers, the mayor could not do anything without consulting them, with each sharing responsibility in the decisions made. And the mayor could not announce any of these decisions until every member of the board of estimate including the comptroller and the president of the city council, had been fully informed, and all of us took a position of either acceptance or rejection. A majority vote would decide an issue.

When, for example, salary increases were to be given to the officers or the commissioners, or to those in positions of responsibility and management, the mayor would discuss the matter with the members of the board of estimate and we would try to hold the line. It is easy to understand that when one person has all of these responsibilities, the pressures are greater on that one person, and his re-

sponses may or may not be in the best interests of the City of New York, or of the respective boroughs, or of any one individual.

Furthermore, many of the functions, such as keeping the streets in order, getting rid of the pot holes and so forth, got borough-wide attention on a borough-wide basis. The moment you departmentalize areas like, for example, the offices of the borough presidents clearing up the pot holes in the streets, repairs, and other work, you make it a bureaucratic function, and there is no longer individual interest on the part of that bureaucratic operation in relation to a given borough. So you'll find that someone sitting behind a desk has a receptionist who says "All right, I'll give the information to the proper person or department and they will take care of it." It becomes impersonalized.

With the power centralized in the mayor's office, the borough presidents would find themselves making all the decisions just as the mayor wanted. The mayor would find himself in a position where he

could not avoid being pressured. But with the support and working together of the borough presidents, the mayor, the comptroller, and the president of the city council, there was always an opportunity to face the matter objectively and come up with decisions which were in the best interests of the people, the city of New York, the borough, and of all interested parties or activities.

When I opposed the passing of the powers from the borough presidents to the mayor I was a marked man. I failed to go along with this projected program. Of course, this objective had been suggested by some do-gooders who were blinded by the fact that this action could create coercion.

1954 State Convention

One of the things that changed the whole picture of politics was the convening of the Democratic state convention of 1954. The convention was held in Buffalo and there were many surprises.

One of these was the matter of the nomination for the governorship, which was expected to go to

Franklin D. Roosevelt, Jr. The candidate who emerged, however, was Averell Harriman.

Many other issues came up. Of course, there was agreement insofar as the party organization was concerned on the candidates for state comptroller and U.S. Senate. However, the reformers, who were by now gaining strength, had another candidate, Thomas Finletter, whose name they submitted on the floor of the convention for the Senate candidacy.

All maneuvering was taking place during the evening, because up to 1954 the way candidates were chosen was that the county leaders determined the ticket on the basis of the balanced ticket principle. The idea was to give recognition to the question of minority representation plus qualification, and on this basis the candidates were chosen to be submitted to the convention.

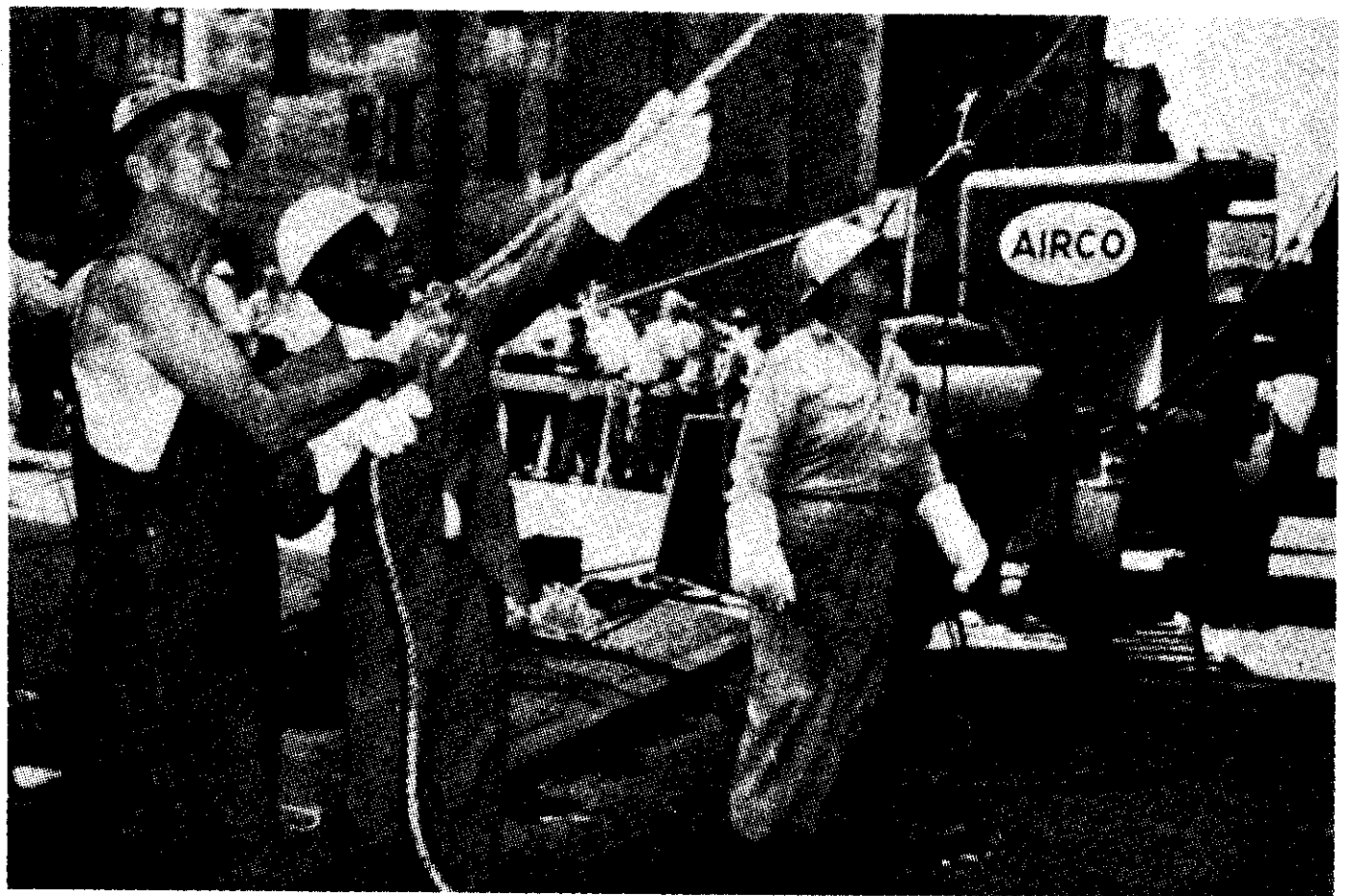
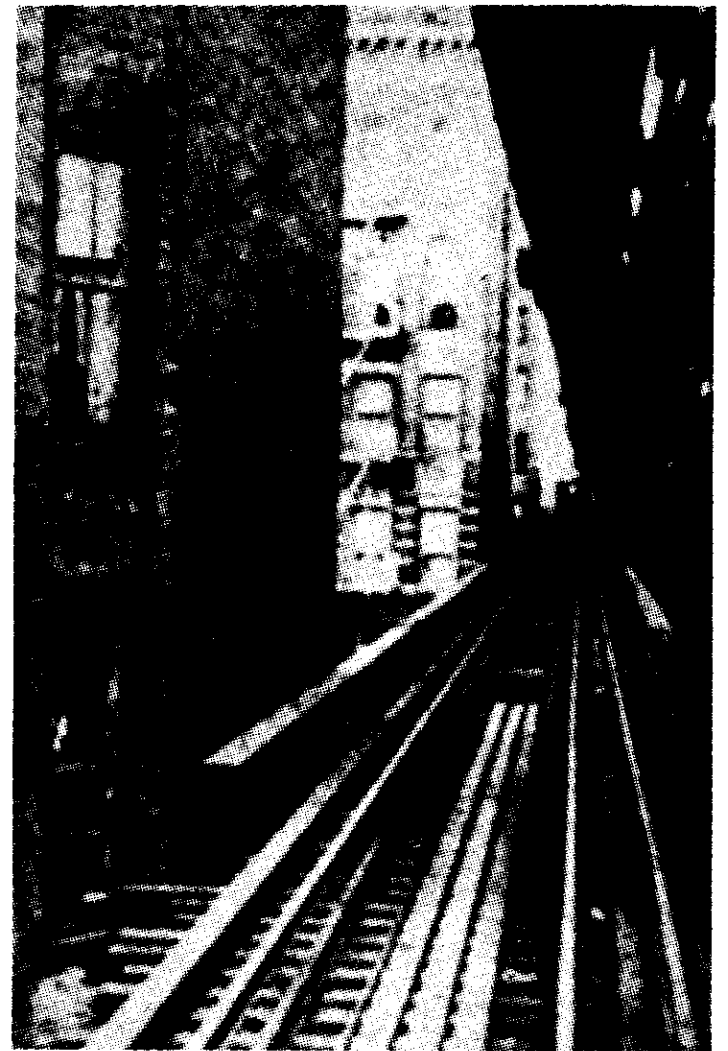
I arrived in Buffalo late in the afternoon and occupied the suite that had been reserved for me. Not much time elapsed before I was presented with the proposition that the time had come when a qualified Negro should be on the state ticket. I immediately, joyfully accepted the recommendation, and suggested that a meeting be held as soon as possible among the Negroes attending the convention.

As Manhattan borough president, I accepted the suggestion that I should take responsibility for holding the meeting and then convey to Carmine DeSapio the wishes, the hopes, and the aspirations of the Negroes.

Our meeting lasted about an hour, during which time it was solidly agreed that a Negro should be on the ticket. The question came down to names, and many names were submitted for consideration. Immediately after the meeting, and in the presence of those who had attended it, I called

up Carmine DeSapio and I told him that we had just finished a meeting and it was the consensus that there should be a Negro on the New York State Democratic ticket for attorney general.

He did not express any displeasure except to state his feeling that this would complicate his problems to a great extent. He asked for the names that we had in mind. Among those names, the most accepted and the most prominent was Thurgood Marshall, who was then in charge of the legal department of the NAACP. Marshall was highly respected, and of course would merit his name being placed before the convention and be well accepted if nominated.



(I must say again here that the names submitted by the county leaders after the deliberation were then submitted to the convention delegates for nomination. If there was any serious objection, the county leaders could meet again and determine what other names would be submitted to meet with the approval of the delegates. As well, there always can be nominations from the convention floor.)

However, when Thurgood Marshall was informed of our approval of him as a candidate for attorney general, he expressed his desire not to be considered as a candidate. When approached by Carmine DeSapio, he also expressed that opinion. Despite the pressures that were put on him to be a candidate, he felt that he did not want to run for attorney general of the State of New York.

When this convention ended,



Picture of Progress

Counterclockwise from top left: the antiquated elevated train hovers over Third Avenue; President Jack pulls down the first girder; the "new" Third Avenue, looking north from 64th Street after the demolition of the "El," widening, and repaving; inspecting the West 97th Street tunnel sewer.

it left a pall of uncertainty about the future. There arose a great deal of bitterness on the part of Mrs. Franklin D. Roosevelt, Sr. because of her disappointment that her son did not get the nomination. She immediately recruited individuals like former governor Herbert Lehman and former Mayor Wagner, Thomas Finletter, and others in an attempt to break the hold that the county leaders had on the Democratic Party.

A bitter fight ensued, which they successfully won. They brought about the defeat of Carmine DeSapio by James S. Lanigan in 1961, and later, after some flip-flop maneuvering, by Ed Koch inside the Village Independent Democratic organization. Koch seized control, moved on to Congress, and is now the mayor of New York City.

The rules of the party organization at that time were that in

order to be a county leader you must be elected a leader of a subdivision of any assembly district. So when Mr. DeSapio lost his district leadership to Lanigan, it became evident that his county leadership was in danger.

This was the beginning of the end. Today you have a Democratic Party in which the organization is a jumbled affair, and is no longer a cemented, strong structure. This means that the only individuals who can be elected to office are those who are able to go out and raise money on an individual committee basis to sustain the cost of today's campaigns.

Now it is quite evident that, on this new basis, you will hardly see a Negro or a Puerto Rican in the office of borough president in the immediate future, or mayor, or governor, or in any high city or state office. The individualistic process has subordinated the organizational program of rewarding qualified individuals on a basis of minority contribution to the party, thereby placing them as nominees on the ticket as candidates of the party. This is a situation of the past.

Into the Democratic Party

I would like to go into the question of Harlem: its contribution, its progress, its reversals, and now, its decline. In the early 1930s, through Franklin Delano Roosevelt, the Negro was converted from Republicanism to becoming a Democrat. The program sponsored by Roosevelt was attractive, not only to Negroes, but to all Americans, particularly those who were in need and suffering and were looking for leadership, the kind of leadership that meant what it said and didn't just give out campaign oratories. Such was Roosevelt.

During Roosevelt's period, the Democratic Party gained the support and confidence of Negroes to the extent that as they

moved into Harlem they became a bulwark of support for the Democratic Party that could be counted on.

During those days, of course, there was no particular employment difference between the educated Negro and the Negro who was not fortunate enough to have gained an education. All of us were subjected to jobs that paid small or menial salaries. To think of Negroes moving into higher brackets or into the civil service or whatever, was just like thinking the world was changing.

However, as time went along, and during those years of Roosevelt's regime, many things happened. Under Governor Lehman, we passed a civil rights law in the state, and many laws were passed by the Congress which gave us a much better opportunity for advancement than before. Prior to Roosevelt, civil service positions were hard to achieve as far as Negroes were concerned. In the days of World War II many changes took place and many laws were written that gave the Negro a better break.

Circumstances forced this upon our great state, our great city, and our great nation. Manpower was becoming short as a result of the war mobilization and recruitment. Many women had to take positions that men would normally hold, because the men were no longer available and the women were. It was no longer a question of race, but a question of "can you do the job, or can you learn to do it?"

Negroes were taken onto many jobs that were of a technical nature, given some degree of training, and began to make a fairly decent salary, comparable to those times. And as things went on, the Negro took advantage of opportunity, went to school, learned skills, became knowledgeable, demonstrated that he could do the job, that he had a sense of

responsibility, and was deeply interested in family life. Those are the necessities of our great democracy.

Negro Representation

This participation in politics reached a point in the late 1930s and early 1940s where it was the concern of the local Democratic Party leaders to get the Negro out to vote, to encourage him and her to vote the Democratic ticket, and keep him and her interested in the affairs of the party. The Democratic Party showed much generosity in the concern for the welfare of the poor and those who were not fortunate enough to get fairly decent jobs by sponsoring many social programs. Thus, a large segment of the Negroes became Democrats—in fact they abandoned the Republican Party.

In the late 1940s, the Democratic county leader would stop the wheels of production in his executive offices to request a survey and a review of the Negro Democratic votes. He would want to know: How are the Negroes going to vote? How are we going get them out? Our concern is to get maximum returns.

Those were very good days. Those were days when the party recognized that it could not succeed without the Negro vote coming out. So the party gave every incentive to the Negroes to come out and vote. It educated them to the fact that their votes were important. In some cases, it recompensed individuals who came out to vote the night before the election, so that they would be sure to come out to vote the next day. But this too gave them a feeling of being wanted and that their vote meant something.

The Value of Voting

As time progressed, more and more young Negroes took advantage of the opportunities that were being opened up, getting into the

civil service and more job opportunities in private employment. They began to qualify on a larger scale for these positions.

By the late 1940s, the time had come when the Negroes in the area began to say "We want our personal representation in Albany. We don't want absentee representation." The organization had to bow to that, because if it didn't the Negroes would withhold their vote and they would have some degree of bitterness toward the party.

In 1940, I was fortunate enough to be nominated to the New York State Assembly, and was elected and reelected. I served in this body for thirteen consecutive years, representing the 14th Assembly District, which later became the 17th Assembly District.

In the early 1940s, Tammany Hall acceded to the urge to give consideration to the request of the Negro community for a congressman and concluded it was a legitimate request. The choice was a young man recently elected to the New York City Council, possessed with an unmatched dynamic personality, a fearless individual, the outspoken Adam Clayton Powell. Powell was elected to Congress from New York City's 18th Congressional District in 1941.

The Negro drive for representation continued into the 1950s, and certainly by that time we had begun to get our young people into college, into the teaching profession, developing themselves to the extent that they could hold better positions, getting into civil service positions, into the police department, fire department, parks department, and in various other departments of government.

Soon the time came that we began to get Negro Democratic leaders in the community. And they were successful, productive, and responsible. As time went on, the Negro Democratic leaders

worked with the white Democratic leaders, and Tammany Hall's strength became greater and greater. The effectiveness of the minorities working together (despite the fact that it took some time before some of them realized that there is need for interdependence among all minorities, that one minority can't stand by itself, and the only way they can successfully operate is by working together) was demonstrated in Tammany Hall.

In 1953, the Democratic Party, through Carmine DeSapio, thought the time had come when a Negro should be on the citywide ticket as a candidate for Manhattan borough president.

Then came the questions of the move to submit the name of a Negro for borough president. Herbert Bruce, the first Negro Democratic district leader in Harlem, who opposed Adam Clayton Powell for Congress, also opposed the candidate who was chosen for the borough presidency. In the case of the borough presidency, Herbert Bruce had his own candidate, and certainly in having his own candidate he was tacitly encouraging a situation in which Tammany Hall could have said, "Well, they're divided, so why should there be worry about them?"

But it didn't happen that way. The organization went ahead, and they successfully nominated me as the candidate for borough president.

'Part of the Ticket'

During the election, I campaigned the length and breadth of the great borough of Manhattan. I did not encounter—and this is the truth—any attitude of objection, resistance, prejudice, discrimination, or otherwise on the part of the people. I got along with everybody, and everybody accepted me. I made my speeches, and I spoke in terms of unity. I spoke in terms of

what Tammany Hall had accomplished. In relation to giving minorities the opportunity to develop within the party, Tammany Hall fully recognized its responsibilities, and made contributions to the success of this effort.

And so we moved on, successful, even if there was resistance. And I know that there must have been resistance, because not all of us are open-minded and unbiased, there must have been some who were dubious. Even within the Democratic Party there were those who said you couldn't put a Negro over for borough president. But Carmine DeSapio's determination was: "A Negro is part of this ticket. If you can elect the others and if they will be accepted, then make sure you sell the Negro candidate on the same basis that you sell the other candidates."

This was a deep understanding and a deep statement, and those who couldn't abide by it would have to suffer the consequences. I was not in this political battle on an individualistic basis. I was part of a ticket. You had to sell the ticket; if you sold one, you had to sell the others; if you sold any part of the ticket, you had to sell all of the ticket, and that was all there was to it.

This was unique, and this kind of politics has now disappeared.

But I still want to come back to the fact that unfortunately for us in Harlem, as we developed economically and financially we seemed to run away from the very area that was responsible for helping us come out of poverty and into the breath of fresh air of better and equal opportunities. What did we do? Those of us who have a sense of responsibility and have succeeded financially and have much to contribute to the success of our community in aiding our brothers and sisters in maintaining and strengthening that community, do not take the time to think of how best to preserve the rela-

tionships that gave us the opportunities in the first place. Those people who benefitted have departed from active Democratic Party life in the community. And so today we are witnessing the decline of the clout that we used to have, the voting strength that gave us the base to be able to improve conditions.

Up the Ladder

Let me address myself more specifically to my experience in the political arena. I was given an invitation, when I first became interested in taking an active part in politics, to become a Republican. I turned down that invitation because I learned of the discriminatory practices of the Republican Party.

I also learned of the discriminatory practices of the Democratic Party, but I recognized this: that if I entered the Democratic Party and enough of us entered the Democratic Party, that within a period of time we could make the changes that would give the party the signal that it would be forced to recognize our hopes and aspirations—and also our determination to remain in the Democratic Party. *

So I chose the Democratic Party, and in 1930 I became an active member. My first chores were to attach myself to a captain. I then began to get signatures on petitions. In those days, you would climb up one set of stairs, go over the roof of the building, and come down on the other side of the stairs. You had nothing to fear—as Roosevelt would say—you had nothing to fear but fear itself.

And over a period of time, because of the persistence to remain and perform, they were bound to give attention to and take cognizance of your efforts. So they began to know me, as the result of my being assigned to a captain and doing things that the

captain would ask me to do. I would keep myself busy by reviewing those signatures, comparing them to the voter registration book, making sure that they were all Democrats, and so forth, so that there was never any challenge of the signatures that I had brought in. All the signatures were obtained by people signing jurats as to the legitimacy of the signatures they had collected, and no signatures were "desk jobs," that is, the kind you sit down and write in yourself.

Things were a lot different in those days. As time went along, I became an inspector at the polls. To remain an inspector, you were expected to get your training from your captain and the senior inspectors, and that you too would become a senior inspector. It was also expected that there would be no difficulty at the polling places, that you would treat people courteously and extend a hand of friendship and welcome them as well as ask them to become Democrats if they were not Democrats.

We gained respectable returns from our efforts. More and more, the clubhouse became filled with Negro Democrats, either active or inactive. By inactive Democrats I mean Democrats who would vote the party ticket but would not participate in the activities of the organization.

Finally, I became a captain. It took a long time before you could become a captain. During this period I was elected to the county committee and to various local offices. Finally, after demonstrating my ability and sticktoitiveness, they also recognized that I had a good speaking ability and was intelligent—and I say so with much humility.

They began to give me speaking engagements within the confines of the district, making speeches here and there, and finally in other districts. Of course in those days they discouraged indi-

vidual Negroes from running for councilmanic office or for public office beyond the local election district, because they told you that you would be rebuffed or would fail to get the necessary votes to win. Well, that was during that period.

In the State Assembly

But as the years went by, things changed. In the 1940s, following the running of Franklin D. Roosevelt for President and the clamor

Developing New York

Below: a new playground is dedicated to Manhattan's youth; right, top to bottom: Tammany Hall collaborators Robert Wagner and Carmine DeSapio; Borough President Jack snips the ribbon for the opening of the South Street Viaduct; the viaduct, the last segment of Manhattan's eastside north-to-south expressway, under construction.



of the district for its own representation—not absentee representation—in the state assembly, the party sought a Negro candidate, and they picked me as that candidate.

I was fortunate to be nominated and defeated the last Republican who was successful in that district. During the administration of Roosevelt, we successfully arrested the complete power the Republicans had.

Of course, my election did not bring Negroes from the Republi-

can Party. That was done back in 1930, when we voted for Franklin D. Roosevelt. But between 1931 and 1940, we had white representation, and in that period of time, enough of a campaign had been waged by local people, because of more and more Negroes moving into the district, that Negro representation was achieved.

I made many contacts in that position in the assembly. I made many friends, both Democrats and Republicans. At home I was given many assignments to go to various



Any legislation to be passed by the Democrats had to be passed with the support of the Republican Party. That meant that you had to wage a long campaign to gain support, and you had to speak to many an individual who looked at a Democrat and thought of him as being so liberal that he was anything but a true American, for they knew nothing about liberal-

away was Mrs. Lillian Thompson. She was very loyal, and did a very good job as a female leader. She was with me for many, many years.

During the period of my district leadership, I had the benefit of going to Tammany Hall and helping shape the policies of Tammany Hall. Whenever leaderships were at stake, I had the opportunity of expressing myself and giving my support wherever I felt it would do the best.

I had the opportunity of conferring with the Negro leaders of this area. We always expressed together our own thinking, our hopes, and our aspirations, sometimes with the exception of one leader, Herbert Bruce, who always was different in his thinking. When Carmine DeSapio came to power, J. Raymond Jones, Adam Powell, Lloyd Dickens, myself, and others, we were leaders, and we expressed ourselves and gave him our support.



ism. And finally in 1945, I became the leader of the Fourteenth Assembly District of Manhattan.

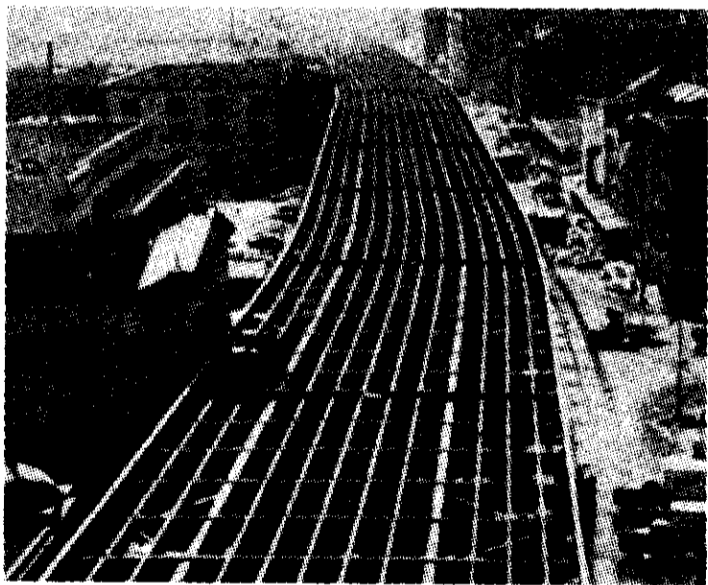
Jim Pemberton became the first Negro leader in 1944. When he passed away, Mott Shavers followed him, and I succeeded Mott Shavers in 1945. I was a Democratic district leader from 1945 to 1972, during which time I served the people well. I kept my clubhouse open every Monday and Thursday night, and my captains were satisfied and loyal, with the exceptions here and there that you will always have in any institution or organization.

But through all of my reversals and upsets I can say that the vast number of my male and female captains were loyal to me. I had a number of female leaders during that period of time, and the only time any changes were made was if the people decided to make the changes or if the female leaders passed away. One who passed

Adam Powell's Leadership

I want to make mention here of the superiority of Adam Powell as a leader, as a man who did so much for so many in his capacity as a leader, as a congressman, as a human being, as pastor of the Abyssinian Baptist Church. Yes, we had our differences from time to time, but I always admired him for his fearlessness, for his championing of the cause of the Negro people, for his determining the course of better life for us all. It was his voice that superseded the voices of all of us, and it was he who gave the kind of leadership that warranted the support and aroused the feelings of pride in the people who followed and believed in him.

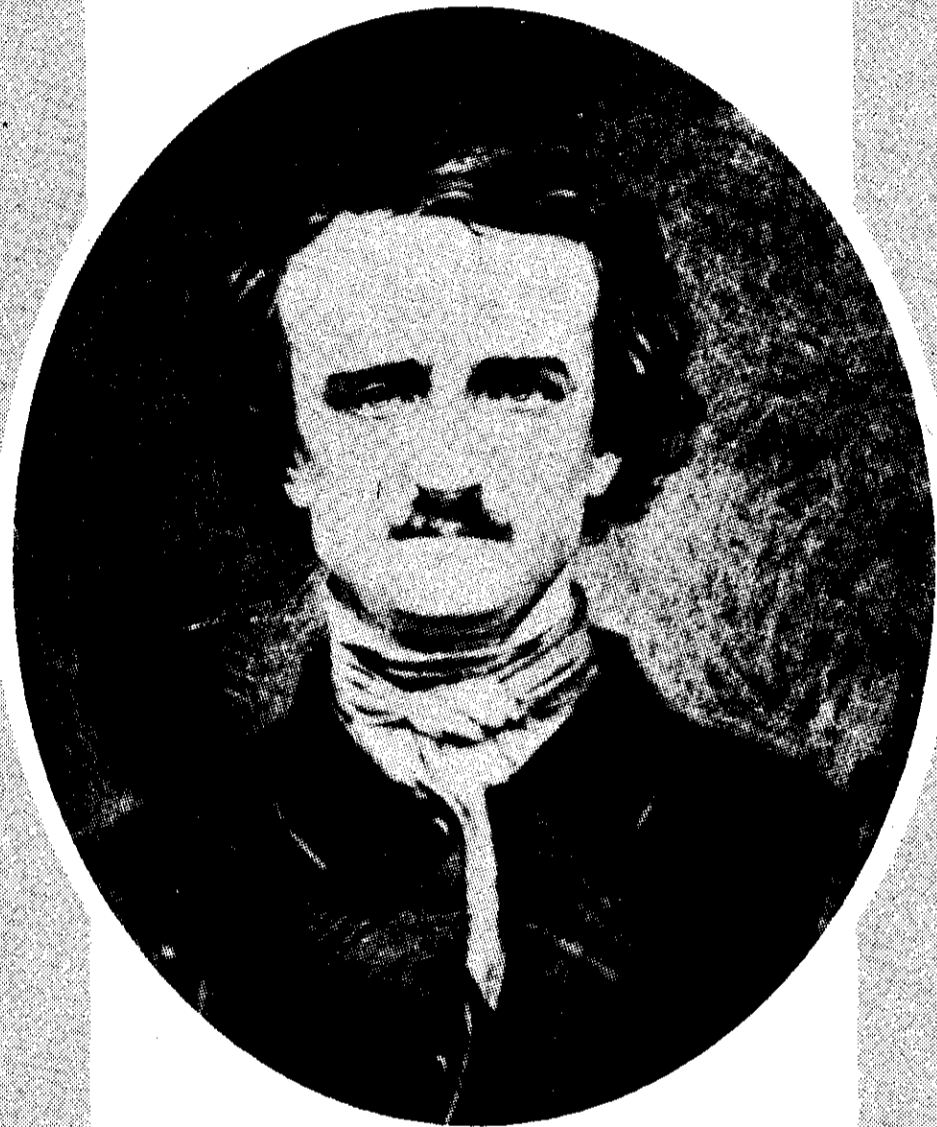
But as time passed on, there were those who were determined to do him harm. This they accomplished, when he went through so many reversals in Congress for just talking about a woman. ■



places to make speeches, upstate, downstate, and I was well-received wherever I went. I was very happy to be well-received. On some occasions my wife went with me.

During the time I was in the assembly, I was very active in getting legislation accepted by the Republicans, because during that time the Democrats were not in control of either the State Assembly or the State Senate. This meant that we could not pass any legislation in either house by ourselves.

Edgar Allan Poe



The Lost Soul of America

by Allen Salisbury

In Europe it is often said that you can tell the spirit of a region by its wine. If that is true, then you most assuredly must be able to discern the true soul of a nation by the way in which it honors its poets.

In the Federal Republic of Germany, the great poet Friedrich Schiller's memory and spirit are kept as a living tradition, albeit by a small and aging core of devoted followers. In Italy, despite attempts to purge the *Commedia* of Dante Alighieri from the public schools, there are still enough who know him that we may band together to prevent such an occurrence. In Greece, there is still great pride among sections of the population that their country was the birthplace of perhaps the greatest poet of them all, Plato.

In Spain, Cervantes is still revered by an admittedly too small elite. I think that even in the Soviet Union some still take pride in the work of the great Russian poet Pushkin. But in America, here in America, which has for the last 200 years been the recipient of the benefits of the best minds the rest of the world has to offer, the nation has allowed its only poet to be treated in such a despicable manner that one can argue that the very soul of the country has departed.

This statement is not what some may wish to call hyperbole, others poetic license, still others, metaphor. It is a simple statement of fact.

I do not hold you, the reader, responsible in this matter, because you have been lied to on the subject of poetry and art in general to the point that most of you recoil with visions of Andy Warhol's soup cans or some group of nuts performing a pagan ritual on stage accompanied by electronic grunts, groans, and screams.

To prove that most of you have been lied to, what do you think of when you hear the name Edgar Allan Poe?

The great majority of you have been told, perhaps by an ignorant or misinformed junior high school teacher, that Poe was some sort of alcoholic or opium-eater. A greater majority of you have images of Vincent Price's performances on the Late Late Show or Chiller Theater. In fact, your minds have been filled with so much of this garbage that you have forgotten the intense joy and excitement you experienced when you first read a poem or a tale written by Mr. Poe.

It is my purpose in this excerpt to give an accurate account of who Edgar Allan Poe really was, as well as to show you exactly how, by whom, and for what purpose you have been deliberately misled.

Who Was Edgar Allan Poe?

Perhaps a better title for this section would be "How to Smell a Rat While Reading History Books." The key to unlocking Poe's identity is rejecting at once the repeated and hysterical denials by most Poe scholars that Poe was not anything like the detective C. Auguste Dupin he created in "The Murders in the Rue Morgue" and "The Purloined Letter."

Once the matter of Poe's philosophical and political outlook is settled by actually reading what the man wrote — his poetry, tales, and critical

**America's only
poet . . .**

**But who was
Edgar Allan Poe
really—**

**And how, by whom,
and for what
purpose
have you been
deliberately
misled?**

essays—one can glean through various biographies and history books, actually using the method of Dupin's search for the purloined letter, to determine the significance of the lie being retailed to find the relevant empirical proofs that remain in letters and archives to satisfy the ordinary reader that it is a lie.

The particular untruth that Poe was unlike Dupin usually goes along with an assertion that Poe never left the United States despite what Poe says to the contrary. The evidence usually presented for this assertion comes from the French nut Charles Baude-laire, and consists of pointing out that there are no street names in Paris such as the ones given in Poe's detective stories.

All this is asserted despite the fact that ample evidence exists to the contrary.

The following letter, written by Alexander Du-mas to an Italian police official, proves not only that Poe visited France, but also hints at the nature of Poe's visit and proves conclusively that Poe's detective stories were, among other things, autobiographical in nature:

It was about the year 1832. One day an American presented himself at my house with an introduc-tion from his fellow American James Fenimore Cooper. Needless to say I welcomed him with open arms. His name was Edgar Poe. From the outset I realized that I had to deal with a remark-able man; Two or three remarks which he made upon my furniture, the things I had about me, the way my articles of everyday use were strewn about the room and on my moral and intellectual characteristics impressed me with their accuracy and truth.

On the very first day of our acquaintance I freely proffered him my friendship and asked for his. He must certainly have entertained for me a sympathy similar to that I felt for him, for he held out his hand to me and the understanding be-tween us was instantaneous and complete.

At this time my mother's ill health . . . required that she enjoy purer air than that afford-ed by the more central parts of Paris. She was living in the Luxemburg district, while I had a little house all to myself in the Rue de L'Ouest. I offered to let Poe have two rooms in this house for the duration of his stay in Paris.

Edgar Poe accepted my offer confessing that his financial resources amounted to little more than 300 francs a month accruing to him on a credit from M. Lafite . . . Only he made his acceptance conditional on one essential stipula-tion which was that in his mode of life under my

roof he should be free to do entirely as he wished, and to comport himself as if the house were his and not mine . . . From the very first day of our association I realized why he had laid down the conditions to which I have referred.

Poe had one curious idiosyncrasy. He liked the night better than the day. Indeed, his love of darkness amounted to a passion. But the Goddess of Night could not always afford him her shade and remain with him continually, so he contrived a substitute. As soon as day began to break he hermetically sealed up the windows in his room and lit a couple of candles.

In the midst of this pale illumination, he worked or read or suffered his thoughts to wander in the insubstantial regions of reveries, or else he fell asleep not being always able to indulge in waking dreams. But as soon as the clock told him darkness had come, he would come in for me, and take me out with him if I was there or go forth alone if I was not.

As a general rule I must confess I was ready waiting for him, for these nocturnal expeditions in his company were a source of veritable pleas-ure. In these rambles I could not help remarking with wonder and admiration (though his rich endowment of ideas should have prepared me for it) on the extraordinary facility of analysis exhib-ited by my friend. He seemed to delight in giving it play and neglected no opportunity to indulge himself in that pleasure. He made no secret of the enjoyment he derived from it, and would remark with a smile of proud satisfaction that for him every man had an open window where his heart was. And as a rule he accompanied that assertion with an immediate demonstration which having me for its object could leave no doubt in my mind concerning Edgar's power of divination.

Now consider the following description of Poe's Detective Dupin from "The Murders in the Rue Morgue."

Residing in Paris during the spring and part of the summer 18____, I there became acquainted with a Monsieur C. Auguste Dupin. This young gentleman was of an excellent—indeed of an illustrious family, but, by a variety of untoward events, had been reduced to . . . poverty . . . It was a freak fancy of my friend . . . to be ena-moured of the Night for her own sake; and into this *bizarre*, as into all his others, I quietly fell; giving myself up to his wild whims with a perfect *abandon*. At the first dawn of the morning we

closed all the massy shutters of our old building; lighted a couple of tapers which, strongly perfumed, threw out only the ghastliest and feeblest of rays . . . until warned by the clock of the advent of the true Darkness. Then we sallied forth into the streets . . .

At such times I could not help remarking and admiring . . . a peculiar analytic ability in Dupin.

I might add that the Dumas letter was written four years prior to the first publication of Poe's Dupin series.

Despite the fact that such evidence points us in the proper direction to gather biographical data concerning Poe, it is either denied or dismissed out of hand. For example, historian Harvey Allen says on the very first page of the preface to the second edition of his *Israfel—The Life and Times of Edgar Allan Poe*:

Since the publication of this biography not a great deal of important material about Poe, from a biographical standpoint, has come to light. What of interest has recently been turned up by scholars I have sometimes availed myself of, now and then, incorporating a few minor facts into the text with the necessary acknowledgement and reference. In that connection it is proper to say that I have not felt it incumbent upon me to mention in the body of the text the so-called "letter" from Dumas the elder to an Italian officer of police, which purports to tell of Dumas's meeting with Poe and Fenimore Cooper in the year 1832 in Paris, although through the courtesy of the present owner I was permitted to examine the "letter" and the material connected with it. . .

This is the kind of stuff meant to intimidate Masters or Ph.D. candidates from treading too far into an area which has been marked off limits. Scholars like John Ward Ostrum, Daniel Hoffman, and others echo this view that Poe was far less a character than Dupin, that the inventor of the story was less than his invention.

Quite the contrary, the evidence points to the fact that in the early 1830s Poe was assisting James Fenimore Cooper in the Marquis de Lafayette's attempts to establish a French republic for the second time. The Marquis de Lafayette headed the European branch intelligence services for the Society of Cincinnatus, which he founded with George Washington and Alexander Hamilton, and which included Quartermaster General David Poe, Poe's grandfather and close collaborator of Lafayette during the Revolutionary War.

Cooper's public activities in France at that time consisted of organizing for a republic in France as well as in Poland. He was instrumental, along with Lafayette, in countering a vicious anti-American propaganda campaign being conducted by British magazines and British-influenced journals in France. Cooper also solicited the aid of his, and later Poe's, American publisher, economist Mathew Carey. Carey was requested to send to France a refutation of the British propaganda line which claimed that it was cheaper to run an aristocracy like Britain than to run a republic like the United States. Carey had been an associate of Lafayette's since he worked as an Irish emigré publishing the dispatches of Benjamin Franklin from Franklin's print shop in Passy.

The Dumas letter also mentions that Poe was receiving a 300 franc per month credit from one M. Lafite. This Lafite was a famous French financier and the architect of much of France's post-1830s industrial development. Lafite was also part of Lafayette's political network in France. His family vineyards still produce some of the finest wines in Europe under the name Lafite Rothschild.

That Poe planned to go to France to aid the allies of Lafayette is clear in this letter that he wrote to Commandant Thayer of West Point shortly after his departure from the academy:

Sir:

Having no longer any ties which can bind me to my native country . . . I intend by the first opportunity to proceed to Paris with the view of obtaining through the interest of the Marquis de Lafayette, an appointment (if possible) in the Polish Army. In the event of the interference of France in behalf of Poland this may easily be affected—at all events it will be my only feasible plan of procedure.

The object of this letter is respectfully to request that you will give me such assistance as may lie in your power in the furtherance of my views.

A certificate of standing in my class is all that I have any right to expect. Anything further—a letter to a friend in Paris—or to the Marquis—would be a kindness which I should never forget.

The name C. Auguste Dupin has also been the subject of much debate among Poe scholars. I will not bother here with some of the suggested sources for the name Dupin, since Poe could have been referring to one person only: Charles A. Dupin of Paris, a leading figure in the Ecole Polytechnique circles of Gaspard Monge, Lazard Carnot, and their associates.

It is the Ecole Polytechnique method of scientific investigation that is the subject of Poe's detective tales, or "Tales of Ratiocination," as Poe more properly termed them.

This is no matter of mere conjecture or guesswork. Poe very early in life came under the influence of Supreme Court Justice John Marshall and General Winfield Scott in his home in Richmond, Virginia. In his early teens, Poe was selected to serve as second in command of the Richmond Junior Volunteers honor guard that accompanied Lafayette during his 1824 visit to the city. Lafayette's visit to Richmond, part of a months-long tour of the United States, was organized by the Cincinnatus Society to secure the presidential election of John Quincy Adams and to raise funds for Lafayette's forces in Europe.

Marshall had been influential in helping to establish the Society of Cincinnatus, and Winfield Scott later became an honorary member of the society, with specific charge over matters of military intelligence. General Scott, together with Commandant Thayer, made several trips to Paris for the specific purpose of acquiring the necessary textbooks and related materials to firmly establish the tradition of the Ecole Polytechnique at West Point.

The military-artillery training acquired directly from the French military genius Carnot was taught to West Point upperclassmen at Fortress Monroe, where Poe had enlisted under the pseudonym Edgar Perry. Poe's commanding officer at Fortress Monroe was Colonel Worth, an aide-de-camp to General Scott and the former commandant of cadets at West Point. It was Colonel Worth, along with General Scott, who obtained for Poe his cadetship at West Point after Poe had already completed the advanced training. The following letter from Poe to his foster father should prove the point.

. . . I made the request to obtain a cadet's appointment partly because I know that . . . the appointment could easily be obtained either by your personal acquaintance with Mr. Wert or by the recommendation of General Scott, or even of the officers residing at Fortress Monroe, and partly because in making the request you would at once see to what direction my future views and expectations were inclined.

. . . [The appointment] would be an unprecedented case in the American Army, and having already passed through the practical part of even the higher portion of the Artillery arm, my cadetship would only be considered as a necessary form which I am positive I could run through in six months.

It is also a matter of note that a good portion of the American intelligence community was in France during Poe's visit. To name a few, these included General Scott, Colonel Worth, James Fenimore Cooper, and the inventor Samuel Morse. Of course, any biography of these individuals will say that their trips to Paris were for reasons of health. Funny how so many great men seem to get sick all at once.

Poe vs. The Clark Brothers

It is often said by Poe's critics that Poe chose his victims for literary criticism out of jealousy of their success or because he was prejudiced against their literary style for some reason. Even the best of Poe's biographers only reach the conclusion that Poe's wrath was directed against the literary cliques because they sought to control the nation's literature by "puffing" (advertising) the works of fellow clique members. In the case of Willis and Gaylord Clark, who controlled the New York Knickerbocker clique, Poe's venom struck at the core of matters vital to the United States and its security.

Both brothers were run from the Edinburgh division of the British Secret Intelligence Services. Their literary affairs, and their other assignments, were controlled directly by Sir Walter Scott's private secretary and literary agent Gordon Lockhardt.

The Clark brothers were instrumental in conducting a vile slander campaign against the vital assistance James Fenimore Cooper was rendering to Lafayette in France. By besmirching Cooper's name in the United States, it was hoped that his role as spokesman in Europe for the American form of government could be drastically undercut. Anyone who has read the correspondence between Cooper and Samuel Morse on this matter knows that a great deal of significance was placed on uncovering the source of these attacks and stopping them.

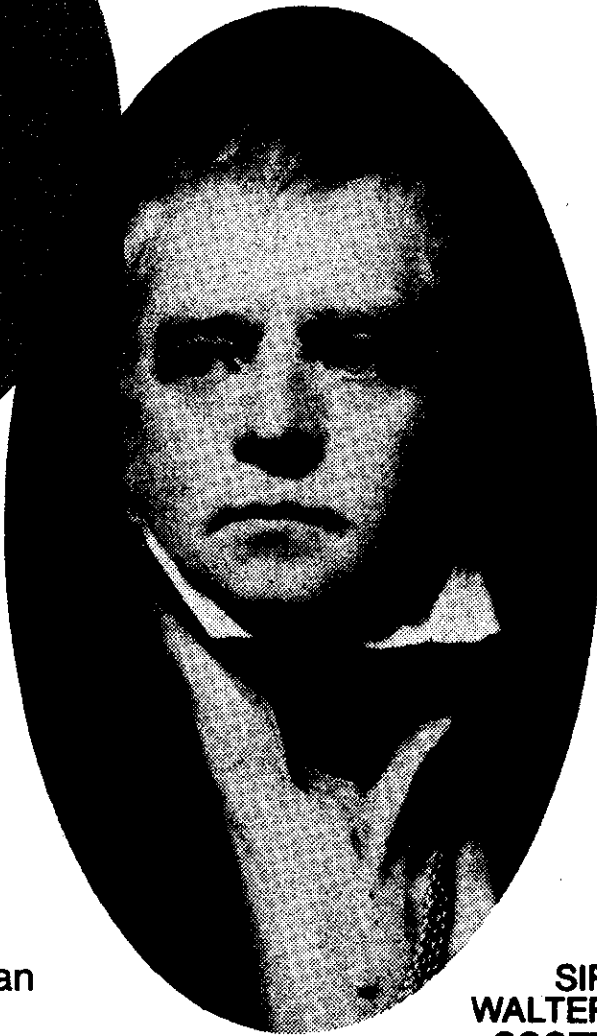
Morse wrote to Cooper on February 21, 1833:

By the way, I have something to tell you in relation to the review in the *American* about which we had so much conversation; I gave you the name of the writer in Paris, on the authority of Lieutenant Pane; since I have been at home it has been declared to me that the review was written here by an obscure clerk in a counting house and Verplank [Gillian Verplank—the Cincinnatus Society was founded at his home] was

Poe's adversaries in the Edinburgh division of the British Secret Intelligence Service, Sir David Brewster and Sir Walter Scott.



SIR
DAVID
BREWSTER



SIR
WALTER
SCOTT

Poe's collaborators in the trans-Atlantic operations of America's fledgling intelligence service included such outstanding individuals as painter and inventor Samuel F. B. Morse and the American novelist, James Fenimore Cooper.

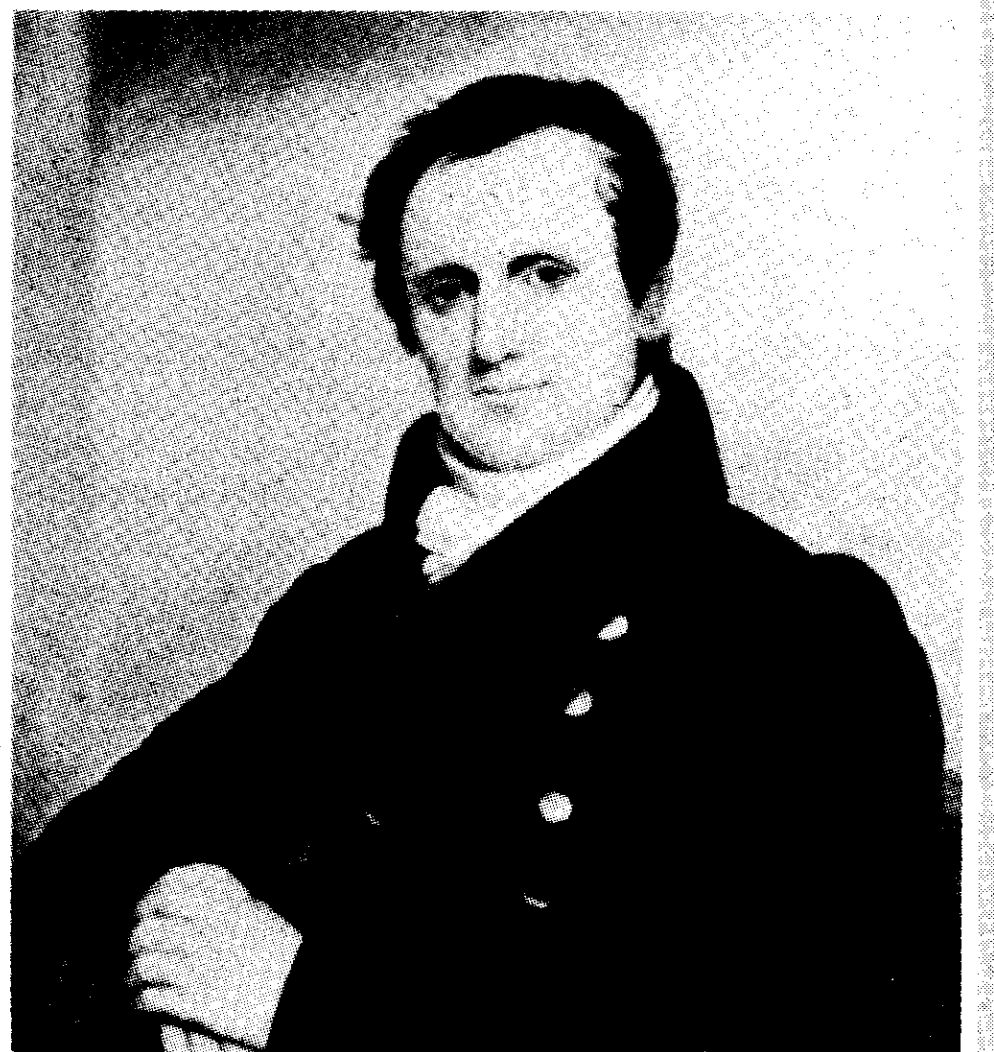


SAMUEL F. B. MORSE

A letter by French novelist Alexander Dumas substantiates Poe's presence in France.



ALEXANDER DUMAS



JAMES FENIMORE COOPER

cited to me as having assured my informant of the fact. Notwithstanding the authority cited, I think the document itself is proof against such an origin. My informers were silenced by my exposé of the matter, and I have heard nothing of the subject for a long time. There has been some trickery in this business and you may depend on it. This clerk, whoever he is, is made father to it, and he might have been the translator. If you can ferret the truth out, and expose this contemptible meanness by ascertaining, as I think you can, whether Nizard actually wrote it, I should delight to see the authors arraigned at the bar of public opinion for their tricks.

Later in July Morse wrote:

I send you the *Evening Post* of the 20th inst. being the last shot, and which I fear has sunk the enemy; everyone I meet says so at least. Here are 5 days passed and no answer; I have sincerely been hoping for one, for I am now confident that the more the subject is agitated, the more you will be appreciated and your opposers humbled.

If the controversy has done no other good it has at least shown you who they are, that have been endeavoring to influence the public mind against you. One is E. S. G. the cidevant Secy. of our Polish comtee, who has proved himself a complete blackguard, and as impertinent as the Billingsgate fish woman; in proof of which besides the evidence you have in the *American* and in the *Traveler* I have two impudent letters that the fellow has written me signed with his own proper name, and which I keep to show occasionally to my friends to make them acquainted with the kind and quality of Mr. King's foreign correspondents. This fellow threatens in his last letter to me to send you all that is published against you, and seems to chuckle mightily that he has wounded you and your family; you were little aware what a viper you were cherishing, I mean in temper, not that he has any power, he is too contemptible to notice in that way.

The coadjutator of the *Commercial* is a different person altogether, one whom you would little suspect as your own brother, it is William Kent; I have learned this since my last piece was written. He is the Paris correspondent of the *Commercial*; It is not a pretty piece of business altogether? A young aristocrat, for I learn that his feelings are aristocratic, who has scarcely been out of New York gives to the world his sage opinions on foreign politics and to give them weight commits

the pious fraud of dating them from Paris! I want to state this before the public and hope that I shall have the chance yet.

But I fear the *Commercial* & Co. are too well aware of the ticklish ground on which they stand and that they will be mum.

Gould, by the by, says he has sent to Paris for the *Journal de Bats* containing the critique and when he gets it intends translating it from the *American* to show how true you are in calling his a translation of that article. Now this fellow will not stick at anything and as he is mad after fame he will probably make a noise again as soon as he gets it. I apprise you of [this] that you may put me in possession of anything you can collect that may be of service in exposing him. Leave him to me, I will serve him up, and exhibit him in his true colors if he or his protectors at the *America* open their mouths again on the subject.

The way the literary stringers of British intelligence worked is made clear in this postscript to a letter from Willis Gaylord Clark to James Watson Webb, an editor in the clique:

p.s. Do you want to hit Cooper on the raw? See a note to the article "Change for American Notes" in the last *London Quarterly Review* of Lockhardt? It is a stinger!

"... We the *Quarterly Review* have a claim on Mr. Cooper as a man of honor which he has not chosen to meet. In Mr. Cooper's work in England he made two very remarkable assertions. . . . The first was that one of the greatest monsters of the reign of terror [the Jacobin period of the French Revolution—AS] was the tool of England . . . The story we pronounced to be an infamous falsehood, and as Mr. Cooper had volunteered to say that he had proof of having had it from Lafayette, we summoned him to produce his proffered proof; he has never done so . . . The other was that an American of Mr. Cooper's acquaintance distinctly informed him of the fact that Mr. Gifford, the former editor of this review, had admitted to the said *American* that articles unfavorable to America—low blackguard abuse—were prepared under the direction of the English government to be inserted in the *Quarterly Review*.

And William Leete Stone, a member of the Clark clique, a Jesuit, and the editor of the *New York Commercial Advertiser* (mentioned in the Morse letters) joined the fray against Cooper.

... Even the government party in France would have no inclination to attack us, if Americans abroad pursued the same reserve in politics which we enforce against Europeans here.

Later, Stone added:

... Americans regretted and I along with them, that Cooper had left the American scene which had been the best inspiration of his work, and that our American author had mingled in the strife of politics—volunteering his services as a sort of Republican propagandist in Europe, when no possible good was to result from such a course either to himself or others.

Stone ended his attack by saying that he preferred the Toryism of Sir Walter Scott to the Republicanism of Cooper.

It is no wonder then that one of Poe's first editorial announcements concerning the literary cliques who paid homage to British masters was the following:

We know that the British bear us little but ill will—we know that in no case do they utter unbiased opinions of American books—we know that in the few instances in which our writers have been treated with common decency in England these writers have either paid homage to English institutions or have had lurking at the bottom of their hearts a secret principle at war with democracy. We do indeed demand the Nationality of Self-respect. In letters as in Govt. we require a Declaration of Independence—a better thing still would be a Declaration of War—and that war should be carried forthwith into Africa.

And declare war Poe did!

Poe's first major editorial assignment upon his return to the United States was with the *Southern Literary Messenger* in Richmond, Virginia. He acquired this position through the help of John P. Kennedy, himself an author of note whose works were also published by the Carey firm. Kennedy was also one of the founders of the Whig Party in opposition to Jacksonianism, and during his terms in Congress introduced the bill that guaranteed federal funding for his friend Samuel Morse's electrical telegraph to be strung from New York to Washington, D.C. Kennedy also served a term as secretary of the navy during the administration of Millard Fillmore.

The first major target of Poe's critical pen was Theodore Sedgewick Fay, who, together with the

Clark brothers, owned the *New York Mirror* and the Knickerbocker magazines. Poe used a review of the widely "puffed" Fay novel *Norman Leslie* to lob the opening shots of his campaign to destroy this clique literarily as well as politically. Poe wrote the following, mocking the style of the *Edinburgh Review*, *Blackwood's Magazine*, and the *Quarterly Review*:

Well—here we have it! This is the book—the book *par excellence*, the book bepuffed, beplastered, and be-Mirrored; the book "attributed to" Mr. Blank, and said to be from the pen of Mr. Asterisk; the book which has been about to appear—"in press"—"in progress"—"in preparation" and "forthcoming;" the book "graphic" in anticipation—"talented" a priori—and God knows what *in prospectu*. For the sake of everything puffed, puffing, and puffable, let us take a peep at its contents!

Norman Leslie, gentle reader, *A Tale of the Present Times*, is after all, written by nobody in the world but Theodore S. Fay, and Theodore S. Fay is nobody in the world but "one of the Editors of the *New York Mirror* . . ."

The review continued in Poe's typical polemical style. The wrath against Poe delivered by the outraged clique still shows up in slanders in biographies of Poe today.

A Broader View: The Politics of Poetry

Despite the fact that Poe himself spells out his Neoplatonic philosophical and political tradition in his works, legend still has it that Poe was some kind of a mystic.

As Poe himself emphasizes at numerous points in his writings, the cultish evil descendants of Aristotle and Sir Francis Bacon were in a conspiracy to wipe out the influence of Neoplatonism. This was not merely some momentary quirk of history, but a fight that extends back, as far as modern knowledge is concerned, to the creation of Plato's Academy, and whose consequences have shaped the destiny of the human race over centuries, and according to Plato's own account, back centuries before his own time.

It was the tradition exemplified in the work of Plato and Dante Alighieri which was responsible for the creation of the American republic, and the scientific and literary model for Poe throughout his life.

Nearly everything in Dante's *Commedia* is Plato viewed through Neoplatonic eyes. The *Commedia* was not merely a "work of art," but a political document that played a leading part in shaping the political history of the fourteenth and fifteenth centuries. The ideas communicated through the *Commedia* armed the political intelligence apparatus of the Augustinian networks associated with Petrarch, Chaucer, and others.

It is necessary to summarize the argument of the *Commedia* as has been done by Lyndon H. LaRouche, Jr. in his *A 'Gaullist' Solution for Italy's Monetary Crisis* (National Democratic Policy Committee, 1980) and Muriel Mirak in "How Dante Used Poetry to Start the Scientific Renaissance," (*The Campaigner*, April 1980) so that we understand the point of reference of both Poe and his enemies.

The *Commedia* is organized in three sections, each containing thirty-three successive cantos. In each section, the ordering of the cantos reflects an ordering principle. This ordering principle is a transfinite ordering principle, and each of the three differs essentially from the other two. The succession of sections represents a fourth ordering principle, that which is relatively transfinite in respect to the subsumed three as predicates of this higher-order transfinite. The ordering principle (conception) embodied in the thirty-third canto of the final section, the Empyrean, is in agreement with the higher-order transfinite ordering of the three sections as a whole. That agreement defines the proper conclusion of the successive development of the entire composition.

The configuration of the *Commedia* is strictly Platonic in all essential features of organization.

In the first section, the "Inferno," the ordering of the cantos leads us into the pit of hell. This, of course, is an unsatisfactory conclusion for all but the most degraded existentialist Dionysians. The reaching of the pit demonstrates that the characteristic ordering principle of the "Inferno" is not acceptable for the continued existence of mankind. The principle to be superseded is that of heteronomic, irrationalist forms of egoistical sensuality.

Consider the case of Count Ugolino. Ugolino, thrown into prison by persecutors, survives for a while by eating his children, for which he is condemned to pass eternity gnawing on a skull. Egoistical, heteronomic sensuality superseded all reason or even rational morality in Ugolino. So, like the bronze souls of Plato's Phoenician myths, Ugolino lives in the hell of being perpetually what he is.

It was for this reason that Poe condemned the New England transcendentalists as frogpondians, to sit forever croaking in Dante's hell.

This first ordering principle must be rejected, negated as a whole. That discovery is embodied in the first canto in the next section of the *Commedia*, "Purgatory." In "Purgatory," this same ordering principle—that of greed, of sensual appetites informed by logical forms of knowledge—proceeds to a second dead end, "Earthly Paradise." Those in Purgatory's Earthly Paradise are the silver souls of Plato's Phoenician myths.

Earthly Paradise is neither hell nor is it the end humanity requires. Purgatory's ordering principle is superseded when the reader reaches the first canto of the final section of the *Commedia*, "Paradise." The achievement of Dante's Empyrean through that new ordering principle brings us to the desired condition of human existence, the agreement of thought and practice with the higher ordering-principle that is demonstrated by the overall course of progress from infantile sensuality to reason. The fact that the conception coincides with the higher ordering principle demonstrates sufficient reason, that we have reached the proper condition of human willful governance of human conduct. We have become the golden souls of Plato's dialogues.

This was the Neoplatonic tradition of St. Augustine, Dante, John Milton, and the English Commonwealth before the Stuart Restoration. This tradition was the target for destruction by various British and Venetian literary intelligence circles after Great Britain failed to win a military victory during the American Revolution.

The British Secret Intelligence Service branch at Edinburgh had primary responsibility for carrying out this task, but a great deal of the early dirty work was accomplished out of the Phi Beta Kappa Society at Harvard. Edward Tyrell Channing, the teacher of both Ralph Waldo Emerson and Henry David Thoreau, opened the campaign with a tirade against what was called "the tyranny of an Augustan age" in his address before the Phi Beta Kappa Club of Harvard in July 1816.

Let us look at one or two ways in which freedom and originality of mind are assailed or endangered. The first is by inculcating an excessive fondness for the ancient classics and asserting their supremacy in literature. By some means or other the ancients have exerted an enormous influence among literary men, and in nations too that have had hardly anything of real congeniality with them . . .

It may be well too just to hint that it is not foreign models alone which are to be feared. We must also be shy of ourselves. For men of real

genius and independence will sometimes introduce dangerous novelties, and make errors and corruptions popular and contagious, however short-lived they may prove. And besides this, there is good reason to fear that every country, as it falls into luxury and refinement, will be doomed to have an Augustan age, a classical era of its own, when fine writers will determine what shall be correct taste, pure language, and legitimate poetry. A domestic master may not be as alarming as a foreigner, and long before a man has ceased to study and love the early literature of his country, he may expect to hear that the old language is barbarous and obsolete and rejected by all chaste authors who wish to keep the national literature uniform and pure.

As to all this, a man must judge for himself. And one would think that if there must be models, a writer would do well to go as near to the original as possible, even to the very fathers of poetry. If there is luxury for him in such society, and if his books can find readers, in spite of the old cast about them, let him turn to the rougher and more intrepid ages of his country, before men troubled themselves about elegance or plan and wrote right on as they felt, even though they were uttering a thought for the first time, feeling probably very little concern whether a softer age laughed at or worshipped them—whether theirs was to be called an Augustan era, or merely the plain old English days of Elizabeth.

It was almost as if Channing sensed the importance of the birth of Edgar Allan Poe, which had come just seven years before.

Even more vociferous than Channing was his associate, another Phi Beta Kappa member, J.W. Simmons, who wrote: "There is no monopoly of Poetry for certain ages and nations and consequently that despotism in taste by which it is attempted to make those rules universal . . . is a prestige which ought not be allowed."

The evidence for this conspiracy against culture can go on and on. But to make clear the insidious nature of the conspiracy we shall take a brief look at one John Neal. Neal is little known now, but during his day he was a power broker for the Edinburgh branch of British intelligence in the United States. Neal owned and edited an anti-Augustinian journal called *Brother Johnathan* but his most despicable acts were his attacks on the American classicists during a stay in Britain, during which he wrote under a pseudonym for *Blackwood's Edinburgh Magazine*. Neal gloated that the purpose of this publication was to

ensure British magazines' "pre-eminence over Native American Journals." As Neal put the matter in a letter to *Blackwood's*:

They are making prodigious efforts in America now, for the promotion of native literature. Your *Maga*, I hope and believe, will become a sort of dictator. I wish it for many reasons; for your sake; my own—& for that of America. It will operate a reform there.

After Neal's stint at *Blackwood's*, he moved into the home of Jeremy Bentham, the archenemy of the American Constitution. In fact, Neal occupied the same rooms only recently vacated by the traitor Aaron Burr. Much of the rest of his life was dedicated to translating the French writings of Bentham and establishing a literary circle in Baltimore called the Delphian Club. The Delphians were exposed by Poe in his "Tales of the Folio Club."

Neal learned his lessons well from the noted pederast Bentham. Shortly after his return to the United States he was ostracized for attempting to impregnate the nine-year-old daughter of the family which was gracious enough to extend him its hospitality.

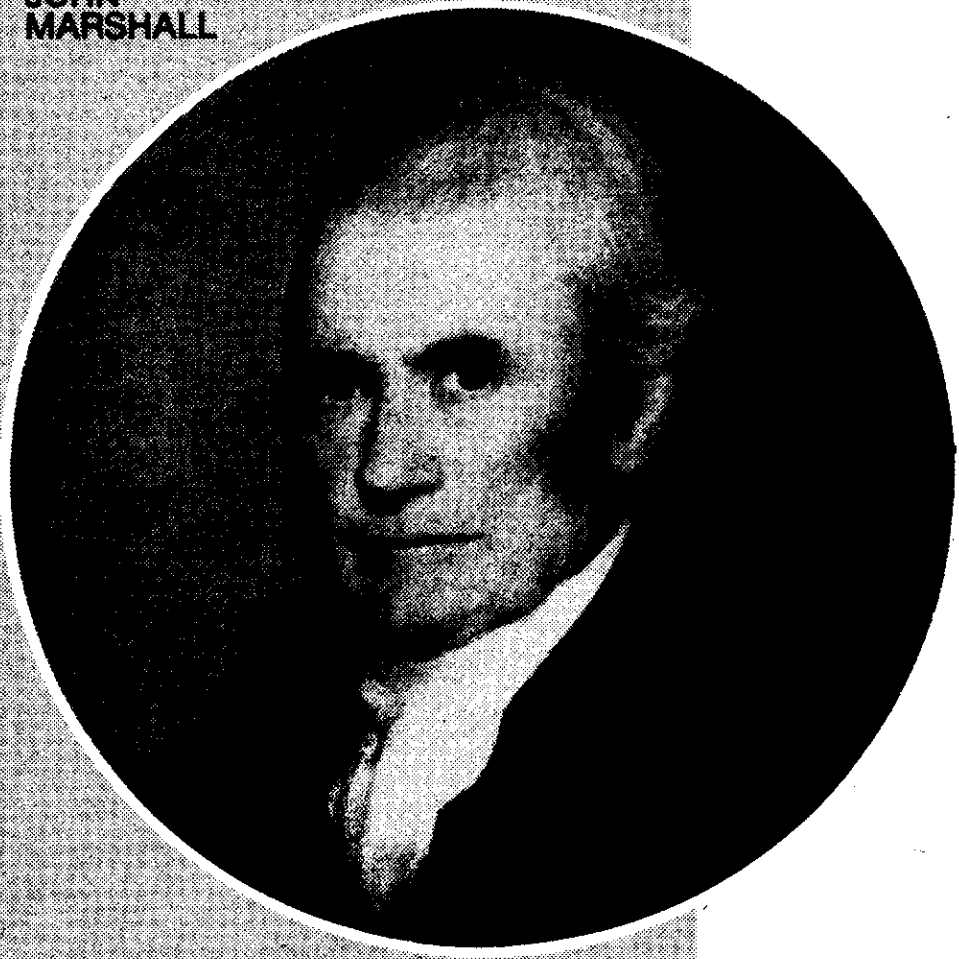
The Poetry of Politics

By the time Poe entered on the American literary scene it was infested with a mad variety of sects and cults. Transcendentalists, Carlisleists, Knickerbockers, Furriourists, and spiritualists were crawling all over the place. Poe assessed the situation in his very first editorial statement for the *Southern Literary Messenger*:

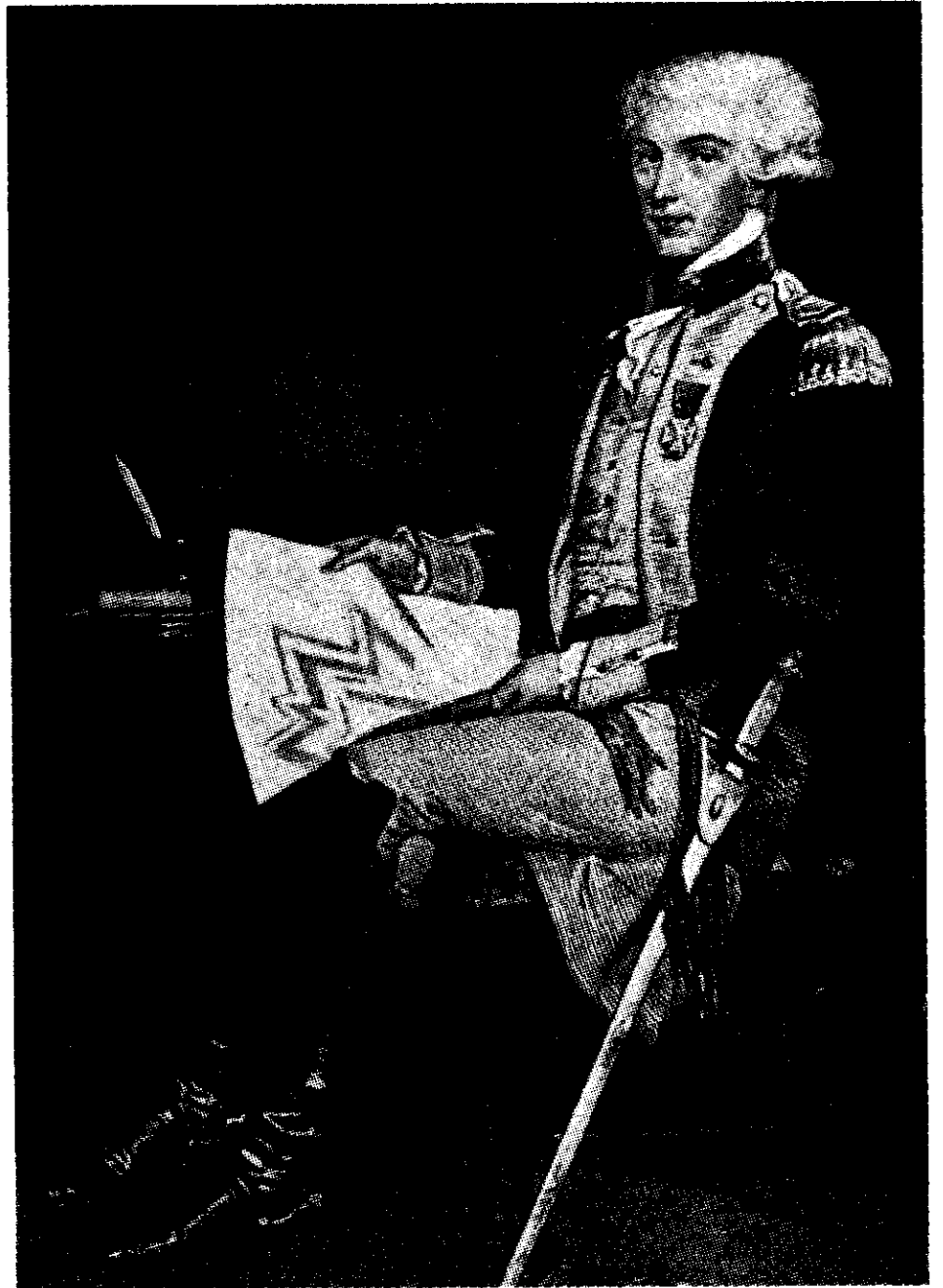
When shall the artist assume his proper station in society . . . How long shall the veriest vermin of the earth, who crawl around the altar of Mammon, be more esteemed of men than they, the gifted ministers to those exalted emotions which link us to the mysteries of Heaven? To our own query we may venture a reply. Not long. A spirit is already abroad at war with it.

Poe's proper and most urgent concern, among his other duties, was to reestablish the universal rules of Neoplatonic poetic composition which had earlier been the root of American culture. It was because of his efforts to accomplish this that he incurred the wrath of the literary charlatans, and still angers them

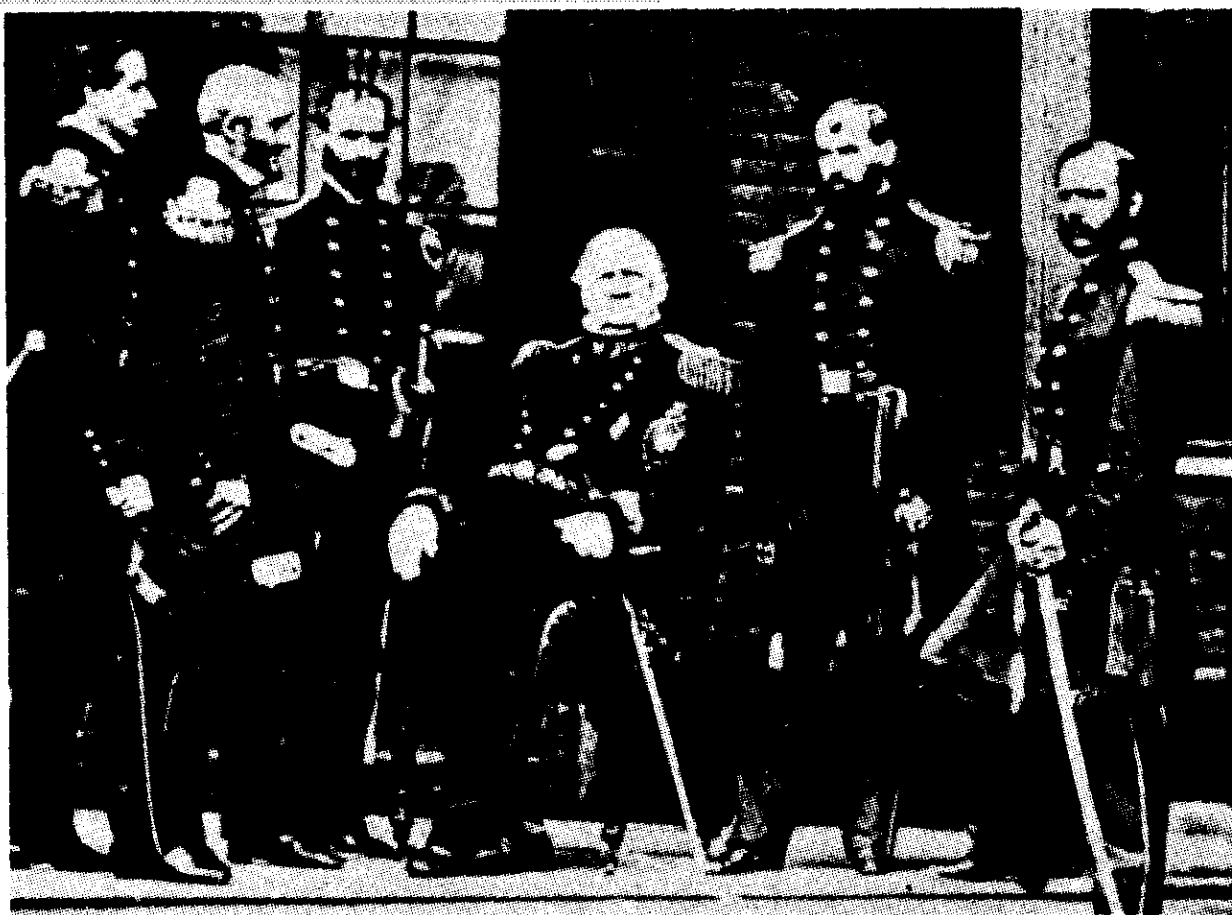
**JOHN
MARSHALL**



The leaders of George Washington's Cincinnatus Society were the intellectual influences who shaped the young Edgar Allan Poe's career as an intelligence officer. These included Chief Justice John Marshall and Lafayette, as well as Commandant Thayer of West Point and General Scott.



MARQUIS DE LAFAYETTE



GENERAL WINFIELD SCOTT



COMMANDANT SYLVANUS THAYER

today. Poe's warning that this literary conspiracy was destroying the very soul of America was the subject of many of his tales, including "Mellonta Tauta," from which I quote a relevant passage.

. . . It appears that long, long ago, in the night of Time there lived a Turkish philosopher (or Hindoo possibly) called Aries Tottle. This person introduced, or at all events propagated what was termed the deductive or *a priori* mode of investigation. He started with what he maintained to be *axioms* or "self-evident truths," and thence proceeded "logically" to results. His greatest disciples were one Nueclid [Euclid—AS] and one Can't [Kant—AS]. Well, Aries Tottle flourished supreme until advent of one Hog, surnamed "Ettrick Shepherd," who preached an entirely different system, which he called the *a posteriori* or *inductive*. His plan referred altogether to Sensation. [Poe is having a little fun here at the expense of Francis Bacon and James Hogg, a Scottish writer for *Blackwood's Magazine* sometimes called the Ettrick Shepherd.] He proceeded by observing, analyzing, and classifying facts—*instantiae naturae*, as they were affectedly called—into general laws. Aries Tottle's method, in a word, was based on *noumena*; Hog's on *phenomena*. Well, so great was the admiration excited by this latter system that, at its first introduction, Aries Tottle fell into disrepute; but finally he recovered ground, and was permitted to divide the realm of truth with his more modern rival. The *savants* now maintained that the Aristotelian and Baconian roads were the sole possible avenues to knowledge . . .

Now I do not complain of these ancients so much because their logic is, by their own showing, utterly baseless, worthless and fantastic altogether, as because of their pompous and imbecile proscription of all *other* roads of Truth, of all *other* means for its attainment than the two preposterous paths—the one of creeping and the one of crawling—to which they have dared to confine the Soul that loves nothing so well as to *soar*. . . .

It was this Neoplatonic method of "soaring" that Poe correctly identifies as responsible for the discoveries of Kepler and the musical compositions of Mozart and Beethoven. It is the same method that Poe elsewhere identified with Leibniz's principle of "sufficient reason." It is the method of Plato's golden souls of the Phoenician myths, as well as the method of Dante's *Commedia*, most emphatically of Dante's "Paradise".

The Baconian method of "creeping" sense-cer-

tainty is relegated to the lowest regions of Dante's hell, where dwell Plato's bronze souls. The Aristotelian method of "crawling," deduction from an assumed set of "facts," is at best in the lower regions of Dante's "Purgatory," or associated with Plato's silver souls. Hence, Poe writes: "I am but defending a set of principles which no honest man need be ashamed of defending, and for whose defense no honest man will consider an apology required."

From this standpoint, all of Poe's tales and poems ought to be immediately comprehensible to English-speaking audiences. Poe's essays and literary criticisms are the explication of Poe's method of composition. To this day, what is left of Poe's book, *The History of English Literature* of which his "Philosophy of Composition" and "Rationale of Verse" are chapters, is probably the best known text for teaching the principles of poetic composition to English-speaking audiences.

Poe often had a great deal of fun composing tales that mocked the methods employed by the leading British literary journals. One of Poe's favorite targets in this regard was *Blackwood's Edinburgh Magazine*. *Blackwood's* was notorious for its sense-certainty literary style, and this style was the source for two of the most hilarious satires written by Poe, "How to Write a Blackwood Article," and "A Predicament."

In the former, our heroine Suky Snobbs receives instructions as to how to write a tale, of course making sure that she has an experience from which it will be worth recording her sensations. In the latter, she has such an experience, and records her sensations as her head is severed by a pendulum and first her eyes, then her head roll into a nearby gutter. Then, of course, she becomes very properly confused as to whether her identity is in her head or her body. Suky Snobbs, of course, is none other than Margaret Fuller, a leading American Transcendentalist.

Poe singled out Margaret Fuller not only because he disliked her writing, but because she was a political tool of the British SIS. During her stay with Thomas Carlyle in England, Fuller, under Carlyle's direction, had secretly supplied the Italian terrorist Giuseppe Mazzini with an American passport and escorted him through France and safely into Italy. Mazzini was the head of Young Italy, a creation of the same Edinburgh SIS and Venetian oligarchist networks that created Young America, Young France, etc. as post-Jacobin battering rams against the surviving republican currents in those countries.

In another vein, Poe's tales such as "The Pit and the Pendulum" are often mistaken for mere horror stories. No doubt Vincent Price is responsible for this. But "The Pit and the Pendulum" is another exposi-

tion of the utter futility of sense-certainty methods of investigation. The hero of the story, trapped in a pit (an obvious allusion to Dante), begins investigating his circumstances using his senses of touch and smell to measure the dimensions of the cell. By this method, he comes very near to falling into an abyss while the pendulum swings closer. Driven to the point of despair by this method, our hero finally begins to soar—that is, to reason a solution to his predicament.

In his tale of ratiocination “The Purloined Letter” Poe presents us with a problem that is unresolvable by methods of “creeping”—sense certainty. Here we have a problem concerning the letter and its whereabouts. Yet the prefect of police, carrying sense-certainty methods to their extremes, cannot locate it. Dupin, using superior methods, does. Poes’s story “The Murders in the Rue Morgue” is a case where reason succeeds, while mere deduction from certain clues fails.

On this point Edgar Allan Poe drove Arthur Conan Doyle into hysterical fits of defending the deductive method. For example, in his introduction to *A Study in Scarlet*, Doyle has Sherlock Holmes react the following way when Watson informs him that it is the earth that revolves around the sun:

“Now that I do know it I shall do my best to forget it.”

“To forget it!”

“You see,” he [Holmes] explained, “I consider that a man’s brain is like a little empty attic, and you have to stock it with such furniture as you choose. A fool takes in all the lumber of every sort that he comes across so that the knowledge which might be useful to him gets crowded out, or at best is jumbled up with a lot of other things, so that he has a difficulty in laying his hands upon it. Now, the skillful workman is very careful indeed as to what he takes into his brain-attic. He will have nothing but the tools which may help him in doing his work, but of these he has a large assortment, and all in the most perfect order. It is a mistake to think that that little room has elastic walls and can distend to any extent. Depend upon it, there comes a time when for every addition of knowledge you forget something that you knew before. It is of the highest importance, therefore, not to have useless facts elbowing out the useful ones.”

“But the solar system!” I protested.

“What the deuce is it to me?” he interrupted impatiently; “you say that we go round the sun. If we went round the moon it would not make a pennyworth of difference to me or to my work.”

Later Holmes defends Euclid the Aristotelian whom Poe attacked. Still later, he attacks Poe’s method directly.

“No doubt you think that you are complimenting me in comparing me to Dupin,” he observed.

“Now, in my opinion, Dupin was a very inferior fellow. That trick of his of breaking in on his friends’ thoughts with an a propos remark after a quarter of an hour’s silence is really very showy and superficial. He had some analytical genius, no doubt; but he was by no means such a phenomenon as Poe appeared to imagine.”

On this same point—that of having the ability to look into the very soul of another—Arthur Conan Doyle’s countryman Charles Dickens believed Poe possessed some sort of mystical powers. It was Poe’s habit to guess the ending of the Dickens novels which appeared in serial form in American magazines. Having successfully “guessed” the ending of several novels, Poe proceeded to explain why it was so easy to determine the ending of a novel written by formula. The reader should not be amazed at this ability. It is somewhat akin to the way you are able to predict the outcome of so many of the “made for television” movies that you watch every night, bored but glued to the chair as you await the next jiggle of sensation to flash across the boob tube.

Our present-day police detectives would learn a lot from a comparison of Poe’s tales of ratiocination to Doyle’s detective stories. It would spare them the problem of waiting for a mute dog to show up.

The Case of H. Bruce Franklin

The theme “Edgar Allan Poe was a plagiarist” has been adopted by a large segment of the so-called field of literature. Like the slanders of Poe the “mystic,” the chief aim of the plagiarism smear, whether deliberate or the result of stupidity, is to hide or obscure Poe’s actual method.

I have before me a copy of H. Bruce Franklin’s *Future Perfect* (New York: Oxford University Press, 1966), in which Franklin deliberately repeats the charges of plagiarism against Poe. Franklin, as of this writing, is employed as a professor of American literature at Rutgers University.

As we shall show, a reasonably attentive junior high school student would consider the charges made

by the college professor analogous to charging Ben Franklin with plagiarizing his discoveries concerning electricity from the maker of his kite.

In *Future Perfect*, Franklin champions a charge of plagiarism first made by W. K. Wimsatt, Jr. in his article "Poe and the Chess Automaton" (*American Literature*, 1939), in which Wimsatt accuses Poe of stealing the material for his 1835 story "Maelzel's Chess-Player." The so-called plagiarism that Franklin alludes to is Poe's solution to the riddle of a chess-playing automaton. It is charged that Poe plagiarized his solution from that given by Sir David Brewster in his *Letters on Natural Magic*. Franklin states:

"Maelzel's Chess-Player" illustrates his [Poe's] method and how it misleads anyone ignorant of his sources. This piece, which has very recently (1963) been called Poe's "brilliant exposé," an example of his "superlatively logical mind" operating with nothing to go on except the manner in which the game was conducted," was actually lifted outright from a readily available publication . . ."

Franklin makes this and other charges concerning Poe's alleged "lifting" from other sources to assert that Poe was not a scientist. He says: "Rarely in Poe's science fiction does one find science itself as a subject and nowhere does one find any kind of true scientist as a consequential figure . . ."

We will reproduce here both Brewster's and Poe's solution to the automaton riddle, so that the reader may have before him the mere facts of the matter. But first it is necessary to state that far from plagiarizing from Sir David Brewster, Poe considered the man a deadly foe bent on destroying the continental system of science in the United States, and particularly at the West Point Military Academy.

Indeed, at the very time that Poe wrote his "Maelzel's Chess-Player," Commandant Thayer and the continental system of the Ecole Polytechnique were being forced out of the curriculum of West Point and replaced by courses designed by the British Association for the Advancement of Science which was headed by none other than Sir David Brewster.

The *Letters on Natural Magic* were written by Brewster at the request of the feudalist Sir Walter Scott as part of a project initiated for the purpose of obscuring the scientific method, and investigating the usefulness of updating ancient methods of masking actual science with mysticism for the use of British intelligence. Scott was also a hated enemy of Poe's.

In a letter to Sir Walter Scott published as a preface to his *Letters*, Brewster says:

My Dear Sir Walter,

As it was your suggestion that I undertook to draw up a popular account of those prodigies of the material world which have received the appellation of Natural Magic, I have availed myself of the privilege of introducing it under the shelter of your name . . .

The subject of Natural Magic is one of great extent, as well as of deep interest. In its widest range, it embraces the history of the governments and the superstitions of ancient times, of the means by which they maintained their influence over the human mind . . . The Prince, the Priest, and the sage were leagued in a dark conspiracy to deceive and enslave their species; and man, who refused his submission to a being like himself, became the obedient slave of a spiritual despotism, and willingly bound himself in chains when they seemed to have been forged by the gods. . . .

In Letter Four, Brewster actually blames scientific progress for the practices of the ancient priest:

It was fortunate for the human race that the scanty knowledge of former ages afforded so few elements of deception. What a tremendous engine would have worked against our species by the varied and powerful machinery of modern science: Man would still have worn the shackles which it forged, and his noble spirit would still have groaned beneath its fatal pressure.

To be sure, in the published version of his book Brewster takes great care to pretend that he is exposing an ancient evil. But in his actual life, Brewster was a member of and served the same cult he pretended to expose.

Aside from Sir Walter Scott, Brewster's other collaborators included Edward Sir Bulwer-Lytton, head of the Rosacrucian Society, who I will discuss in another chapter, and Henry Babbage, with whom Brewster worked to set up the British Association for the Advancement of Science. The purpose of the association under Babbage's leadership was the destruction of continental science, at that time centered at Göttingen University, and the claiming of this tradition's discoveries for British scientists, in much the same way Newton stole from Leibniz. (For a complete discussion of the nature of British operations against science, see Carol White's *The New Dark Ages Conspiracy*, Chapter 7: "The British Don't Invent, They Copy," pp. 245-284, New Benjamin Franklin Publishing House, 1980).

Brewster himself was a member of the Scottish

Freemasons and his chief literary accomplishment was the tracing of the Scottish Rite back to the same pagan cult of Isis he pretends to criticize. For example, in his *History of Free Masonry and the Grand Lodge of Scotland* Brewster says:

In Egypt and those countries of Asia which lie contiguous to that favored kingdom, the arts and sciences were cultivated with success, while other nations were involved in ignorance; it is here, therefore, that Free Masonry would flourish, and here only can we discover marks of its existence in the remotest ages . . .

They would naturally desire to participate in that scientific knowledge which was possessed by the architects they employed; and as the sacerdotal order seldom failed among a superstitious people, to gain the objects of their ambition. . . . We may safely affirm that in their internal as well as external procedures the Society of Free Masons resembles the Dionysiacs of Asia Minor.

Poe exposed Brewster in his brilliant critique of Hegel, "Philosophy of Furniture."

As for those antique floor-cloths still occasionally seen in the dwellings of the rabble—cloths of huge, sprawling, and radiating devices, stripe-interspersed, and glorious with all hues, among which no ground is intelligible—these are but the wicked invention of a race of time-servers and money-lovers—children of Baal and worshippers of Mammon—Benthams, who, to spare thought and economize fancy, first cruelly invented the Kaleidoscope, and then established joint-stock companies to twirl it by steam.

It was Sir David Brewster who took credit for inventing the kaleidoscope, and together with Sir Walter Scott formed a stock company to finance the making of a steam engine to twirl it—all for the purpose of enhancing its effectiveness in performing rights of necromancy!

In other words, Brewster was attempting to utilize what he had learned from his study of the ancient cults, a time-honored practice that the British continue up to this day.

What is important about the controversy surrounding the charges of plagiarism is that with his "Maelzel's Chess-Player" Poe took the opportunity created by a national tour of the sensational automaton chess machine to demonstrate to a wide popular audience the scientific incompetence of Brewster and his accomplice Henry Babbage.

The Automaton Chess Player was invented in 1769 by Baron Kempelen, a nobleman of Presburg, Hungary. Kempelen disposed of the device and the secret of its operations to one M. Maelzel, the inventor of the metronome as well as a hearing device, for Ludwig van Beethoven.

During various exhibitions, the automaton excited much controversy over whether or not it was an actual machine that played chess or whether it was in fact operated by some human agency. Those who took the point of view that it was a human agency which actually played the game of chess had to decide whether Maelzel himself operated it from afar, or whether some means were used to conceal someone inside of the apparatus. Some speculated that Maelzel somehow operated the automaton by means of electromagnetism; other treatises were written proclaiming that an expert dwarf chess player was hidden inside the apparatus.

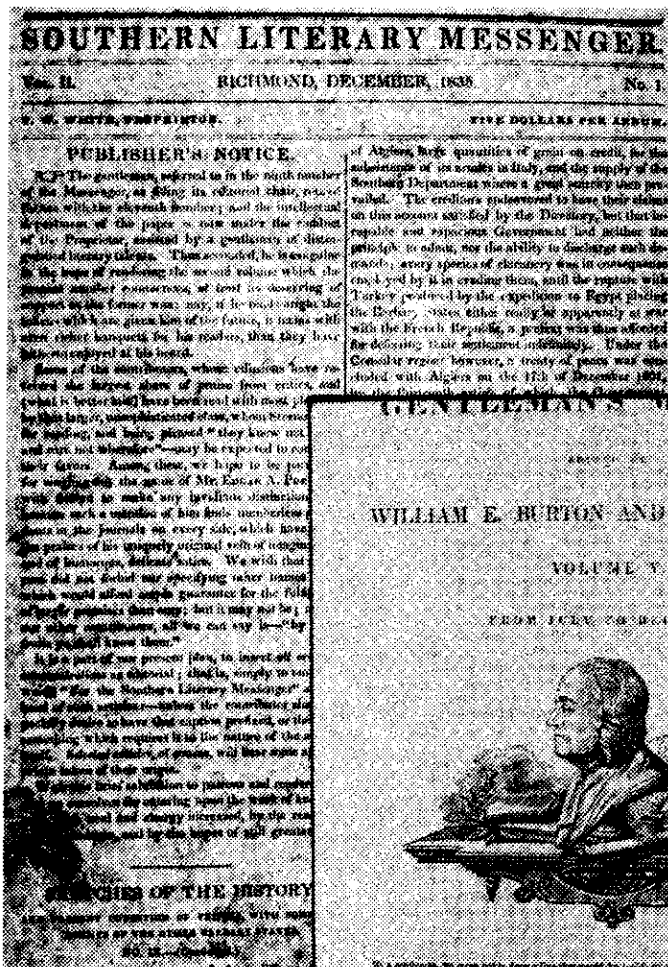
The former solution, however, was easily ruled out, because during exhibitions the spectators were allowed to carry lodestones. Spectators were also allowed to have the apparatus moved to any section of the room during the course of a chess game.

The excitement created by the exhibition of the automaton is roughly analogous to the interest generated by today's attempts to design a computer that can defeat a human being at the game of chess. In his solution to the automaton mystery, in fact, Poe anticipates and answers the question of whether or not a computer will ever be able to replicate human intelligence.

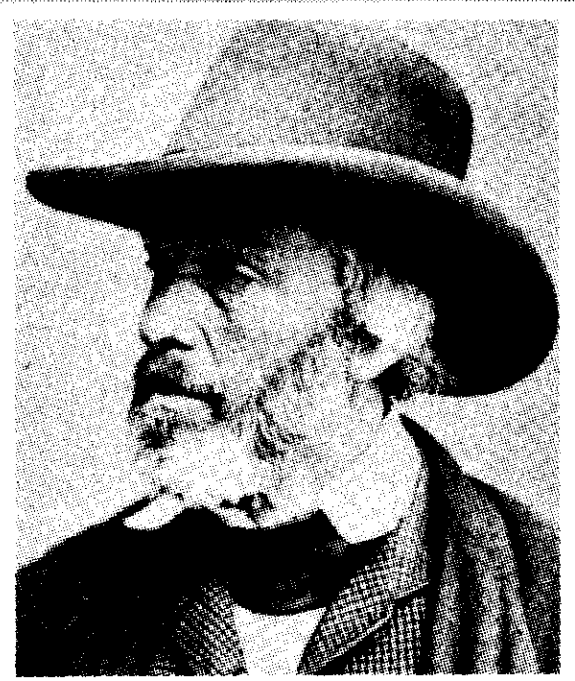
First let us look at the solution of the chess-player riddle as we find it in the following excerpt from Sir David Brewster's *Letters on Natural Magic*:

When the automaton was exhibited in Great Britain in 1819 and 1820, by M. Maelzel, it excited as intense an interest as when it was first produced in Germany. There can be little doubt, however, that the secret has been discovered; and an anonymous writer has shown in a pamphlet entitled "An Attempt to Analyze the Automaton Chess-Player of M. Kempelen," that it is capable of accommodating an ordinarily sized man; and he has explained in the clearest manner how the enclosed player takes all the different positions and performs all the motions which are necessary to produce the effects actually observed. The following is the substance of his observations;

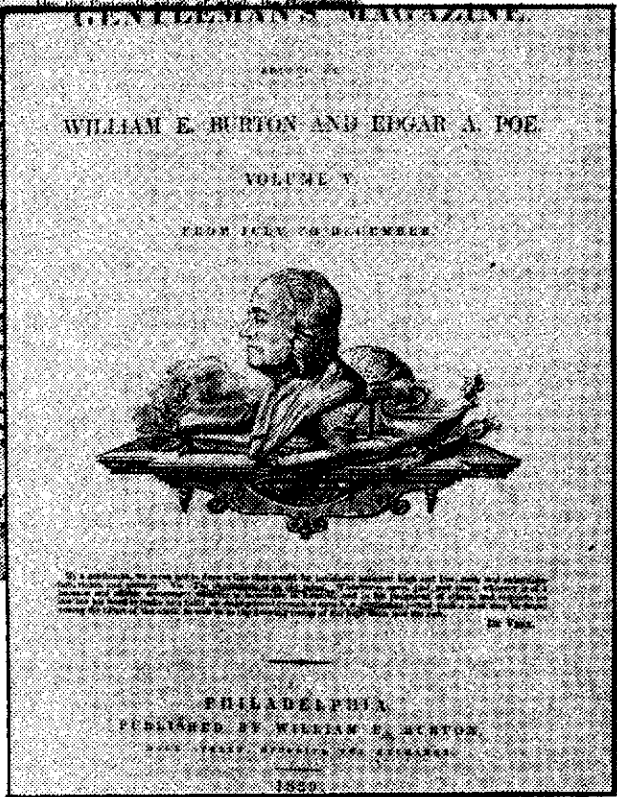
The drawer GG when closed does not extend to the back of the chest, but leaves a space O behind it (see Fig. 69, 70, 71) fourteen inches broad, eight inches high, and three feet eleven inches long. This space is never exposed



On Poe's return to the United States in the early 1830s, he took on editorship of several periodicals, including the *Southern Literary Messenger* and *Gentleman's Magazine*.



THOMAS CARLYLE

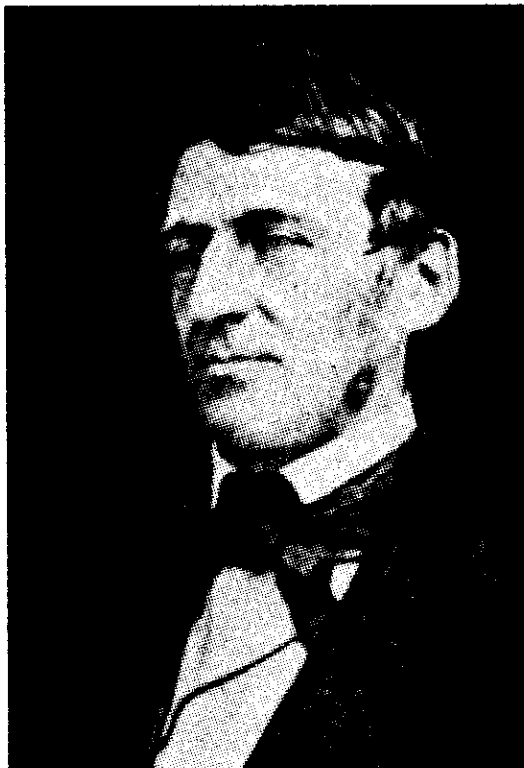


MARGARET FULLER

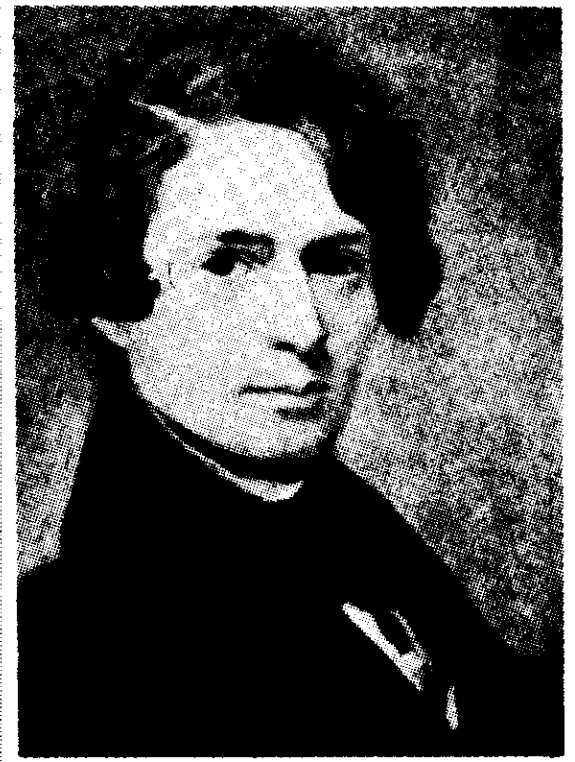
The leading target of Poe's pen was the British-run cultural mafia in the United States, which controlled daily newspapers like Theodore Sedgewick Fay's *New York Mirror*, and kook literature groupings like the New England Transcendentalist circle of Emerson and Thoreau. British intelligence operations in the literary circuit included support for terrorists, carried out by the likes of Britain's Thomas Carlyle and New England's Margaret Fuller.



THEODORE SEDGEWICK FAY



RALPH WALDO EMERSON



HENRY DAVID THOREAU

Fig. 63

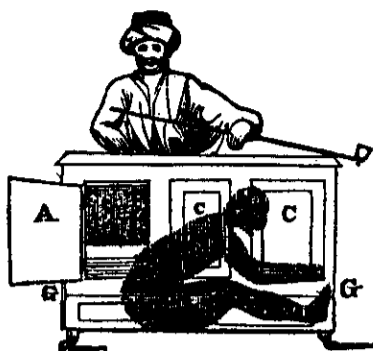


Fig. 64



Fig. 65

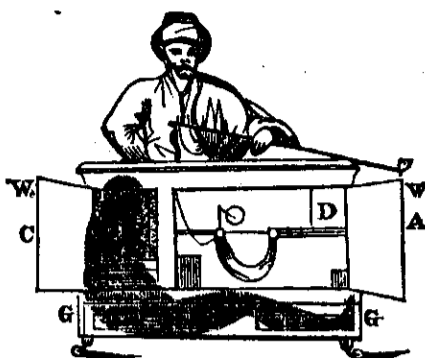


Fig. 66



Fig. 67



to the view of spectators. The small cupboard seen at A is divided into two parts by a door or screen I, (fig. 68) which is movable upon a hinge, and is so constructed that it closes at the same instant that B is closed. The whole front of the compartment as far as I is occupied with the machinery H. The other compartment behind I is empty, and communicates with the space O behind the drawer, the floor of this division being removed. The back of the great cupboard CC, is double, and the part PQ to which the quadrants are attached, moves on a joint Q, at the upper part, and forms when raised an opening S, between the two cupboards, by carrying with it part of the partition R, which consists of cloth tightly stretched. The false back is shown closed in Fig. 69, while Fig. 70 shows the same back raised, so as to form the opening S between the chambers.

When the spectator is allowed to look into the trunk of the figure by lifting up the dress, as in Fig. 70, it will be observed that a great part of the space is occupied by the inner trunk N, Fig. 70, 71, which passes off to the back in the form of an arch, and conceals from the spectators a portion of the interior. This inner trunk N, opens and communicates with the chest by an aperture T, Fig. 72, about twelve inches broad and fifteen high. When the false back is raised, the two cupboards, the trunk N, and the space O behind the drawer are all connected together.

The construction of the interior being thus understood, the chess-player may be introduced into the chest through the sliding panel U, Fig. 69. He will then raise the false back of the large cupboard, and assume the position represented by the shaded figure in Fig. 63 and 64. Things being in this state, the exhibiter is ready to begin his process of deception. He first opens the door A of the small cupboard, and from the crowded and very ingenious disposition of the machinery within it, the eye is unable to penetrate far beyond the opening, and the spectator concludes without any hesitation that the whole of the cupboard is filled, as it appears to be with similar machinery. This false conclusion is greatly corroborated by observing the glimmering light which plays among the wheel work when the door B is opened, and a candle held at the

opening. This mode of exhibiting the interior of the cupboard satisfies the spectator also that no opaque body capable of holding or concealing any of the parts of a hidden agent is interposed between the light and the observer. The door B is now locked and the screen I closed; and as this is done at the time that the light is withdrawn, it will wholly escape observation.

The door B is so constructed as to close by its own weight, but as the head of the chess-player will soon be placed very near it, the secret would be disclosed if, in turning round, the chest door should by any accident fly open. The accident is prevented by turning the key, and lest this little circumstance should excite notice, it would probably be regarded as accidental, as the keys were immediately wanted for other locks.

As soon as the door B is locked, and the screen I closed, the secret is no longer exposed to hazard, and the exhibiter proceeds to lead the minds of the spectators still further from the real state of things. The door A is left open to confirm the opinion that no person is concealed within, and that nothing can take place in the interior without being observed.

The drawer GG is now opened, apparently for the purpose of looking at the chess-men, cushion, and counters which it contains; but the real object of it is to give time to the player to change his position as shown in Fig. 65, and to replace the false back and partition preparatory to the opening of the great cupboard. The chess-player, as the figure shows, occupied with his body the back compartment of the small cupboard, while his legs and thighs are contained in the space O behind the drawer GG, his body being concealed by the screen I, and his limbs by the drawer GG.

The great cupboard, CC, is now opened, and there is so little machinery in it that the eye instantly discovers that no person is concealed there. To make this more certain, however, a door is opened at the back and a lighted candle held to it, to allow the spectators to explore every corner and recess.

The front doors of the great and small cupboard being left open, the chest is wheeled round to show the trunk of

Fig. 68

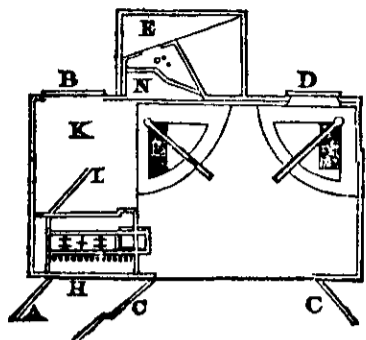


Fig. 69

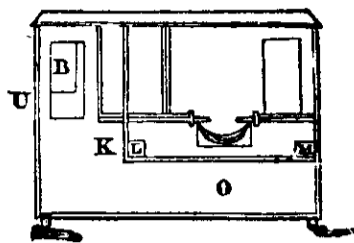


Fig. 70

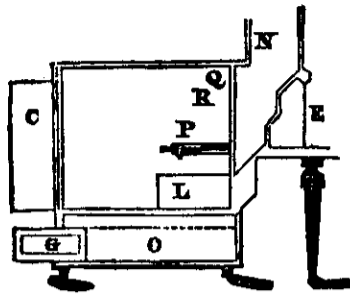
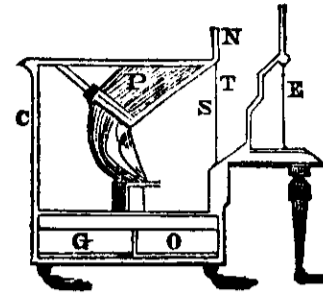


Fig. 71



illustrations from
David Brewster's
"Natural Magic"

the figure, and the bunch of keys is allowed to remain in the door D, as the apparent carelessness of such a proceeding will help to remove any suspicion which may have been excited by the locking of the door B.

When the drapery of the figure has been raised, and doors E and F in trunk and thigh opened, the chest is wheeled round again into its original position, and doors E and F closed. In the meantime the player withdraws his legs from behind the drawer, as he cannot so easily do this when the drawer GG is pushed in.

In all these operations, the spectator flatters himself that he has seen in succession every part of the chest, while in reality some parts have been wholly concealed from his view, and others but imperfectly shown, while at the present time nearly half of the chest is excluded from view.

When the drawer GG is pushed in and the doors A and C closed, the exhibiter adjusts the machinery at the back, in order to give time to the player to take the position shown in a front view in Fig. 66, and in profile in Fig. 67. In this position he will experience no difficulty in executing every movement made by the automaton. As his head is above the chess-board, and he can easily take up and put down a chess-man without any other mechanism than that of a string communicating with the finger of the figure. His right hand, being within the chest, may be employed to keep in motion the wheel-work for producing the noise which is heard during the moves, and to perform the other movements of the figure, such as that of moving the head, tapping on the chest, etc.

A very ingenious contrivance is adopted to facilitate the introduction of the player's left arm into the arm of the figure. To permit this, the arm of the figure requires to be drawn backwards; and for the purpose of concealing, and at the same time explaining this strained attitude, a pipe is ingeniously placed in the automaton's hand. For this reason the pipe is not removed till all the other arrangements are completed. When everything has been thus prepared, the pipe is taken from the figure, and the exhibiter winds up, as it were, the enclosed machinery, for the double purpose of impressing upon the company the belief that the effect is produced by machinery, and of giving a signal to the

player to put in motion the head of the automaton.

This ingenious explanation of the chess automaton is, our author states, greatly confirmed by the *regular and undeviating* mode of disclosing the interior of the chest; and he also shows that the facts which have been observed respecting the winding up of the machine "afford positive proof that the axis turned by the key is quite free and unconnected either with a spring or weight, or any system of machinery."

This is the piece that H. Bruce Franklin accuses Poe of plagiarizing. Franklin and others, but especially Franklin, use the claim of plagiarism to prove that Poe was no scientist and merely copied scientific details from others.

We now give Poe's solution to the same puzzle, with his critique of Brewster and Babbage included, as excerpted from Poe's "Maelzel's Chess-Player":

Of late years, however, an anonymous writer, by a course of reasoning exceedingly unphilosophical, has contrived to blunder upon a plausible solution—although we cannot consider it altogether the true one. His Essay was first published in a Baltimore weekly paper, was illustrated by cuts, and was entitled "An Attempt to Analyze the Automaton Chess-Player of M. Maelzel," This Essay we suppose to have been the original of the *pamphlet* to which Sir David Brewster alludes in his *Letters on Natural Magic*, and which he has no hesitation in declaring a thorough and satisfactory explanation. The *results* of the analysis are undoubtedly, in the main, just; but we can only account for Brewster's pronouncing the Essay a thorough and satisfactory explanation, by supposing him to have bestowed upon it a very cursory and inattentive perusal. In the compendium of the Essay, made use of in the *Letters on Natural Magic*, it is quite impossible to arrive at any distinct conclusion as to the adequacy or inadequacy of the analysis, on account of the gross misarrangement and deficiency of the letters of reference employed. The same fault is to be found in the "Attempt," &c., as we originally saw it.

The solution consists in a series of minute explanations, (accompanied by woodcuts, the whole occupying many pages) in which the object is to show the *possibility* of so *shifting the partitions* of the box, as to allow a human being, concealed in the interior, to move portions of his body from one part of the box to another, during the exhibition of the mechanism—thus eluding the scrutiny of the spectators. There can be no doubt, as we have before observed and as we will presently endeavor to show, that the principle, or rather the result of this solution is the true one. Some person is concealed in the box during the whole time of exhibiting the interior. We object however, to the whole verbose description of the *manner* in which the partitions are shifted, to accommodate the movements of the person concealed. *We object to it as a mere theory assumed in the first place, and to which circumstances are afterwards made to adapt themselves.* [emphasis added]. It was not, and could not have been arrived at by any inductive reasoning. In whatever way the shifting is managed, it is of course concealed at every step from observation. To show that certain movements might possibly be effected in a certain way, is very far from showing that they are actually so effected. There may be an infinity of other methods by which the same results may be obtained. The probability of the one assumed proving the correct one is then as unity to infinity. But in reality, this particular point, the shifting of the partitions, is of no consequence whatever. It was altogether unnecessary to devote seven or eight pages for the purpose of proving what no one in his senses would deny—viz., that the wonderful mechanical genius of Baron Kempelen could invent the necessary means for shutting a door or slipping aside a panel, with a human agent too at his service in actual contact with the panel or the door, and the whole operation carried on, as the author of the Essay himself shows, and as we shall attempt to show more fully hereafter, entirely out of reach of the observation of the spectators.

In attempting ourselves an explanation of the Automaton, we will, in the first place, endeavor to show how its operations are effected, and afterwards describe, as briefly as possible, the nature of the *observations* from which we have deduced our result.

It will be necessary for a proper understanding of the subject, that we repeat here, in a few words, the routine adopted by the exhibiter in disclosing the interior of the box—a routine from which he never deviates in any material particular. In the first place he opens the door No. 1. Leaving this open, he goes round to the rear of the box, and opens a door precisely at the back of door No. 1. To this back door he holds a lighted candle. He then *closes the back door*, locks it, and, coming round to the front, opens the drawer to its full extent. This done, he opens the doors No. 2 and No. 3, (the folding doors) and displays the interior of the main compartment. Leaving open the main

compartment, the drawer, and the front door of the cupboard No. 1, he now goes to the rear again, and throws open the back door of the main compartment. In shutting up the box no particular order is observed, except that the folding doors are always closed before the drawer.



illustration from
"Maelzel's
Chess-Player"

Now, let us suppose that when the machine is first rolled into the presence of the spectators, a man is already within it. His body is situated behind the dense machinery in cupboard No. 1, (the rear portion of which machinery is so contrived as to slip *en masse*, from the main compartment to the cupboard No. 1, as occasion may require,) and his legs lie at full length in the main compartment. When Maelzel opens the door No. 1, the man within is not in any danger of discovery, for the keenest eye cannot penetrate more than about two inches into the darkness within. But the case is otherwise when the back door of the cupboard, No. 1, is opened. A bright light then pervades the cupboard, and the body of the man would be discovered if it were there. But it is not. The putting the key in the lock of the back door was a signal on hearing which the person concealed brought his body forward to an angle as acute as possible—throwing it altogether or nearly so, into the main compartment. This however, is a painful position, and cannot be long maintained. Accordingly we find Maelzel *closes the back door*. This being done, there is no reason why the body of the man may not resume its former situation—for the cupboard is again so dark as to defy scrutiny. The drawer is now opened, and the legs of the person within drop down behind it in the space it formerly occupied.

(Sir David Brewster supposes that there is always a large space behind this drawer even when shut—in other words that the drawer is a "false drawer" and does not extend to the back of the box. But the idea is altogether untenable. So common-place a trick would be immediately discovered—especially as the drawer is always opened to its fullest extent, and an opportunity thus offered of comparing its depth with that of the base.) There is, consequently, now no longer any part of the man in the main compartment—his body being behind the machinery in cupboard No. 1, and his legs in the space occupied by the drawer. The exhibiter, therefore, finds himself at

liberty to display the main compartment. This he does—opening both its back and front doors—and no person is discovered. The spectators are now satisfied that the whole of the box is exposed to view—and exposed too, all portions of it at one and the same time. But of course this is not the case. They neither see the space behind the drawer, nor the interior of cupboard No. I—the front door of which latter the exhibiter virtually shuts in shutting its back door. Maelzel, having now rolled the machine around, lifted the drapery of the Turk, opened the doors in back and thigh, and shown his trunk to be full of machinery, brings the whole back into its original position, and closes the doors. The man within is now at liberty to move about. He gets up into the body of the Turk just as high as to bring his eyes above the level of the chess board. It is very probably that he seats himself upon the little square block or protuberance which is seen in a corner of the main compartment when the doors are open. In this position he sees the chess-board through the bosom of the Turk which is of gauze. Bringing his right arm across his breast he actuates the little machinery necessary to guide the left arm and the fingers of the figure. This machinery is situated just beneath the left shoulder of the Turk, and is consequently easily reached by the right hand of the man concealed, if we suppose his right arm is brought across his breast. The motions of the head and eyes, and of the right arm of the figure, as well as the sound *echec* are produced by other mechanism in the interior, and actuated at will by the man within. The whole of this mechanism—that is to say all of the mechanism essential to the machine—is most probably contained within the little cupboard (of about six inches in breadth) partitioned off at the right (the spectators' right) of the main compartment.

In this analysis of the operations of the Automaton, we have purposely avoided any allusion to the manner in which the partitions are shifted, and it will now be readily comprehended that this point is a matter of no importance, since, by mechanism within the ability of any common carpenter, it might be effected in an infinity of different ways, and since we have shown that, however performed, it is performed out of the view of the spectators. Our result is founded upon the following *observations* taken during frequent visits to the exhibition of Maelzel. (Some of the *observations* are intended merely to prove that the machine must be regulated by *mind*, and it may be thought a work of supererogation to advance further arguments in support of what has been already fully decided. But our object is to convince, in especial, certain of our friends upon whom a train of suggestive reasoning will have more influence than the most positive *a priori* demonstration.)

1. The moves of the Turk are not made at regular intervals of time, but accommodate themselves to the moves of the antagonist—although this might have been readily brought about by limiting the time allowed for the

moves of the antagonist. For example, if this limit were three minutes, the moves of the Automaton might be made at given intervals longer than three minutes. The fact then of irregularity, when regularity might have been so easily attained, goes to prove that regularity is unimportant to the action of the Automaton—in other words, that the Automaton is not a pure machine.

2. When the Automaton is about to move a piece, a distinct motion is observable just beneath the left shoulder, and which motion agitates in a light degree, the drapery covering the front of the left shoulder. This motion invariably precedes, by about two seconds, the movement of the arm itself—and the arm never, in any instance, moves without this preparatory motion in the shoulder. Now let the antagonist move a piece, and let the corresponding move be made by Maelzel, as usual, upon the board of the Automaton. Then let the antagonist narrowly watch the Automaton, until he detect the preparatory motion in the shoulder. Immediately upon detecting this motion, and before the arm itself begins to move, let him withdraw his piece, as if perceiving an error in his manoeuvre. It will then be seen that the movement of the arm, which, in all other cases, immediately succeeds the motion in the shoulder, is withheld—is not made—although Maelzel has not yet performed, on the board of the Automaton, any move corresponding to the withdrawal of the antagonist. In this case, that the Automaton was about to move is evident—and that he did not move, was an effect plainly produced by the withdrawal of the antagonist, and without any intervention of Maelzel.

This fact full proves, 1) that the intervention of Maelzel, in performing the moves of the antagonist on the board of the Automaton, is not essential to the movements of the Automaton, 2) that its movements are regulated by *mind*—by some person who sees the board of the antagonist, 3) that its movements are not regulated by the mind of Maelzel, whose back was turned towards the antagonist at the withdrawal of his move.

3. The Automaton does not invariably win the game. Were the machine a pure machine this would not be the case—it would always win. The *principle* being discovered by which a machine can be made to *play* a game of chess, an extension of the same principle would enable it to *win* a game—a farther extension would enable it to *win all* games—that is to beat any possible game of an antagonist. A little consideration will convince anyone that the difficulty of making a machine beat all games, is not in the least degree greater, as regards the principle of the operations necessary, than that of making it beat a single game. If then we regard the Chess-Player as a machine, we must suppose, (what is highly improbable) that its inventor preferred leaving it incomplete to perfecting it—a supposition rendered still more absurd, when we reflect that the leaving it incomplete would afford an argument against

the possibility of its being a pure machine—the very argument we now adduce.

4. When the situation of the game is difficult or complex, we never perceive the Turk either shake his head or roll his eyes. It is only when his next move is obvious, or when the game is so circumstanced that to a man in the Automaton's place there would be no necessity for reflection. Now these peculiar movements of the head and eyes are movements customary with persons engaged in meditation, and the ingenious Baron Kempelen would have adapted these movements (were the machine a pure machine) to occasions proper for their display—that is, to occasions of complexity. But the reverse is seen to be the case, and this reverse applies precisely to our supposition of a man in the interior. When engaged in meditation about the game he has no time to think of setting in motion the mechanism of the Automaton by which are moved the head and the eyes. When the game however, is obvious, he has time to look about him and, accordingly, we see the head shake and the eyes roll.

5. When the machine is rolled round to allow the spectators an examination of the back of the Turk, and when his drapery is lifted up and the doors in the trunk and thigh thrown open, the interior of the trunk is seen to be crowded with machinery. In scrutinizing this machinery while the Automaton was in motion, that is to say, while the whole machine was moving on the castors, it appeared to us that certain portions of the mechanism changed their shape and position in a degree too great to be accounted for by the simple laws of perspective; and subsequent examinations convinced us that these undue alterations were attributable to mirrors in the interior of the trunk. The introduction of mirrors among the machinery could not have been intended to influence, in any degree, the machinery itself. Their operation whatever that operation should prove to be, must necessarily have reference to the eye of the spectator. We at once concluded that these mirrors were so placed to multiply to the vision some few pieces of machinery within the trunk so as to give it the appearance of being crowded with mechanism. Now the direct inference from this is that the machine is not a pure machine. For if it were, the inventor, so far from wishing its mechanism to appear so complex, and using deception for the purpose of giving it this appearance, would have been especially desirous of convincing those who witnessed his exhibition, of the *simplicity* of the means by which results so wonderful were brought about.

6. The external appearance, and especially, the deportment of the Turk, are, when we consider them as imitations of *life*, but very indifferent imitations. The countenance evinces no ingenuity, and is surpassed, in its resemblance to the human face, by the very commonest of wax-works. The eyes roll unnaturally in the head, without any corresponding motions of the lids or brows. The arm

particularly, performs its operations in an exceedingly stiff, awkward, jerking and rectangular manner. Now, all this is the result either of inability in Maelzel to do better, or of intentional neglect—accidental neglect being out of the question, when we consider that the whole time of the ingenious proprietor is occupied in the improvement of his machines. Most assuredly we must not refer the unlife-like appearances to inability—for all the rest of Maelzel's automata are evidence of his full ability to copy the motions and peculiarities of life with the most wonderful exactitude. . . . We cannot, therefore, doubt Mr. Maelzel's ability, and we must necessarily suppose that he intentionally suffered his Chess-Player to remain the same artificial and unnatural figure which Baron Kempelen (no doubt also through design) originally made it. What this design was it is not difficult to conceive. Were the Automaton life-like in its motions, the spectator would be more apt to attribute its operations to their true cause, (that is to human agency within) than he is now, when the awkward and rectangular manoeuvres convey the idea of pure and unaided mechanism.

7. When, a short time previous to the commencement of the game, the Automaton is wound up by the exhibiter as usual, an ear in any degree accustomed to the sounds produced in winding up a system of machinery, will not fail to discover, instantaneously, that the axis turned by the key in the box of the Chess-Player, cannot possibly be connected with either a weight, a spring, or a system of machinery whatever. The inference here is the same as in our last observation. The winding up is inessential to the operations of the Automaton, and is performed with the design of exciting in the spectators the false idea of mechanism.

8. When the question is demanded explicitly of Maelzel—"Is the Automaton a pure machine or not?" his reply is invariably the same—"I will say nothing about it." Now the notoriety of the Automaton, and the great curiosity it has everywhere excited, are owing more especially to the prevalent opinion that it is a pure machine, than to any other circumstance. Of course, then, it is the interest of the proprietor to represent it as a pure machine. And what more obvious, and more effectual method could there be of impressing the spectators with this idea, than a positive and explicit declaration to that effect? On the other hand, what more obvious and effectual method could there be of exciting a disbelief in the Automaton's being a pure machine, than by withholding such explicit declaration? For people will naturally reason thus—It is Maelzel's interest to represent this thing as pure machine—he refuses to do so, directly in words, although he does not scruple and is evidently anxious to do so, indirectly by actions—were it actually what he wishes to represent it by actions, he would gladly avail himself of the more direct testimony of words—the inference is, that a consciousness of its *not*

being a pure machine, is the reason of his silence—his actions cannot implicate him in a falsehood—his words may.

9. When, in exhibiting the interior of the box, Maelzel has thrown open the door No. I, and also the door immediately behind it, he holds a lighted candle at the back door (as mentioned above), and moves the entire machine to and fro with a view of convincing the company that the Cupboard No. I is entirely filled with machinery. When the machine is thus moved about, it will be apparent to any careful observer, that whereas that portion of the machinery near the front door No. I, is perfectly steady and unwavering, the portion farther within fluctuates, in a very slight degree, with the movements of the machine. This circumstance first aroused in us the suspicion that the more remote portion of the machinery was so arranged as to be easily slipped *en masse*, from its position when occasion should require it. This occasion we have already stated to occur when the man concealed within brings his body into an erect position upon closing of the back door.

10. Sir David Brewster states the figure of the Turk to be the size of life but in fact it is far above the ordinary size. Nothing is more easy than to err in our notions of magnitude. The body of the Automaton is generally insulated, and, having no means of immediately comparing it with any human form, we suffer ourselves to consider it as of ordinary dimensions. This mistake may, however, be corrected by observing the Chess-Player when as is sometimes the case, the exhibiter approaches it. Mr. Maelzel, to be sure, is not very tall, but upon drawing near the machine, his head will be found at least eighteen inches below the head of the Turk, although the latter, it will be remembered, is in a sitting position.

11. The box behind which the Automaton is placed is precisely three feet six inches long, two feet four inches deep, and two feet six inches high. These dimensions are fully sufficient for the accommodation of a man very much above the common size—and the main compartment alone is capable of holding any ordinary man in the position we have mentioned as assumed by the person concealed. As these are facts, which any one who doubts them may prove by actual calculation, we deem it unnecessary to dwell upon them. We will only suggest that, although the top of the box is apparently a board about three inches in thickness, the spectator may satisfy himself by stooping and looking up at it when the main compartment is open, that it is in reality very thin. The height of the drawer also will be misconceived by those who examine it in a cursory manner. There is a space of about three inches between the top of the drawer as seen from the exterior, and the bottom of the cupboard—a space which must be included in the height of the drawer. These contrivances to make the room within the box appear less than it actually is, are referable to a design on the part of the inventor, to

impress the company again with a false idea, viz., that no human being can be accommodated within the box.

12. The interior of the main compartment is lined throughout with *cloth*. This cloth we suppose to have a twofold object. A portion of it may form, when tightly stretched, the only partitions which there is any necessity for removing during the changes of the man's position, viz.: the partition between the rear of cupboard No. I, and the partition between the main compartment, and the space behind the drawer when open. If we imagine this to be the case, the difficulty of shifting the partitions vanishes at once, if indeed any such difficulty could be supposed under any circumstances to exist. The second object of the cloth is to deaden and render indistinct all sounds occasioned by the movements of the person within.

13. The antagonist (as we have before observed) is not suffered to play at the board of the Automaton, but is seated at some distance from the machine. The reason which, most probably, would be assigned for this circumstance, if the question were demanded, is that were the antagonist otherwise situated, his person would intervene between the machine and the spectators, and preclude the latter from a distinct view. But this difficulty might be easily obviated, either by elevating the seats of the company, or by turning the end of the box towards them during the game. The true cause of the restriction is, perhaps, very different. Were the antagonist seated in contact with the box, the secret would be liable to discovery, by his detecting, with the aid of a quick ear, the breathings of the man concealed.

14. Although M. Maelzel, in disclosing the interior of the machine, sometimes slightly deviates from the *routine* which we have pointed out, yet never in any instance does he so deviate from it as to interfere with our solution. For example, he has been known to open, first of all the drawer—but he never opens the main compartment without first closing the back door of cupboard No. I—he never opens the back door of cupboard No. I while the main compartment is open—and the game of chess is never commenced until the whole machine is closed. Now, if it were observed that *never, in any single instance*, did M. Maelzel differ from the routine we have pointed out as necessary to our solution, it would be one of the strongest possible arguments in corroboration of it—but the argument becomes infinitely strengthened if we duly consider the circumstance that he *does occasionally* deviate from the routine, but never does so deviate as to falsify the solution.

15. There are six candles on the board of the Automaton during exhibition. The question naturally arises "Why are so many employed, when a single candle, or, at farthest, two, would have been amply sufficient to afford the spectators a clear view of the board, in a room otherwise so well lit up as the exhibition room always is—when, moreover, if we suppose the machine a *pure machine*

there can be no necessity for so much light, or indeed any light at all, to enable it to perform its operations and when, especially, only a single candle is placed upon the table of the antagonist? The first and most obvious inference is, that so strong a light is requisite to enable the man within to see through the transparent material (probably fine gauze) of which the breast of the Turk is composed. But when we consider the *arrangement* of the candles, another reason immediately presents itself. There are six lights (as we have said before) in all. Three of these are on each side of the figure. Those most remote from the spectators are the longest—those in the middle are about two inches shorter—and those nearest the company about two inches shorter still—and the candles on one side differ in height from the candles respectively opposite on the other, by ratio different from two inches—that is to say, the longest candle on one side is about three inches shorter than the longest candle on the other, and so on. Thus it will be seen that no two of the candles are of the same height, and thus also the difficulty of ascertaining the *material* of the breast of the figure (against which the light is especially directed) is greatly augmented by the dazzling effect of the complicated crossings of the rays—crossings which are brought about by placing the centers of radiation all upon different levels.

16. While the Chess-Player was in possession of Baron Kempelen, it was more than once observed, first, that an Italian in the suite of the Baron was never visible during the playing of a game at chess by the Turk, and, secondly, that the Italian being taken seriously ill, the exhibition was suspended until his recovery. This Italian professed a *total* ignorance of the game of chess, although all others of the suite played well. Similar observations have been made since the Automaton was purchased by Maelzel. There is a man, *Schlumberger*, who attends him wherever he goes, but who has no ostensible occupation other than that of assisting in packing and unpacking of the Automaton. This man is about the medium size, and has a remarkable stoop in the shoulders. Whether he professes to play chess or not, we are not informed. It is quite certain however, that he is never to be seen during the exhibitions of the Chess-Player, although frequently visible just before and after the exhibition. Moreover, some years ago Maelzel visited Richmond with his automata, and exhibited them, we believe, in the house now occupied by M. Bossieux as a Dancing Academy. *Schlumberger* was suddenly taken ill, and during his illness there was no exhibition of the Chess-player. These facts are well known to many of our citizens. The reason assigned for the suspension of the Chess-Player's performances, was *not* the illness of *Schlumberger*. The inferences from all this we leave, without further comment, to the reader.

17. The Turk plays with his *left* arm. A circumstance so remarkable cannot be accidental. Brewster takes no notice of it whatever, beyond a mere statement, we

believe, that such is the fact. The early writers of treatises on the Automaton, seem not to have observed the matter at all, and have no reference to it. The author of the pamphlet alluded to by Brewster, mentions it, but acknowledges his inability to account for it. Yet it is obviously from such prominent discrepancies as this that deductions are to be made (if made at all) which shall lead us to the truth.

The circumstance of the Automaton's playing with his left hand cannot have connection with the operations of the machine, considered merely as such. Any mechanical arrangement which would cause the figure to move, in any given manner, the left arm, could, if reversed, cause it to move, in the same manner, the right. But these principles cannot be extended to the human organization, wherein there is a marked and radical difference in the construction, and, at all events, in the powers of the right and left arms. Reflecting upon this latter fact, we naturally refer the incongruity noticeable in the Chess-Player to this peculiarity in the human organization. If so, we must imagine some *reversion*—for the Chess-Player plays precisely as a man *would not*. These ideas, once entertained, are sufficient of themselves, to suggest the notion of a man in the interior. A few more imperceptible steps lead us, finally, to the result. The Automaton plays with his left arm, because under no other circumstances could the man within play with his right—a *desideratum* of course. Let us, for example, imagine the Automaton to play with his right arm. To reach the machinery which moves the arm, and which we have before explained to lie just beneath the shoulder, it would be necessary for the man within either to use his right arm in an exceedingly painful and awkward position, (*viz.* brought up close to the body and tightly compressed between his body and the side of the Automaton) or else to use his left arm brought across his breast. In neither case could he act with the requisite ease or precision. On the contrary, the Automaton, playing, as it actually does, with the left arm, all difficulties vanish. The right arm of the man within is brought across his breast, upon the machinery in the shoulder of the figure. We do not believe that any reasonable objections can be urged against this solution of the Automaton Chess-Player.

Far from Franklin's assertion that Poe's science was really science fiction, Poe's critique of Brewster in "Maelzel's Chess-Player" proves that Poe was a scientific thinker of outstanding merit. Sir David Brewster was considered one of the leading British scientists of his day, which only proves that British science was as incompetent as Franklin's literary criticism.

It is the discovery of the *principle* of the operation of the automaton under all circumstances, and not merely how it might be made to operate by forcing the circumstances to fit a solution, that puts Poe at

odds with Sir David Brewster.

And I am at odds with H. Bruce Franklin for being a bald-faced liar when he makes charges of plagiarism against Poe. Having made that last statement, I can hear all of liberal academia screaming: "How crude! How vulgar! What a malicious thing to say! After all, everyone is entitled to his or her own opinion." To these pathetic cries I answer that one is not entitled to spread bull manure throughout our nation's classrooms and call it food for thought. Furthermore, Mr. Franklin is not merely mistaken in this matter; he lies deliberately and with a purpose. It is true that we do not consider Mr. Franklin very intelligent, but we know he lies for political purposes which we shall demonstrate below, and he lies with the sort of cunning associated with the linguistic school of Noam Chomsky.

H. Bruce Franklin cannot be unaware that he is of the exact-same pedigree of literary figure that Poe sought to destroy in his lifetime: a terrorist associate protected by the cloak of academic respectability. Franklin's own career is the paradigm for the sort of cynical agent who manipulates the rabble (as Poe would call it) against the forces identified with and committed to technological and economic progress.

It was H. Bruce Franklin, formerly a captain of Air Force Intelligence in the Strategic Air Command (specializing in irregular warfare) who created the Maoist-terrorist group the Revolutionary Union. After leaving the Armed Services in 1959, Franklin received his Ph.D. in English literature, concentrating on science fiction with a heavy emphasis on the British intelligence agent and New Dark Ages proponent H.G. Wells. The study of the policies and methods of especially Wells, Aldous Huxley, and Bertrand Russell is a must for any truly cunning British intelligence operative.

Before helping to found the Revolutionary Union, Franklin's conversion to Maoism occurred during a stint in Paris (he was sent there for a year by Stanford University) where he became involved in the G.I. deserters' movement along with Robert "Bo" Burlingham of Weatherman fame and Andrew Kopkind who is now a leading agent for the terrorist-controlling Cambridge Institute for Policy Studies in the Boston area.

One of the main features of the deliberate prolongation of the Vietnam War was the creation of the counterculture movement of the 1960s and the proliferation of terrorist sects, of which the Revolutionary Union is one. During the late 1960s, Franklin is reported to have conducted weapons maneuvers with RUers while they were under the influence of drugs (part of his irregular warfare training). And, writing under the pseudonym William B. Outlaw, Franklin

provided articles detailing the use of weapons to several Bay-area underground newspapers. During the early 1970s, Franklin led an already preconditioned split-off from the RU known as the Venceremos Brigade as a prelude to the deployment of a filthier sort of terrorist operation, the Symbionese Liberation Army. In fact, both Joseph Ramiro and Thero Wheeler of the Symbionese Liberation Army were first members of the Venceremos Brigade under Franklin's direction.

This terrorist activity Franklin carried out and still carries out from behind his cover as a professor of literature.

It is also interesting to note that of all the misconstructions of Edgar Allan Poe Franklin incorporated into his book *Future Perfect*, there is one joke of Poe's that the present author cannot understand Franklin having missed. In Poe's "Mellonta Tauta" a great republic is destroyed by a dictator named Mob.

Epilogue

As I have stated throughout, America owes a profound debt to Edgar Allan Poe, and the author owes a profound personal debt to Poe. Few Americans are even aware of the debt they owe Poe. But the last great President this nation ever had acknowledged his personal debt to Poe.

Abraham Lincoln not only used Poe in his campaign literature for the 1860 election campaign, but Lincoln is recorded as saying that he owed a profound debt to the poet for his own philosophical outlook.

America has been living off the well-springs of Lincoln's four years in office for more than a century. It is past time to replenish those well-springs lest the soul of this country becomes lost beyond redemption.

During the last years of Poe's life before he was murdered, Poe gave lectures on the principles of poetry and music before audiences that numbered as many as three thousand. I don't think such events have been replicated since. If you, the reader, have learned anything from reading this excerpt, I request that you join with me and my collaborators in organizing a series of Poe celebrations in Baltimore, Philadelphia, New York, and Richmond, Virginia. We need musicians, elocutionists, teachers and students, and just plain interested citizens to join in redeeming Poe's good name and our country's soul once and for all time.

Allen Salisbury's Edgar Allan Poe and the Whig CIA will be published by The New Benjamin Franklin House later this year.

RECORDING BACH'S UNACCOMPANIED VIOLIN

AN INTERVIEW WITH LEON TEMERSON

“Each composition is a little story with a human drama.”

Leon Temerson is the founder of the New York Chamber Ensemble and recipient in 1967 of the coveted Chevalier des Arts et des Lettres from the government of France for outstanding contributions to the musical life of that nation. He is currently recording the cycle of sonatas and partitas for unaccompanied violin by J.S. Bach, to be issued later this year as part of the Academy Records educational series of the Platonic Humanist Society. Mr. Temerson's polyphonically oriented interpretive approach constitutes a fundamental advance over previous recorded versions of these works.

Educated at the Paris Conservatory, Mr. Temerson counted such notable musicians as Vincent D'Indy, Lucien Capet, and Maurice Emanuel among his personal teachers. Following his graduation, he went on to several decades of work as an orchestral and chamber performer, in association with Ernest Ansermet, Pierre Monteux, and others.

After immigrating to America following the fall of France to the Nazis in 1941, Mr. Temerson



Leon Temerson.

earned recognition as the founder of the New York Chamber Ensemble with Dmitri Mitropoulos. As a violinist and director of chamber concerts, he has won the respect and confidence of the prominent composers of this century, including Maurice Ravel and Darius Milhaud, who on several occasions entrusted him with first performances of their works.

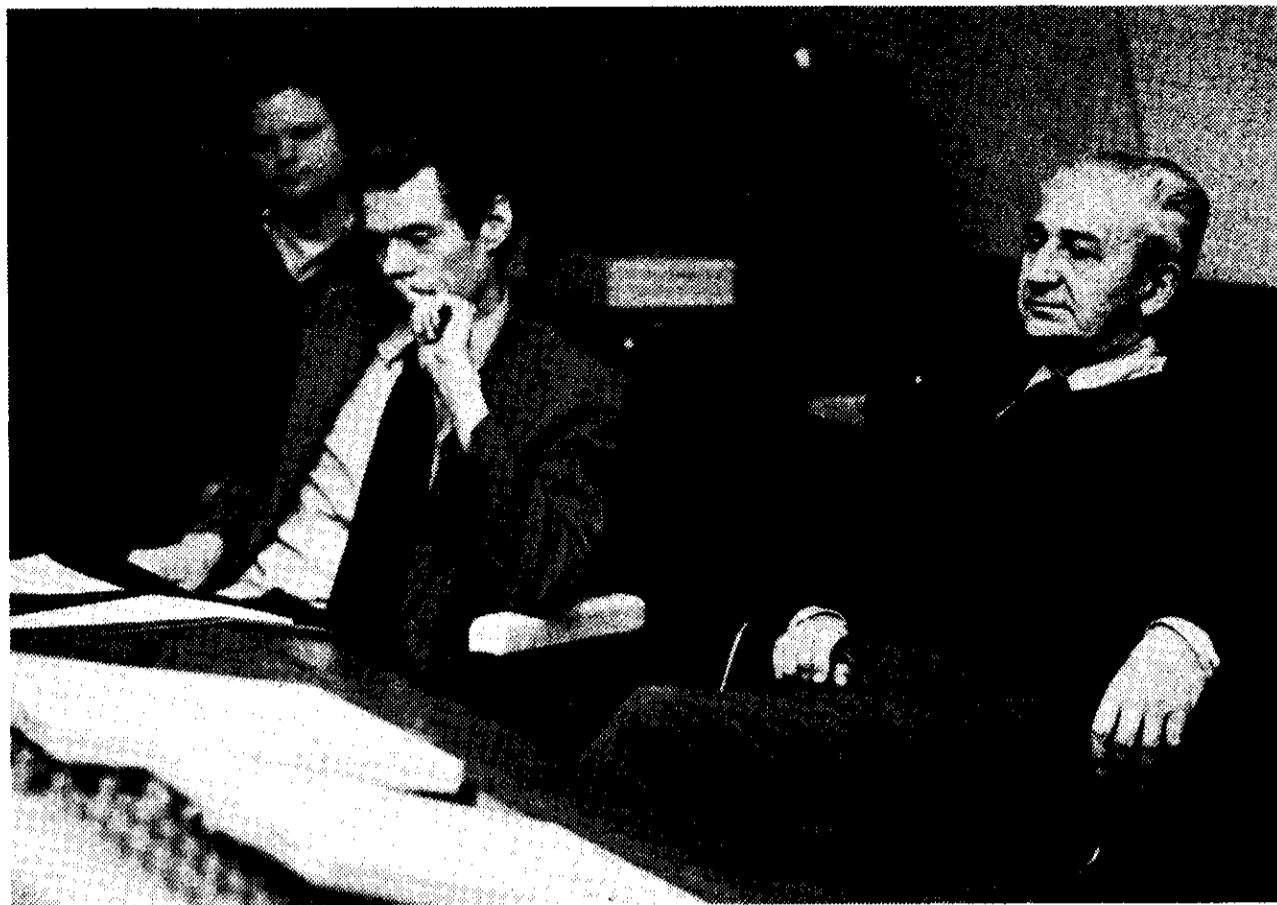
Leon Temerson is currently the codirector with Zino Francescatti of the string program of the College d'Etudes Contemporaines at the Ancien Couvent Royal at St. Maximin in Provence, France. My interview with the violinist, which took place at the artist's New York City apartment, centered around his approach to the Bach works. —Peter Wyer

Campaigner: Mr. Temerson, the recordings you are completing of the Bach unaccompanied violin suites follow a very long and distinguished musical career, and I know you have been studying them for many years. But I'd like to focus for a moment on your musical training. You began your studies at the Paris Conservatory with some illustrious teachers, such as Lucien Capet, Edouard Nadaud, and others. How do these early studies bear on your playing today?

Leon Temerson: Nadaud and Capet helped me to solve some technical problems, and they also taught me—and this was very important—to respect the text. [Temerson practices today directly from a facsimile reproduction of Bach's handwritten manuscript.] But I don't think I see these works the way they did. One can see today in their editions that Capet and even Joachim [a renowned associate of Brahms and Robert Schumann] brought Bach into the nineteenth century. But, in fact, it is more difficult today than it was in Bach's time to convey the same idea as it would have been understood by Bach's audience. It's the same in painting: we cannot see Rembrandt today as his contemporaries saw him, because of what has intervened since that time.

Campaigner: Can you tell us more about what the Paris Conservatory represented in the period leading up to your study there?

LT: The Paris Conservatory was definitely a *French* school, although it was the first conservatory in Europe which was open to students of all nationalities and free of tuition. The entrance was strictly by exam. Teaching of the violin was basically Italian, French, and Belgian. Joachim was known by his editions of Beethoven, and the Bach sonatas and partitas. While contact with the



The violinist listens to tapes during a March 1981 recording session. At left are John Howard and Peter Wyer of the Platonic Humanist Society.

German School of the nineteenth century was direct, it did not visibly influence the violin playing of the French.

Campaigner: It is often said that the works you have just been recording are the most difficult ever composed for the violin. Would you agree?

LT: It's not accurate to say that they are the *most* difficult. Beethoven's quartets, Brahms's violin concerto, works by Paganini and his followers are terribly difficult. But the Bach is difficult because it presents unusual technical problems, problems which depart from the known difficulties.

Campaigner: How would you describe this difference? I know that in your notes for the forthcoming recordings you emphasize that Bach's compositions for unaccompanied violin are the work of a *polyphonist*. Is this the point?

LT: Well, first of all, all composers in the Western tradition are more or less polyphonic. But the particularity of these violin works by Bach is that they are written polyphonically for a single instru-

ment whose basic nature is melodic [monophonic].

Campaigner: Rather than the difficulties defined in terms of the standard violin figurations, or the virtuosic displays of Paganini. How do you think study of the Bach suites should affect one's approach to other works?

LT: No, no, it is not Bach who gave me ideas about interpreting other music. It was my activity for fourteen years as a member of a string quartet which changed by approach to Bach! My approach differs from that of other violinists because I have this different background.

Campaigner: Robert Schumann composed piano accompaniments to the Bach unaccompanied suites. Also, Brahms's piano transcription of the famous D Minor Chaconne and several other movements is well known. Were these studies important for you?

LT: Yes, I studied these works. But in fact, playing the Beethoven quartets and the other works in the quartet literature was more important still.

Campaigner: One of the most striking features of your interpretation of the Bach suites is your profound rendering of the slow movements, of which there is generally one per suite. These movements often receive the most superficial treatment in performance. Do you find that the slow movements require a special kind of study?

LT: Not exactly. Music for me is not only the beauty of a sound and an architecture. It is consciously or unconsciously an expression of feelings. Each composition is, in a way, a little story with a human drama.

I start to work on a piece of music because I find a moving beauty in it. I may find a particular beauty in one phrase. As I go along in my work I begin to connect the parts of the composition as my knowledge and analysis makes it more and more logical.

But intuition is very important.

Campaigner: That could be taken as a good general principle of the relationship between analysis, theory, and the practice of music. How would you describe the "moving beauty" in the famous chaconne of the D Minor Partita? Would you say something about this movement?

LT: I would say that for me the chaconne is the greatest piece of music written for the violin. To discuss the form of the chaconne is not an explanation of its beauty, however. Like the Parthenon or the Chartres cathedral, it is part of our world. One cannot as a musician conceive of music without the chaconne.

Campaigner: As a last question, Mr. Temerson, you were educated in Paris in a musical environment that connected directly to the

nineteenth century, to that classical tradition. Most people would agree today that performers representing that kind of musicality, the musicality of Pablo Casals, Rudolf Serkin, and Wilhelm Furtwangler for example, are not being produced today. Is there a reason for this?

LT: One has first to realize that the Russian school established by Leopold Auer and by Stolarski, along with teachers such as Lucien Capet in France and Ivan Galamian in America, developed in this century a scientific approach to violin technique. As a result it is now possible to turn out violinists who have fantastic technical facility, just as one trains athletes for sports.

But this does not guarantee that one will be exposed to the different aspects of music, to music history, or to composition. It does not guarantee that one will gain experience as a string quartet player. When I studied, we had all of this; we grasped the relation of music to the other arts and to culture in general, and we had better audiences.

The music of Bach, for example. If it were *only* music, it would not be Bach! For Bach, music was a means of expressing something other than music. Then too, Fritz Kreisler's father was a well-known doctor. Kreisler himself studied medicine, he spoke many languages, he was a Latin scholar, he had a great knowledge of folk music. He was a sum of many things which were not only music.

And this was true also of Liszt, Chopin, and Beethoven. A musical interpretation is the result of very complex elements, and it is therefore very difficult to discuss it.

Campaigner: Nonetheless, I think you've done an excellent job. Thank you.

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Handel: his *Messiah* is the most popularly performed masterpiece in the English language.

Tips for the Record Buyer

What to Listen for In Handel's Messiah

This year marks the 240th anniversary of Handel's oratorio the *Messiah*, the most frequently performed work of "classical music" written in the English language. Many Americans identify the *Messiah* by its "Hallelujah Chorus," which heralds the resurrection of Christ.

The *Messiah* was first performed on April 13, 1742 in Dublin. Dr. J. M. Coopersmith writes in the preface to the 1946 edition of his excellent vocal score that although it took a full year before the work was performed a second time, in London, "since that time, it has probably had more performances than any other masterwork in the history of music."

Messiah was written in three sections which follow the birth, life, crucifixion, and resurrection of Christ, and the music traverses the range of human emotions that its subject demands. Especially because of its massiveness, poor performances of *Messiah* should be avoided at all costs. In celebration of the oratorio's birthday, let's examine what constitutes a good performance.

The "Great Debate"

Handel completed the *Messiah* in 1741, at a time when much of a composer's intentions regarding tempi, dynamics, ornamentation, and other aspects of interpretation were not explicitly notated on pa-

per, but were left for the performer to follow the convention of the time. That fact, combined with the numerous alterations made by Handel himself for successive performances of the work, and with subsequent changes in musical style and training, have led to the present wide latitude in what is considered by musicians and musicologists to be an "authentic" performance of *Messiah*.

A "great debate" has ensued in recent years over how Handel would want the *Messiah* to be performed. Happily, the renewed interest in Handel's masterpiece has produced some superior performances, both live and recorded. There are several features of a good performance to listen for when purchasing concert tickets or choosing from among the many recordings available.

The first obvious feature to consider is the balance of sound between the voices and the string-reed orchestra. It is difficult to find a live performance played on early instruments which were used during Handel's time, but recordings now exist which feature period instruments.

Instruments which were contemporary for Handel tended to produce softer, more subdued tones than modern-day instruments, in the way that a harpsichord sounds different from a piano. The "lighter" tones projected by the earlier instruments give a clue that Handel's vocal lines should be sung in a similar fashion. While it is not necessary to perform the *Messiah* on early instruments, such a performance, if matched in quality by the singers, can allow the listeners to hear clearly the intricacies of Handel's counterpoint, with its ample interplay between voices and instruments.

The size of the ensemble is

important in achieving the needed balance between instruments and voices. Too often one hears a performance by amateur voices in which the chorus ranges from one to two hundred singers, and is joined by an equally huge orchestra. The result is usually a performance that is too loud, sometimes shouted, where clarity of line is sacrificed for volume. A chorus of professionally trained singers could adequately perform the *Messiah* in such numbers, but most amateur singers are unable to sing softly. Handel's message becomes blurred in such situations; each chorus "sounds the same."

A corollary to the question of size of the ensemble is the *quality* of sound needed to convey the rich dialogue contained in Handel's work. Should the music be performed in a light, lyric vein, or in a "heavy" way characteristic of so many solo singers? The performance of Handel's music, like Bach's, requires choral singing which is unforced and "pure," and which is not encumbered by a great deal of vibrato.

Alexander Dashenaw, director of the Brooklyn Philharmonia Chorus in Brooklyn, New York, requires that his fifty to sixty singers keep vibrato at a minimum, a standard which is strived for in the small orchestra he uses when conducting *Messiah*. The result, most recently presented in Brooklyn this winter, is a clear sound which allows all parts of the chorus to be heard as they carry on their musical conversation. Christopher Hogwood uses a similar approach in his recording (*L'Oiseau Lyre* label), using early instruments.

Record buyers can preview their selections in record libraries, through radio listening, or in the record store. Once satisfied that the recording meets with the standards discussed here, a more

musical ear can be given to "details" within the music.

The 'Amen Chorus'

The *Messiah* would be boring without proper articulation of one form of detail in Handel's extensive use of rhythmic variation of basic themes. A good test is to listen to the final "Amen Chorus" (which is often excised from live performances) which recalls themes from previous choruses, changes them, and counterposes them to each other.

When performed correctly, the "Amen Chorus" can be described as heavenly. However, if it sounds blurred, chances are that the rest of the performance is also lacking. Is each note of the first theme carefully articulated, pushing the listener forward into the expansive section? Can each voice's entrance be heard rising as it moves to join the other voices? The dotted rhythms give a freeness to the lines, adding an almost unexpected quality to the chorus. This is one of the major elements of counterpoint used by Handel, particularly in the choruses which summarize what has preceded them.

The "Amen Chorus" is commonly performed in one of two ways. The first interpretation has the bass section "sit" on the first note of the phrase:



creating a tempo which is considerably slower than Handel's notated "allegro moderato" (moderately lively or happy).

The second common interpretation has the "Amen Chorus" sung at a breakneck pace, creating the image of a rollercoaster. The Robert Shaw Chorale (*RCA* la-

bel) performs the chorus at such a tempo until the beauty of Handel's counterpoint becomes too overwhelming for the performers to continue rushing by, and there is an abrupt slowing of tempo seventeen bars before Handel's notated change for the last three bars of the entire work.

Recommendations

The recording I recommend to first listeners is the Hogwood version I mentioned earlier. Be prepared to search before finding a copy, however; records from the first pressing of this release disappeared from most store shelves soon after they arrived. As a second choice, you could try one of several other "original instrument" recordings.

Conductor Colin Davis's recording (*Philips* label), which was cheered in the January/February issue of *Virtuoso* magazine, nearly put me to sleep during the orchestral *sinfonia* which opens the work. However, a few of the choruses, particularly "His Yoke is Easy" which closes Part I (the Christmas section), approach the style we are looking for.

Most of this discussion has focused on ensemble performances, because a lexicon of what to listen for in solo passages would require a thorough examination of the ornamentation employed by Handel, but which was not written into the music.

Without embarking on that project, the reader is encouraged to hear Neville Marriner's recording (*Argo* label) featuring solists Elly Ameling, Philip Langridge, Anna Reynolds, and Gwynne Howell. Marriner's Academy and Chorus of St. Martin-in-the-Fields also presents a clear rendition of Handel's genius in many of the choral passages.

—Jeanne P. Bell

Are Orchestras An Endangered Species?

"Public funding is a problem . . . it's all being reduced . . . but we are going ahead with our plans for expansion for a first class orchestra."

This was the outlook of Peter Remington, financial development director for the Detroit Symphony orchestra, one of the United States' top-ten rated symphony orchestras, which is now faced with a serious funding crisis.

While the Detroit situation is significant given the quality and prestige of its symphony orchestra, the financial crunch facing the Detroit Symphony is not atypical. It is the picture in every major U.S. city, hit with economic depression and "austerity" budget cuts, from the federal to local level.

The Detroit Symphony's troubles began last summer, when its conductor, former National Symphony conductor and noted musical director Antal Dorati, resigned in the face of rumored budget cuts. The symphony's yearly budget ranges between six and eight million dollars, funded by ticket sales, federal, state, and city contributions, private contributions, and special fundraising efforts.

"We hit a funding crisis," Remington said, "because we were expanding to become a 'world class' orchestra, with a first-rate conductor and international tours, just at the time the budget cuts hit. So now these things must be funded from the outside, by special fundraising efforts."

"Major orchestras like Chicago and Cleveland went through the same experience and problems



Detroit's Antal Dorati: resigned over cuts in education budget.

we did. They made commitments to get the George Soltis and Lorin Maazels [the conductors of the Chicago and Cleveland symphony orchestras, respectively] and then went through a serious financial crisis . . . We went into our growth period in the midst of a bad economic depression."

Orchestras Go "Pop"

One way of recouping their public funding losses has been for symphony orchestras to raise the price of their tickets. In Detroit's case, Remington noted that a 15 percent increase in ticket prices has resulted in a four to six percent decline in ticket sales. Also, he added that the symphony has attempted to steer its concert programs in the direction of more "popular" and "understandable" music in order to attract audiences.

"We have started a 'pop' series," among other things, Remington reported, "which Leonard Bernstein will conduct."

The sixty-one-year-old Detroit Symphony lost a half million

dollars in state funding this year (previously Michigan state was the second highest funder of symphony orchestras in the country); \$100,000 of city funding; and suffered an overall "flattening out of private contributions, due to the economic collapse in Detroit," according to Remington.

The orchestra also expects to see cuts in federal funding from the National Endowment for the Arts, which contributed a quarter of a million dollars to the symphony's budget this year. Remington explained that the orchestra is attempting to make up its income shortfall of approximately \$2 million and meet its \$8 million budget for this year, by extraordinary efforts to raise \$2,050,000.

Former Detroit Symphony conductor Antal Dorati, will now, at age 75, become "conductor emeritus," to the orchestra. Former conductor of the Jerusalem Symphony, Gary Beritni, will take over as "acting music director," while the search for a new conductor is on.

¡Feliz Cumpleaños! Los Angeles at 200!

Los Angeles California is celebrating its 200th birthday this year.

As a statute in the city's MacArthur Park attests, Los Angeles was founded in 1781 by Spain's great Neoplatonic monarch King Carlos (Charles) III.

The founding of Los Angeles was part of the same effort—conducted by Benjamin Franklin and his friends' Neoplatonic networks in Europe and North America—that brought about the American Revolution.

The charter signed by Charles III founding the Los Angeles *pueblo* was one act in a massive, city-building "grand design" devised by the monarch to fend off British advances against Spain in the New World and to end, in cooperation with the Americans, British influence in North America.

It is well known that Charles III launched his grand design with the expulsion of the Jesuits from all corners of his domain. Notorious for inciting savage Indian attacks against Spanish efforts to introduce civilization into the New World, they had for decades fomented chaos to the advantage of British designs to invade Spanish lands and disrupt Spanish shipping efforts on the west coast of the continent.

Jesuit methods—the bringing forward of the bestial side of the human personality to throw against efforts at introducing science and technology—have not changed to this day.

It is a sad irony that on its 200th anniversary a city that owes

its very existence to Charles III's purge of the bestial Jesuits finds itself in the grip of a Jesuit-trained California governor, Jerry Brown, whose zero-growth, pro drug policies serve the modern-day heirs of the very same interests as those against whom the city was originally founded as a bulwark.

The Onus of Hollywood

Perhaps the most ironic single example of how Los Angeles has

been cut off from the impulse to which it owes its origin is the festival which launched the city's bicentennial at the Hollywood Bowl last summer.

The ceremony was opened with a performance of Beethoven's Seventh Symphony by the Los Angeles Philharmonic Orchestra, and no piece of music could have been more appropriate. The Seventh Symphony was composed in honor of Charles III's New World grand design. Into it Beethoven incorporated original folk dance themes collected for him by his friend Alexander Humboldt during Humboldt's tour of New Spain, including California, in 1804.

However, at the Hollywood Bowl last summer not a single word was spoken of the wonderful story behind the composition of this great music. Worse than that, the creative genius of Beethoven was smothered by an ear-splitting, mind-dulling fireworks display unleashed in the middle of the performance.

Afterwards, Mayor Tom Bradley proclaimed that the man responsible for this atrocious effort to degrade the public's perception of Beethoven into mood music for a "Hollywood fireworks spectacular" was none other than Thornton Bradshaw.

Bradshaw epitomizes the crowd that turned Los Angeles from an important outpost of Augustinian-modeled city-building into the evil laboratory for conjuring the moral and intellectual deg-



Spain's King Charles III overlooks Los Angeles's MacArthur Park.

radation of the population known as "Hollywood." Bradshaw is president of the Atlantic-Richfield Company, primary backer of Jerry Brown and founder of the environmentalist-terrorist Aspen Institute. He has just been named president of RCA, which owns the NBC television network.

A true appreciation of the real impetus behind the founding of Los Angeles is needed to lift the onus of "Hollywood" off the back of the city, and the world.

Charles III's Grand Design

That impetus was the opposite of that of the bestial Jesuits. Staunchly within the Neoplatonic Christian and Augustinian tradition, Charles III sought to establish his grand design in the manner outlined in the work of Dante, Cervantes, and Leibniz: to use morally informed reason to uplift backward, bestial peoples from lives governed by the principles of Dante's "Inferno" toward lives genuinely capable of self-government and citizenship through the mastery of principles of science and natural law.

Thus, Charles III's goal for the New World was the establishment of great cities, which would function as centers of learning, culture, and science. His three-stage plan involved the founding of military outposts (*presidios*) to ensure stability and then the establishment of missions for the moral, scientific, and technical training of the Indians. The first two stages were aimed at realizing the final stage, the building of cities (*pueblos*).

To oversee his plans for New Spain, Charles deployed Visitor General Joseph de Galvez with troops to Mexico City from Spain. Galvez's own accomplishments were matched by those of his son, who fought with the American



On display at the Santa Barbara Mission: classical music education of the Indians was stressed in California's mission schools.

Revolutionary forces against the British in New Orleans. Galveston, Texas, is named after Galvez's son.

Galvez's first order of business in Mexico City was the expulsion of the Jesuit Order from the entirety of Spain's territories on the continent.

The Jesuits had been notorious for organizing the Indians against the Spanish for over a century. The work of the Jesuit Eusibio Francisco Kino among the Pima Indians in present-day Arizona, for example, resulted in the bloody 1751 Pima revolt against Spanish mining expeditions.

When Galvez arrived in Mexico City he ordered his troops to wait until dark and then quietly move into the cathedral and arrest the entire Jesuit leadership in the country. The city was asleep, and the Jesuits were unable to resort to their usual tactics—paying rabble to riot against the Spanish troops in their defense. They were herded onto carts, and taken out of the city. Within a day, they were at the coast, and loaded onto ships headed for Spain.

Race Against the British

Next was the race for time to protect Spanish territory from the threat of British occupation. Securing California was central to this effort, and Galvez chose General Don Gaspar de Portola and Franciscan Father Junipero Serra to aid in this operation.

Serra, born on the island of Majorca in the Mediterranean east of Spain in 1713, came to the New World in 1749, where he became president of the Franciscan College of San Fernando. It was from his college that the majority of the priests who replaced the Jesuits in parishes throughout the country were drawn.

A plan to colonize California was worked out under Galvez's supervision at the famous "Junta at San Blas" meeting on the west coast of Mexico in May 1768.

At the time, Spain had no visible presence in California, even though it had been Spanish territory since being discovered two hundred years earlier by Juan Cabrillo. In 1602, the Spanish crown had ordered the establishment of a military outpost at Mon-

terey, but one was never founded.

In the interim one hundred and fifty years, the coast of California was used as a refuge for Spanish galleons carrying goods from China and the Philippines. Recent unearthings of relic cannons confirm the presence of British pirate ships along the California coast during the 1600s.

As the records of the Junta at the San Blas meeting reveal, Galvez chose Monterey, a bay about one hundred miles south of San Francisco, for the initial point of Spanish settlement in California because it had been identified as the most likely point of a British invasion. A military footing was to be established first at San Diego in the south, through a combined sea and land expedition, and then some of the troops would move further north to Monterey.

Despite long and great hardships, the Spanish claim to Monterey was reasserted by June 1770. But city-building, not military occupation, was Charles III's aim. The real work had just begun.

Father Serra's first mission had already been dedicated in San Diego in 1769. In the expedition to Monterey, Serra laid the foundation for a mission there the day the ship landed. He oversaw the founding of eight more missions before his death in 1784, and by 1823, twenty-one missions were constructed along California's "El Camino Real" (King's Highway) en route from San Diego to Sonoma north of San Francisco.

Most of the California missions have been restored and are functioning today. In many of them, the vestiges of Charles III's Neoplatonic grand design are unmistakable.

In the missions, the Indians were taught agronomy, masonry, geometry, astronomy, and polyphonic music. In the Santa Bar-

bara mission, the fathers directed a thirty-piece Indian orchestra. Indians were taught to play the violin, flute, and other basic orchestral instruments.

Relics at Santa Barbara include a large telescope, a four-foot high music book from which an entire chorus of Indian singers could read at once, and an aqueduct to supply water to the mission and the surrounding farmland.

In keeping with Charles's grand design, right on the heels of the establishment of the missions came the founding of cities. Los Angeles was first, in 1781.

The unfolding of the plan so excited the Bishop of Mexico that he wrote to the king in 1783: "This is so infallible a law of nature that in the erection of ecclesiastical and temporal governments even in pueblos poorly situated, in hardly desirable climates, the number of their inhabitants grows from day to day, impenetrable forests are cleared away, the fields are placed under cultivation, and seeds are sown as is best seen in Guatemala, Guadalajara, Durango, and all the capitols of the kingdom, which but a century ago were pueblos of little beauty and today compare favorably with many of the cities of Spain."

Heirs of Charles III

However, with the death of Charles III, the single strongest force behind the development of California was lost. As a result, although the Franciscan heirs of Serra kept the mission-building going through 1823, only one more city besides Los Angeles, Santa Clara on the south end of the San Francisco Bay, was founded.

Nonetheless, it was the heirs of Charles III's efforts in California who combined during the 1840s with the heirs of Charles's Ameri-

can Revolutionary collaborators to secure California for entry into the Union as a free state. Once again, their battle was with the British East India Company, which threatened America's western flank with invasion as well as internal subversion. It was pro-British snakes such as John C. Fremont against whom the Whig allies of Henry Clay and later Abraham Lincoln fought to secure California for statehood.

In 1848, the historic California State Constitutional Convention was convened in Monterey. That meeting produced California's Constitution, unique to this day among state constitutions for its articulated commitment to "encourage, by all suitable means, the promotion of intellectual, scientific, moral, and agricultural improvement" (Article Nine).

In 1859, the elderly Henry Clay came out of retirement to deliver one of his last public addresses in support of California's entry into the Union.

By the 1870s, California had launched what was to become the one of greatest state-sponsored university systems in the world. Since the coming of the railroads and the vast water projects of the early 1900s, California has grown to support the largest population, the largest economy, and the greatest agricultural fecundity of any state in the country.

And for Los Angeles, on the verge of surpassing Chicago as the nation's second-largest city, one of whose former residents has recently been sent to the White House, the occasion of the bicentennial exists as a unique opportunity to recover its true identity. Doing so would be a big step toward disposing of the likes of Jerry Brown and "Hollywood" and doing all of America a great big favor!

—Nicholas F. Benton

Real Family, Unreal Ghetto

The Great Santini (Bing Crosby Productions)

directed by Lewis John Carlino,
with Robert Duvall, Blythe Danner,
and Michael O'Keefe
Rated PG

Fort Apache, The Bronx

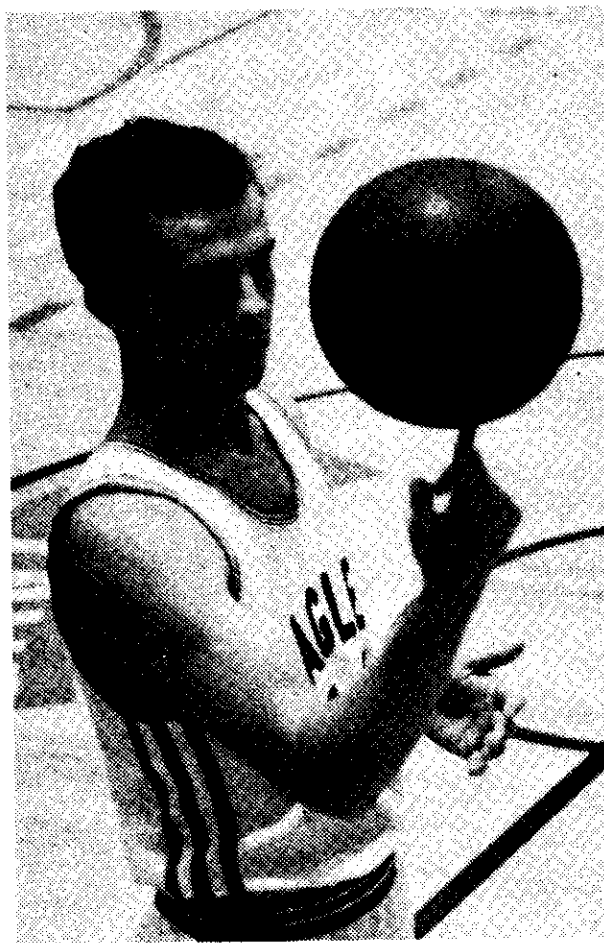
(Time-Life Films)
directed by Daniel Petrie,
with Paul Newman, Edward Asner,
and Rachel Ticotin
Rated R

The family came under heavy attack by Hollywood this year. The big trend has been to portray family relationships as murderously destructive (*Raging Bull*), hopelessly weird (*Melvin and Howard*), incestuous (Bertolucci's *Luna*), or darkly Oedipal (*Ordinary People*).

Over and against this bizarre new type of "family film" stands *The Great Santini*, this writer's choice for best picture of the year.

Ironically, *Santini* takes on the same subject matter as two other highly touted films, *Ordinary People* and *Raging Bull*: a man's problems in communicating with his wife and/or his son. In *Santini*, the whole family fights toe-to-toe with the problem, often succeeding. In *Raging Bull*, the husband's violent impotence is celebrated; in *People*, it is tearfully glossed over.

Both *Raging Bull* and *Ordinary People* have made a fortune, largely due to a massive media barrage,



Robert Duvall as Col. "Bull" Meecham and Michael O'Keefe as his son Ben in *The Great Santini*: characters made of more than cardboard.

and won several Academy Awards, including best picture for *Ordinary People* and best actor for Robert DeNiro in *Raging Bull*. *Santini*, although well-received by many critics, has been a box-office bomb, and was in fact pulled from theaters early in some cities.

Santini's unpopularity partially stems from the fact that it is a very difficult film for some people

to watch. The plot contains little titillating "action;" in fact, the story of Marine fighter pilot Bull "The Great Santini" Meecham and his family is set in 1962, a quiet period in which America was between wars, expressly to emphasize the more-subtle struggles going on in the household. Those struggles center on the attempts by Colonel Meecham (Robert Duvall) to "make a man of" his eighteen-year-old son, Ben (Michael O'Keefe).

Bull, simply, is a bastard. He believes in absolute filial obedience and will use physical punishment and degrading comments to enforce it. He's also, in the jargon of today, a "male chauvinist pig." The difficulty for viewers, I think, is that the film does not allow the colonel to be simply, a bastard.

Part of the problem is that the American public is currently being brainwashed, largely under the influence of network television, to accept only the most simple of story lines, with the good guys and the bad guys clearly defined. No more complexities—just give 'em "JR" and similar cardboard soap-opera characters.

No "Monsters"

Director and screenplay writer Lewis John Carlino has designed his characters in *Santini* to be made of sterner stuff than cardboard. Carlino has described the trouble he had in ensuring that the character of the son did not merely project simple "sensitivity;" "He has to project an inner resolve," Carlino said. "Otherwise, he's a victim. And Bull is a monster."

In other words, Bull is not of the "raging" variety. If Bull acts irrationally on occasion, it is not because he is insane like the Robert DeNiro character in *Raging Bull* or the mother portrayed by Mary Tyler Moore in *Ordinary People*. It

has more to do with the fact that he, like many family men, makes mistaken judgments, but feels he must defend them as gospel-truth lest the authority, and the whole moral strength, of the family break down.

Because he has always made it clear that he has acted on the basis of his responsibility to love and care for his family—however wrong at times he is—Bull has given his wife and son the strength to understand and correct the effects of his errors. The result is a portrayal of a very real family—not the “do-your-own-thing” snake pit so often shown on screen, but a situation where every member has to work hard and think hard to keep things going forward.

As you would suspect, director Carlino has to rely on his actors to make the subtleties of his plot work. Duvall and O’Keefe, a relative newcomer, are a powerful combination. However, the film succeeds emotionally because of those two’s relationship with the wife and mother played by Blythe

Danner. Ms. Danner’s portrayal of a conspicuously unliberated woman of the early sixties, replete with bouffant hairdo, may upset some feminists. Discerning viewers will recognize a woman of intelligence and the courage to challenge both son and husband to love each other. Danner deserves an Oscar nomination, like both Duvall and O’Keefe received.

“Have a Nice Ghetto”

After seeing *Fort Apache, The Bronx*, I can only suspect that the big political stink that a few Puerto Rican nationalist groups made about the film’s “racism” was in some way encouraged by the film’s producers to drum up free advertising for an otherwise inconsequential movie.

Through an odd set of circumstances, I happened to see the film in a neighborhood theater in the Bronx, admittedly not the South Bronx ghetto but a poor section where the audience was 90 percent Hispanic. I can reliably report that the audience cheered the heroes and booed the villains,

and that no revolutionary consciousness of any persuasion was raised.

Most important, perhaps, was that, except for the chase scenes, the kids in the audience got bored and started throwing popcorn. If I had some popcorn, I think I might have started throwing too.

Fort Apache’s executive producer is David Susskind, the superliberal. The film suffers from the same problem as Mr. Susskind’s television talk show. Every week Mr. Susskind gets some people together and says “This week we are going to have a terribly profound and controversial discussion,” and at the end of the show everybody agrees that the problem is man’s inhumanity to man.

Consequently, *Fort Apache* demonstrates to us that there are good cops and bad cops and indifferent cops, and good Puerto Ricans and bad Puerto Ricans and indifferent Puerto Ricans, etc., and that it is really a people problem and that we should all work together.

The whole thing is about as politically profound as those inane, smiling, “Have a Nice Day” buttons.

Not that the film is without its vicious side. Heroin, which plays its own hideous role throughout *Fort Apache*, is definitely not, as the film implies, “a people problem.” It is a multibillion dollar conspiracy that has little to do with the pusher on the corner. It is time for responsible film makers to acknowledge the origins of the drug plague that is destroying our youth, black, white, and Hispanic.

If political figures want to publicly attack films like *Fort Apache*, let them do so for this, much more important, misrepresentation of ghetto life.

—Michael J. Minnicino



Paul Newman and Edward Asner as the veteran police officer and his commander in *Fort Apache, the Bronx*: raises no social consciousness whatsoever.

Nat'l Academy Tradition Shines In Art Shows

continued from page 4

founded in the first 50 years of the new nation to advance training and public education in all branches of the arts and sciences. For example, the Philadelphia Academy of Fine Arts was created in 1805.¹

The American Academy movement goes back directly to the Leibniz tradition on the continent, and the English Commonwealth movement which produced key American colonial leaders and institutions. For example, William Penn's able secretary, James Logan, was directly part of this and strongly influenced Benjamin Franklin. Franklin, like all the founding fathers, was concerned to promote the fine arts, as well as the more apparently practical and political affairs. Franklin wrote letters of introduction for many aspiring American artists to be trained in Europe. A good example is Robert Fulton, credited with the development of the steamboat and torpedo, who was an accomplished painter. Samuel F. B. Morse was trained in art at Yale University and afterwards at the Royal Academy of Art in London.

In the American art academies, the teaching emphasis was in the tradition of the famous Raphael studio. Raphael Sanzio (1483-1520) was the head of all art projects for the Vatican and the City of Rome for twelve years prior to his death. As a young man he was influenced by both Leonardo da Vinci and Michelangelo. Raphael developed key concepts for training students in his studios. Many of Raphael's studies and



Self-Portrait by a youthful Samuel F. B. Morse (c. 1809).

compositions were produced as engravings by Marc Antonio Raimondi and circulated throughout Europe. The soundness and vigor of these methods—carried through successor studios and academies in Bologna, Paris, and cities in Germany and the north—produced generation after generation of great artists despite economic and social upheaval, and transmitted to thousands of artists basic skills of the figure tradition. These skills were practiced in North America soon after the founding of the colonies.

In this tradition, basic landscape, anatomy, and architecture drawing ability was a necessity. Composition for history, religious, and all subject matter was carefully developed. Full assimilation of handling materials—oil, fresco, water color—was essential. The overriding concern was to develop the artist's ability to depict selected moments and features of reality for a chosen purpose of affecting the human mind.

This purpose and training was implemented at the Academy in New York. The stated objectives of the founders were both to train artists and to educate the public

through exhibitions and demonstrations. By arrangement of its constitution, the Academy is officially run by a council elected from member "academicians" who are themselves artists. Among the first 30 founding members are such famous American artists as Asher B. Durand, Henry Inman, Samuel F. B. Morse, Thomas Cole, Rembrandt Peale, and others. Over the years the curriculum changed toward or away from the Raphael tradition depending on the guidance of the council and artists in charge.

Samuel Morse very carefully defined his concepts of the meaning of art in a series of four lectures, "On the Affinity of Painting with the Other Fine Arts," which he gave in the 1830s at the Academy and other locations in New York.² Said Morse:

"A picture then is not merely a copy of any work of Nature, it is constructed on the *principles of nature*. While its parts are copies of natural objects, the whole work is an artificial arrangement of them similar to the construction of a *poem* or a *piece of music*.

"If in our estimate of anything, we put for the *end* of the work, *that* which is only a subordinate *means*,; all beyond that subordinate part is not appreciated, and will soon cease to command both the attention of him who forms it, and of him for whom it is formed: A false estimate of the *end* of the Fine Arts, then, as it lowers the standard of merit, must necessarily lower the aim of the Artist; having attained so low an aim, he must remain idle, or multiply mediocrity; instead of complaining with an ancient artist that (*life is too short for art*,) it is his lament that (*Art is too short for life*.)

"It is for you [the public], therefore, to fix a high aim for the Artist in any of the Fine Arts, what

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you [they] wish he will be compelled from necessity to perform; if in Poetry he finds that you have no higher views than *smoothness of versification and accurate description*, or in Music than *smoothness of surface and mere naturalness of objects*, to these minor parts will all his attention be confined, and feeling it to be in vain to aspire to a height which he can see, and to which he might attain, but where he can find no sympathies to support him, he wastes his energy and his spirits in unavailing efforts to rise."

Academy Attacked

The conditions against which Morse warned—of a public lowering its standards of art appreciation and debasing art training—have now fully taken over. The contemporary art exhibitions in New York and the public's acceptance of this degraded standard show the results of one hundred and fifty years of assault on the Academy traditions. "Modern art" patronage operations, propaganda campaigns, even government intelligence agency operations have all actively helped to bring about this result.

Right from the beginning the National Academy of Design and Samuel Morse personally came under public attack from a British-based operation to weaken U.S. popular culture. Recall that the Academy was established within only ten years of the conclusion of the War of 1812 in which the British invaded the United States and burned the capital. After losing that war, the British leadership initiated various subversive operations in attempt to retard American growth for future attack.

In 1826 the *North American Review* published a lengthy, unsigned article intensely critical of the year-old National Academy, and objected to everything it stood

for, including its very name. Based in Boston, this journal was frequently an instrument for British intervention in American literature, arts, and sciences.

The anonymous critic wrote: "We are not prepared to see the American system [technological advance], as it is called, extended to literature or the arts. It would be the worst possible policy for the artists. Painting and sculpture are not among the necessities of life. Much as they improve and adorn society, a taste for them is not even the necessary accompaniment of a high degree of civilization."

"We can hardly hope that the masterpieces of ancient art are ever to be surpassed here or in Europe. The forms and occupations of society are growing every day less favorable to the highest efforts of the imagination. We live in an age of utility . . . In this cultivation of the reason, the imagination loses its power. Eloquence, poetry, painting and sculpture do not belong to such an age; they are already declining and they must give way before the progress of popular education, science and the useful arts . . . Arguement [sic] is almost the oratory of our time."

This broadside attack, which was echoed from some unsavory quarters in New York City, was all the more significant because it came after the publishing of Morse's first presidential address to the Academy student body. In it he presented a history of the principles of academies of art and their contributing role to advancing civilization. He cited the Academy of St. Luke in Venice, 1345; in Florence, 1350; in France, 1648; Vienna, 1704; Spain, 1752; Russia, 1758; Milan, 1800.

Morse replied to the attacks from the *North American Review* and other sources with a series of

careful public writings, and he and fellow artists continued to build the Academy and the role of fine arts in America. Morse himself tried to promote and get commissions for history paintings, ceremonial portrait work such as his full length portrait of General Lafayette, commissioned in 1824 by the City of New York.³

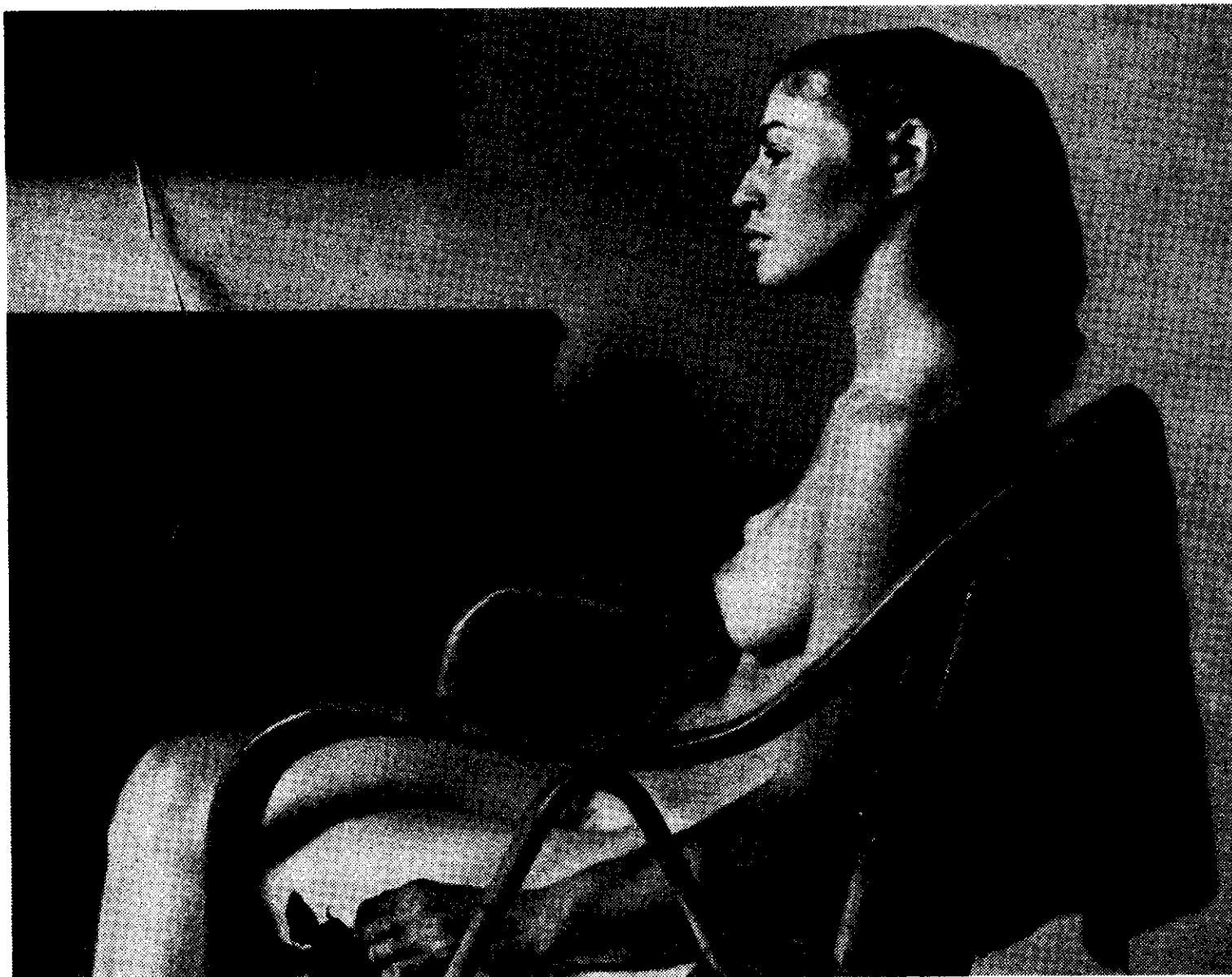
After the National Academy of Design, the Philadelphia Academy and similar institutions in other cities continued to gain influence despite direct attack, by mid-century more insidious operations were set in motion in attempt to divert artists and demoralize the public taste with banal, pornographic subject matter.

The 'Pre-Raphaelites'

An English art figure, John Ruskin, inspired the creation of the "Pre-Raphaelite" movement which, though nominally maintaining artistic skill-levels, promoted medieval subject matter. Effete, pornographic fantasy scenes were encouraged and popularized. In 1863 a British-based group set up the Association for Advanced Truth in Art in the United States, which functioned to attract gullible artists and divert them into meaningless pursuits. The increasing fascination with "pure nature" and landscape, and the downgrading of history painting and powerful portraiture were all part of this demoralization.

The apparent organized opposition to all this was French-based impressionism and avant-gardism—also a trap.

Rear guard battles were maintained against degenerate art instruction and activity, but serious erosion of Academy standards occurred. At the Philadelphia Academy of Fine Art, Thomas Eakins designed and implemented a rigorous curriculum including anat-



Denise (oil on canvas) by Nelson Shanks, exhibited at the National Academy of Design 1981 (detail).

omy lessons for drawing. But he was forced to leave in 1886 over a scandal that was contrived out of a trivial incident in one of his drawing classes.

By the turn of the century, the most visible bastion of traditional academy standards in art were in ceremonial and monumental architecture. The Lincoln Memorial, completed in 1920 by Daniel Chester French, and other work by French, Saint-Gaudens, and Borglund, demonstrated that the traditions of monumental figural composition were still vigorous in sculpture.

The crucial blow mounted against the practitioners and supporters of great art traditions was the 1913 Armory Show in New York. This art exhibition was instigated through operators like Gertrude Stein in Paris, to attack patronage of the Academy tradition in fine art, and to divert such patronage to the "avant-garde."

"Names" in art were created one after another like media events—Duchamp, Chagall, Modigliani, Kokoshka, Malevich, Picasso. Variations of know-nothingism and banalism were publicized as one art "ism" after another—futurism, expressionism, dadaism, supremacism, constructivism. The backing of all the great money families of the twentieth century was won for this apparent anti-establishment art. No defecation was too outrageous to be supported by these scions.

The culmination of this support was the founding in 1929 in New York of the Museum of Modern Art (MOMA—an acronym now as familiar to art devotees as is the CIA to others). MOMA was always conceived more as the Tammany Hall of modernism rather than a museum. Alfred Barr, the first director was quoted before his death as claiming that MOMA changed every

aspect of American design except the automobile. Detroit is now being punished for its resistance.

The near-destruction of the academy movement where the concept of art-as-science had thrived for centuries opened the way for the worst excesses of occultism to replace scientific method as the governing principle of art. Such famous manifestoes and writings as Mondrian's *Plastic Art and Pure Plastic Art* (1937) and Kandinsky's *The Spiritual in Art* were consciously indebted to the cult philosophy of Madame Blavatsky, the theosophy leader who functioned to promote liberalist toleration for anarchist cults on the continent.⁴

Abstract or Figurative?

Against this actual history, the question many well-meaning art observers ask about the merits of abstract versus figurative art becomes simple. The twentieth cen-

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ture abstract art movement is one big hoax, whose only redeeming feature is that occasionally a "study of blue on blue" or some such object is useful for interior decoration.

The important questions concerning the fine arts come up in regard to the figurative or representational art movement. This branch of "isms" includes Social Realism in the 1930s, the New-Humanism, the New Realism in the 1960s through today, and the various individual realism styles now put forward as a sort of backlash to pure avant-garde. The Whitney Museum of American Art recently devoted a huge retrospective exhibition to the work of Edward Hopper (1882-1967), and the Wyeths and other Chadd's Ford painters have become very popular.

What should be clear is how equally noncommitted, i.e. abstract in the modern sense, these so-called nonabstract artists are in regard to the fate and progress of human existence. A New Realist artist, Philip Pearlstein, is described in a Philadelphia Academy of Fine Arts Bicentennial Catalogue as taking "the ultimate risk in his paintings—the use of the human figure as a still-life object. The artist's principal concern is with the problems of painting, and he denies any evocative or expressive intention in his depiction of nudes. The models are always shown slouching, sitting, posing with a suggestion of the psychic detachment of the act."⁵

On display at the Guggenheim Emergent Artist show was a New Realist cityscape, called *In a Flash* by William Harvey, showing dead bodies, pornography, drugs, alcohol, blinding night lights, lightning, etc.—a view of hell, from the standpoint of hell.

In contrast, the truly unique

contribution of centuries of development of Western art is how human life, no matter how hellish at any given moments, must be viewed from the standpoint of perfection. There are many distinctions between Andrew Wyeth today, and Hieronymous Bosch, the great sixteenth century master, but the one controlling difference is that Wyeth, for example in his famous painting *Christina's World* (1948) in the Museum of Modern Art, expresses merely banal despair, whereas Bosch, in the *Garden of Earthly Delights*, is on the side of human perfectibility.

This concept of perfectibility was given succinct expression by Leon Battista Alberti, the Florentine Renaissance genius, in 1436, as the concept of "storie." This the basis of the academy tradition through the ages—not the perpetuation of arbitrary rules.

The entire course of western art has progressed through development of the genius to control composition, color, light, and space to create "storie", that is to make concepts of perfection emotionally moving. The result in the viewer's mind is that through the experience of his own emotion he has the basis for grasping the idea of the progress of the soul.

In striking contrast to the anti-humanism of the New Realism is the Academy Exhibition painting that was shown by Nelson Shanks, the successful portrait artist. The subject is a seated nude woman in an interior, and with Shanks's maturity in technique and attitude, the painting is beautiful with conviction and personal dignity. The only thing wanting from Shanks, an instructor at the Academy of Design, is even more ambitious subject matter—the whole purpose of Morse's efforts at creating history and portrait painting is an intelligent, demanding public.

The serious irony is that the Hanging Committee for the Academy Annual Exhibition placed Shanks's painting in the most remote gallery possible in the building—up four flights of stairs, through more rooms, and down some back stairs. Here the public had the least opportunity to see it. The result was to deny the one of the artists best able to benefit from a dialogue with a critical public access to it.

However, because of Shanks's painting and that of certain others, at least we can know the lunatics haven't completely taken over the asylum. Changing the art world is an uphill fight, but it will not be impossible to restore the Raphael tradition. Human existence has always been the result of the creative exertion of special individuals. We don't have to take a majority vote, if enough people take some chances—painting, education, money, publicity, teaching—we can once again assure the advance of human existence.

—Marcia Merry

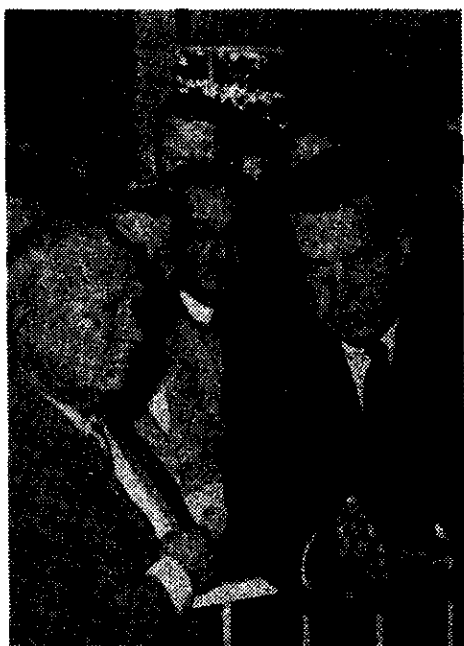
Marcia Merry is president of Pepper Fine Arts, Inc., New York, which specializes in Italian Old Master paintings, and general consulting for the collector and investor.

Notes

1. Books for reference: *History of the National Academy of Design, 1825-1953* by Eliot Clark (New York: Columbia University Press, 1954); *History of the Rise and Progress of the Arts of Design in the United States* (1834; reprint New York: Dover Publications, 1969).
2. The Morse lectures have been edited and transcribed by Nicolai Cikovsky, Jr. from the original manuscripts in the Academy archives. They are to be published soon by New York University.
3. The painting of Lafayette by Samuel Morse hangs in the City Council chambers in Manhattan's City Hall.
4. A short list of manifestos: *Futurist Manifesto* (1909), *Bauhaus Manifesto* (1919), *Realist Manifesto* (1920), *De Stijl Manifesto* (1923), *Surrealist Manifesto* (1924).
5. *In This Academy: the Pennsylvania Academy of Fine Arts 1805-1976*. (Philadelphia: The Pennsylvania Academy of Fine Arts, 1976).

BOOKS

The Real War
Richard Nixon
Warner Books, Inc.,
1980
341 pages
\$12.50



with Krushchev

Richard Nixon's British Geopolitics

The Real War, President Richard Nixon's first major commentary on current U.S. foreign policy issues, arrived in the book stores just as the 1980 presidential elections were entering their final phase. Far from being an accident of timing, there is every reason to believe that the former President and his Warner Brothers publishers timed the book's appearance so that it would have maximum impact on the policy debate engendered by the elections, especially on the Republican Party and its standard bearer, Ronald Reagan.

Now that Mr. Reagan has won the presidency, *The Real War* takes on added interest—not least because a photograph of Reagan with the book was widely circulated during the transition period. Moreover, Mr. Nixon has been taking a very active behind-the-scenes role in national politics over the last few months, and reportedly was key in persuading Reagan to appoint Alexander Haig, Nixon's last chief of staff, as secretary of state.

Although there is no reason to doubt the sincerity of Nixon's wish to help the country reclaim its leadership role in world affairs, for Reagan to follow the guidelines that Nixon lays out in *The Real War* would mean disaster for the United States, the rest of the world, and Reagan's presidency.

Lessons of Watergate

As Nixon's pushing of Haig for the top cabinet position demonstrates, the former President has failed utterly to learn the lessons of

Watergate. As Campaigner Publications has documented at length in other locations, the real force behind Nixon's ouster was not merely the liberal establishment, led by the *Washington Post*, but an "inside team" consisting primarily of Henry Kissinger and his sidekick, Alexander Haig, who profiled Nixon's weaknesses, got him to adopt a series of policies that undermined the country economically and militarily, shattered his political coalition, and set him up for the kill.

Blindly refusing to recognize the treachery of Haig and Kissinger, Nixon instead has embraced their fundamentally anti-American world view hook, line, and sinker and is now, through *The Real War*, advocating that Reagan do the same.

Worse, his protégé in the Reagan cabinet, Secretary Haig, is now working doubletime to steer Reagan onto a suicidal and stupid foreign policy course—using the identical "worldwide communist threat" line through which he and Kissinger manipulated Nixon. And Haig's overt power grabs have so alarmed some government officials, that Rep. Henry Gonzalez (D-Tex) publicly warned against them in the *March Congressional Record*.

The Soviet Threat

Describing itself as a "cri de coeur, addressed not only to our political leaders but to leaders in all walks of life—to take hold before it is too late and to marshal America's strength before it is too late," *The*



with Brezhnev

Real War details Nixon's belief that the West and the Soviet bloc are even now engaged in World War III—the real war. Who will triumph depends on whether the West, especially the United States, can muster the will to do battle with the Soviet threat.

Nixon lists a series of steps the U.S. should take to wage the real war. These include a military buildup, extending NATO into the Third World, especially the Persian Gulf, pressuring the allies to shoulder an increased defense burden, bolstering the China card, and applying "free enterprise" methods—including sky-high energy prices—as a way of reviving American industry.

There are several fundamental flaws in Nixon's basic thesis and in his proposed solutions. Despite its veneer of sophistication, *The Real War* is an extremely naive book. Nixon—imitating Kissinger and Haig—has adopted the British geopolitical world view as his underlying premise. This view essentially maintains that it is against British interests for there to develop a strong, independent, industrially oriented European continent. Britain provoked both world wars for the express aim of getting its continental rivals, France, Germany, and Russia, to bleed one another to death. The British use the communist menace as a way of manipulating credible people, like Richard Nixon, into fighting Britain's wars.

Faction Fight in Moscow

Nixon has been so gulled that he doesn't seem to realize that there is a major factional battle going on within the Soviet Union, pitting the Brezhnev circles—who are committed to a war-avoidance strategy based on economic cooperation with the West—against the British-run Philbyite networks who preach class warfare against

the West and function as the Kremlin counterparts to the Haigs and Kissingers in the United States. This is a crucial point, because unless America's leaders seek to deal intelligently with this factional split by reaching some kind of modus vivendi with the Brezhnev grouping, there is little hope that we will avoid a real World War III.

Nixon's contention that there is no real difference between such great tsars as Ivan the Terrible and Peter the Great and their communist successors Stalin and Lenin is lifted straight from British geopolitical tomes and tends to give the lie to Nixon's assertion that it is the communist system that is the basic threat to the West.

Imperialist Model for U.S.?

Part and parcel of the geopolitical outlook which Nixon has adopted is his slavish admiration of Great Britain and China. Nixon poses both imperial countries as the model for the United States, failing to make the crucial distinction between the United States as a great power among other sovereign republics and the United States as an imperial power. He fails to see that country which has adopted geopolitics as its governing perspective can be drawn into corrupt and self-defeating alliances. He writes:

"The Chinese are extremely subtle, which is one reason Westerners sometimes find them 'inscrutable.' Subtlety is one of the arts of both diplomacy and statecraft, and it often provides ways of resolving . . . otherwise intractable differences. . . . It is abundantly clear, both from talking to China's leaders and from the record of their actions, that they are far less bound today in foreign policy by abstract considerations of ideology than are most communist governments, or than they



with Chou En-lai

themselves were a few years ago. They do see the world—and they do discuss the world—in highly sophisticated geopolitical terms; more than the leaders of most nations, they now have a truly global view. Their chief concern is with the impact of policies on China. But they measure this impact both directly and indirectly. What weakens the Soviet lessens the threat to China; thus they support a strong NATO. Vietnam is a Soviet ally, and invades Cambodia; thus they make common cause even with the despicable Pol Pot regime, and launch their own punitive invasion of Vietnam to 'teach Vietnam a lesson'.... China has more of a traditional great-power attitude, than have most of the democratic nations, and certainly far more than the U.S. State Department's division of human rights."

It is conceivable but tragic that Nixon, psychologically broken by

Watergate, now believes that a country which is experiencing such an economic collapse that parents are slaughtering their children with the approval of the authorities, and which supports another country whose leaders murdered millions of its citizens should be the model for the United States.

It would be far more tragic should the new President, seeking to reassert America's leadership role, permit himself to be manipulated, against his own best intentions, into a similar position as his secretary of state and others are now very clearly trying to do. The real war that American faces right now involves ridding itself of the corrupt oligarchical outlook which the British, through their agents like Haig and Kissinger, have foisted on it, and instead reclaiming the great republican legacy of Washington, Franklin, Hamilton, and Lincoln.

—Kathleen Murphy

**The Terrible Secret:
Suppression of the
Truth About Hitler's
"Final Solution"**

Walter Laqueur

Little, Brown
and Company

1981

262 pages

\$12.95

Suppressing Today's 'Final Solution'

This new book by London International Institute for Strategic Studies geopolitician Walter Laqueur purports to show how various nations wittingly and semi-wittingly suppressed knowledge of Hitler's anti-Jewish extermination policy from mid-1941 to the end of 1942. It is the latest in a long line of British intelligence-authored frauds about the Nazis.

ISS man Laqueur spends two hundred pages showing how the British, the Americans, the Soviets, Jewish organizations, and so on, squelched the facts about the "Final Solution" in a universe that was, overall, morally indifferent.

In the process, Laqueur manages at times to be quite shocking, especially when he focuses on the hideous reality of an entire government apparatus being mobilized logistically to exterminate a targeted population. He also manages to take a couple of swipes at the British themselves, as when he tells the anecdote of the British Foreign Office regional director who proclaimed that his men did not want "to waste a disproportionate amount of their time in dealing with wailing Jews."

What Laqueur Suppresses

Laqueur's fraud consists not in what he documents, but in what



Warsaw Ghetto, 1941

he omits. He manages to skirt the entire matter of how Hitler was installed in power, which would raise many embarrassing questions about those New York and London families (some of them Jewish) who wanted Hitler in power from as early as 1930. They accomplished Hitler's installation, although they were fully aware of Hitler's pathological gnostic-pagan cultist hatred for both Judaism and Christianity, a hatred evident in *Mein Kampf* and in many books released in recent years, such as Marin Bormann's reported "table talk" accounts.

As geopolitician Laqueur is certainly aware, the oligarchical families wanted Hitler in power to maintain the integrity of the Versailles debt repayment policy which was the underpinning of their international financial hegemony, and to destroy those labor and industrialist factions in Germany who supported an economic growth policy for their nation.

Laqueur and his enthusiastic reviewers at the *New York Times* might interject that the subject of Hitler's rise to power goes beyond the stated scope of the study. But it is the question of the installation of Hitler into power, and the degree of foreknowledge of the leading bankers and politicians who sponsored him of Hitler's intentions, that is the essence of the entire subject purportedly under discussion by Laqueur. How can there be any honest investigation into the suppression phenomenon without looking first at those families who sponsored Hitler, had the inside track into key centers of power in Germany, and who would have been loathe to let the truth get out "prematurely" about the murderous nature of the beast they had unleashed on the world?

Laqueur, his IISS cronies, and his boosters at the *New York Times* are also fully aware that the same

oligarchical families who created and supported Hitler against the industrial growth factions of Germany, France, the United States, and the Soviet Union are today the sponsors of another hideous genocide scheme: the Global 2000 depopulation perspective released by the Jimmy Carter White House last year complete with blueprints for mass murder of Third World populations on a scale one hundred times worse than Hitler.

Therein lies the terrible secret of Laqueur's work, which was carefully constructed and published at this time to reenforce the cultivated popular prejudice against a coherent view of world history, and pave the way for the implementation of Global 2000.

'Denial of Reality'

Laqueur's fraud has been erected on the basis of a psychological weakness in populations that has been known to oligarchical families as long as there have been oligarchical families: the resistance of the average "little man" to believe in an organized conspiracy to commit evil.

Laqueur, undoubtedly somewhat tongue-in-cheek, alludes to this psychological dynamic in what is perhaps the most revealing passage of his book. In the introduction (pp. 2-3), Laqueur asks why the information about the Final Solution was not believed. He writes:

"... Because it is, of course, directly connected with a more general issue, that of the denial of reality, the psychological rejection of information which for one reason or another is not acceptable. This, up to a point, may well be a normal defense mechanism. For it is, of course, impossible to live while constantly expecting the worst; even the greatest hypochondriac does not really believe in his own impending death. Men



Ethiopia, 1979

freely believe, as Julius Caesar and many others have noted, that which they desire, and there is enormous resistance against accepting what is highly undesirable. . . .

“What is the reason for the inclination among otherwise normal, sometimes even highly intelligent, human beings to deny reality, however glaring? Clearly it is a question of judgment rather than intellect. The judgment can be affected by a great many factors: ideological prejudice may be so strong as to exclude all unwelcome information; a mood, such as unwarranted optimism or pessimism, may influence it and there are a great many other possibilities. Whatever the reason, such behaviour is still mysterious and the mystery deepens if the issues at stake are not events of marginal importance in some far-away country but very real dangers to the survival of one’s group or oneself.”

To paraphrase what Laqueur is saying: “little men” will always refuse to see what is right in front of their eyes. Laqueur is so convinced that this is the case that he spends two hundred pages inventing a kind of “universal guilt” (everybody did it) thesis about the suppression of the Final Solution, assured that the reader, entangled in his Aristotelian analyses, will not see the perverse little trick that is being played on him.

But the purpose of that trick is evident if we, for a moment, divert our attention away from the 1940s, and look at the 1940s from the vantage point of 1981.

Global 2000

Think of Laqueur’s quote and the *New York Times*’s praise for his book from the standpoint of the effort being mounted by the London-centered feudal oligarchy of Europe to win support for Car-

ter’s Global 2000 perspective. As is stated repeatedly in the press and in interviews, the supporters of Global 2000 desire the reduction of the world’s population from projected targets by at least two billion persons by the year 2000. As they frequently profess, they aim to accomplish this reduction by fomenting wars and famines and by suppressing the introduction of the new technologies that could ensure a stable and prosperous life for billions more people on this planet.

The Global 2000 genocidalists are now being so open about their plans because they evidently believe that the American population will exhibit enormous “resistance against accepting what is highly undesirable.” The average American, as he or she is confronted with the Malthusian findings of the Global 2000 report, undoubtedly finds them to be buncombe, and perhaps immoral as well, but whether he or she will find the moral courage and psychological integrity to regard the Global 2000 policy as a criminal conspiracy which must be immediately opposed is another question entirely.

The survival or extinction of the human race depends on how this question is resolved. If London’s think tanks can induce people to believe that responsibility for the Hitler regime and for covering up Hitler’s atrocious crimes can be parceled out among nations and individuals, in a universe that is at root morally indifferent, then what chance is there that populations can be morally mobilized to defeat the even-more-atrocious Malthusian scenario now being mapped out by the British oligarchs and their allies in New York, Venice, and Genoa?

Of course, London’s psy-warriors have been particularly adept at using the issue of Hitler’s murders of Jews to deflect attention



away from their own worse-than-Hitler designs. It is noteworthy in this context that neither phony Nazi-hunter Simon Weisenthal nor any of the pious Holocaust groups created under his aegis have uttered a murmur of protest about the Global 2000 extermination program.

This is doubly appalling when it is demonstrated that radical Malthusianism, or radical environmentalism of the Global 2000 variety, is hideously anti-Semitic in its worldview. It profoundly attacks the impulse toward city-building and scientific progress that has been at the root of the Jewish humanist identity for millennia.

As Jewish-name environmentalist Jeremy Rifkin and others have frequently pointed out, their greatest antipathy is aimed at the Old Testament Book of Genesis injunction to man to "replenish the earth and subdue it" and to have "dominion over nature."

Where is Schacht?

We come full circle when we then look back at the 1930-33 period and realize that it was the same families supporting Global 2000 that installed Hitler into power. It is only from drawing this connection that certain glaring omissions of Laqueur's begin to make sense. The reader will look in vain, for example, for any mention by Laqueur of either Nazi Finance Minister Hjalmar Schacht or Hitler's master-architect Albert Speer, today Simon Weisenthal's collaborator. Despite their postwar exonerations by the Anglo-American recasters of history, these are the men whom Dante Alighieri would undoubtedly have cast into a lower circle of the Inferno than Hitler himself, since they were sane and calculating relative to the psychopathological cultist Hitler.

As he lets Schacht and Speer

off scot free, Laqueur blithely separates the Nazis' Jewish extermination policy out from the generalized context of the Nazis' genocidal Malthusian world view. Hitler's frequently professed admiration for the looting methods of the Roman and British empires is conveniently forgotten, although it is obvious that the anti-Jewish policy of Hitler can hardly be understood apart from the belief-structure Hitler brought to power with him. The Holocaust did not occur as an isolated event, but as the lawful consequence of the gnostic belief-structure of the Nazis.

In short, Walter Laqueur's study is designed to destroy the very notion of lawful causality in history. Laqueur is in effect an apologist for the very same policies of genocide that he claims to be against.

As an addendum: the reader may be interested to know the kind of game Laqueur plays with the book *Perfidy* by Ben Hecht. *Perfidy* was banned in the United States for its treatment of collusion by Jewish leaders in carrying out the Holocaust, much less in suppressing information about it. In passing, on pages 141-142 Laqueur portrays the devilish Rudolph Kastner—the main figure in Hecht's account of Jewish treachery against the Jews—as a concerned Jewish leader trying to warn the Jews of their impending doom! Laqueur's casual reference to "R. Kastner, the Hungarian Jewish leader" without even the courtesy of a footnoted reference to the *much suppressed* Hecht work makes this reviewer think that Laqueur is bending backward a little too far in his desire to appease his peers, the Zionist geopoliticians whose own commitment to Malthusian depopulation policies may be too embarrassing for Mr. Laqueur to report.

—Mark Burdman

BOOK BRIEFS



The Torquemada Principle. *Jerrold Morgulas. Rawson, Wade Publishers, New York, 1980.* This spy-and-intrigue novel, set in Nazi Germany in the days leading up to Munich in 1938, is inoffensive of this genre. With just one incident of gratuitous violence, Morgulas's novel aims at a "Nazi buff" audience more interested in unravelling intelligence and policy-related questions than in sadism.

The scenario concerns the putative coup attempt, by Abwehr chief Canaris and other military figures in the Third Reich, against Hitler right before Munich, and underlines how the coup was sabotaged by British-intelligence diplomatic networks in order to use Munich further to build up the Hitler machine. A subplot revolves around the freelance efforts of SS leader Reinhold Heydrich to get hold of Austrian genealogical records which were expected to show that Hitler's paternal grandfather was Jewish.

Both these themes have long been debated by historians and intelligence operatives on all sides. Were Canaris and his colleagues (most of them originally closely tied to British intelligence and the British university system) serious in their efforts to overthrow Hitler, or were they involved in some deeper double-game with the British representatives who seemed to undermine their plot?

This book is recommended for readers who are interested in these political-intelligence questions and also interested in encountering a minimum of lurid sex and violence in their spy novels.

—Molly Hammett Kronberg

Aztec by Gary Jennings, *Atheneum*. Change a few names and places and this could be any trashy "historical" novel anytime, anywhere. *Aztec's* sole distinction is author Jennings's particularly lurid splattering of scenes of human sacrifice and dismemberment throughout the book's full 754 pages.

The promotion of *Aztec* onto the best-seller list is of some note, however, due to the novel's efforts to peddle Aztec primitivism as the true roots of Mexican culture in much the same way Islamic fundamentalism was sold to Iran. The book deals with the period of the Spanish conquest of Mexico, when the Aztecs, a degenerate form of a 2,000-year-old Mesoamerican civilization, were themselves in their most degenerate phase.

The city-building, scientific, and artistic impulses conveyed in the "Atlantean" period to seminal peoples such as the Olmec and Maya had been largely stamped out in waves of bitter fighting between this current and an opposite, tax-farming faction.

The late Aztecs were the dregs of pre-Columbian civilization and the Spanish conquest was not an act of barbarism, but an intervention which attempted to restore progress again. The great bishop Zumarraga, who is reduced in Jennings's chronicle to a fretful church bureaucrat, was in fact one of the leading humanists of the age, a disciple of the Toledo archbishop Ximenez de Cisneros, who attempted to implant Erasmian humanism throughout the new Spanish realms. Over several decades of pitched battle, the humanists lost out to the emissaries of Genoese-Hapsburg dictated looting policies, and depopulation swept the Indian communities.

—Timothy Rush

'Vile Florentines' by Timothy Holme, *St. Martin's Press*. Giotto's Campanile, a tower 265 feet tall, still stands over Florence. Although Giotto did not live to see the Campanile crowned with a spire and the sculpture of an angel as he had designed it, the lower stories, decorated with friezes depicting man's development of agriculture and the plow, are so well engineered that for 600 years the tower has testified to the genius of the thirteenth and fourteenth century Florentines who drove society forward to the Renaissance.

Timothy Holme's book is advertised as an important new biographical treatment of the greatest of Florentines during this period: Giotto, Dante Alighieri, Petrarch, and Boccaccio. Certainly their lives provide a richness of material about which scores of enlightening and inspiring books could be written. But Holme has ignored most of this material to present us with another picture: Dante as a lecher and womanizer spending his time in the city's fleshpots; Giotto as a usurer; and Petrarch as a political reactionary and turncoat.

The population of Florence existed at the level of beasts, Holme asserts, and even those figures who stood above the mob and provided the direction for humanity's march toward godliness through great works of poetry, architecture, and painting were motivated by no more than the baser qualities of greed and vanity.

Were these the primary motivating factors for the achievements of the great men of Florence, there would have been no Renaissance. Society would not have survived to develop as we know it today, and Holme would not be around to write his petty character assassinations.

—Rodney Huth

Inquisition Revived

continued from page 3

is best known as the author of a series of postwar pseudo-philosophical writings which equate Platonism (Aristoteleanism's adversary) with "totalitarianism." At the time that British intelligence directed the 1978 attack on LaRouche through the Fabian-Society-controlled Heritage Foundation, Popper published a vitriolic attack on LaRouche and his associates, attacking those persons as leading contemporary spokesmen for *Neoplatonism*.

Barrett stated to a journalist covering the establishment of the new committee: Popper's views are "looked at sympathetically by the committee . . . personally, I think Aristoteleanism is appropriate to capitalism, while Platonism leads to totalitarian societies. I'm writing a book now that incorporates that very theme."

Barrett stressed that the committee would "not make this issue very public, however, since it won't draw people's attention. It's too academic. The issue we want to focus on is the danger to the western world posed by an uncontained Soviet Russia. We'll keep the Aristotle versus Plato question in the background, even though it has importance."

The interesting feature of Barrett's proposal to equate Plato with the Soviet Union is that Soviet official "Marxism-Leninism" traces its origins, and correctly so, from Aristotle and Britain's Sir Frances Bacon: the so-called *materialist* world-outlook of official Soviet Marxism-Leninism.

However, honesty has never

been of much concern to the sort of social democrat associated with Sidney Hook.

Barrett is typical of the varieties of social democrats associated with the new committee. Not only did he identify the new committee as a revival of the 1940s Congress for Cultural Freedom set up around *Encounter* magazine and terrorist and environmentalist "mother" Bertrand Russell. Bar-



rett's own Russell-like pedigree over recent years has included a series of books attacking technological progress, and denouncing Platonic thought as representing the "tyranny of reason." Barrett has recommended such "apostles of freedom" as Nazi-sympathizing existentialist *Martin Heidegger* and the LSD experiences of Bertrand Russell protégé *Aldous Huxley*.

Barrett dovetails with Sidney Hook's cronies around the American Humanist Association on such views. Run by University of Buffalo LaRouche-hater Paul Kurtz,

and bankrolled by the Communist Party's money-bags Corliss Lamont, the association's *Humanist* magazine in 1974 featured a ghoulish series captioned "Beneficent Euthanasia." This series sanctioned promoting mass-death in the interests of depopulation, and also recommended securing sanctions of religious bodies for such practices.

The same Hook-linked association's *Humanist Manifesto* launched a vicious, world-federalist variety of attack on the sovereign nation-state under the heading of "World Community." A relevant passage from the *Manifesto* reads: "We deplore the division of mankind on nationalist grounds. We have reached a turning point in human history where the best option is to transcend the limits of national sovereignty and to move toward the building of a world community in which all sectors of the human family can participate. Thus we look to the development of a system of world law and world order based upon transitional federal government."

This is nothing but a replay of the cult-doctrine of John Ruskin's Pre-Raphaelite Brotherhood during the middle of the nineteenth century. This was the same Ruskin who established British socialist ideology around the notion of medieval guild socialism, who fathered the British Fabian Society, and whose influence dominated every British cult-creation and attempts to subvert the United States. This is a medievalist utopian doctrine whose leading spokesman then and now look back to the fourteenth century "new dark ages" of Barbara Tuchman's book, *A Distant Mirror*.

Adolf Hitler's crimes are on a far smaller scale in accomplished fact than the multibillions geno-

Linecuts: Hans Holbein.

cide proposed by these creatures, as also by the Carter administration's *Global 2000* outline for world genocide.

Apart from a few influential dupes coopted into the leadership of the committee, the British-designed Committee for The Free World is composed of persons deeply committed to policies whose conscious goals are a hundred times worse than those accomplished by the Hitler regime. This is not a matter of interpretation; it is the explicitly stated policy, stated over and over again publicly, by these backers of the neo-Malthusian genocidal doctrine of the Club of Rome.

It is a very curious sort of "freedom" being peddled by the Committee for the Free World—a world largely free of people.

And, From Minneapolis

Most recently, the *Minneapolis Star* featured a five-part series under the byline of its George Johnson. Apart from repeating the pathological fantasies of an obese, emotionally disturbed FBI asset, Gregory Rose, the series features a new departure from earlier patterns of libel against LaRouche and his associates. The last two sections of the five-part series are devoted principally to an attack on LaRouche's Platonic world-outlook and method.

What Johnson represents as Platonism is the method neither of Plato nor LaRouche. Ignoring the Platonic method of Kepler, Leibniz, Riemann, and others, Johnson echoes the customary academic hoax, arguing that Plato counterposes ideas to the Aristotelean emphasis on empirical investigations. As the attack on Descartes by Leibniz, the Aristotelean hoaxes Cauchy deployed against Legendre, and Bertrand Russell's

raving attacks on Riemann attest, the issue of Platonic versus Aristotelean method within physical-scientific investigation is centered around a fundamental difference in conception of the proper design of physical experiments and observations.

Contrary to the self-serving sophistry of the modern Aristotelean academics, as echoed by Johnson, the problem with Aristotelean method within the domain of physical-science investigation is that Aristoteleanism is a form of radical nominalism, which is con-



cerned with mere description of patterns of behavior among the *names* for things. For example, Aristotle excludes physical causality from nature, by substituting the middle term of the syllogism for causality.

The modern classic of Platonic method in the physical sciences is an 1859 paper by Bernhard Riemann, in which Riemann defines the cardinalities of an experimental arrangement which must produce acoustical shock-waves. At the time of publication, and even until the close of the nineteenth century, European science had no

orderly empirical knowledge of the existence of such acoustical shock-waves. The British scientist, Rayleigh, for example, denied the existence of such shock-waves during the 1890s, denouncing Riemann's method on this account.

This appreciation of Riemann's work began to change with Max Planck's derivation of the Leibnizian notion of a quantum of least action, refuting absolutely the Aristotelean doctrines of Cauchy, Maxwell, et al. Subsequently, the 1859 paper of Riemann proved indispensable to design of controllable ballistic and powered rockets, to modern aerodynamics generally, to Erwin Schroedinger's opening-up of the interior of the electron, and to mastering the problem of isentropic compression for devices including H-bombs.

The classic modern case of Platonic method in the physical sciences is Kepler's proof that the solar orbits were ordered in proportion to a series of Platonic solids. On this basis Kepler proved the necessary existence of an additional planet, known today as the asteroid belt.

Indeed, most of the fundamental contributions to modern science have been made by a succession of Neoplatonics conveniently traced to the work of the fifteenth-century Neoplatonist Cardinal Nicholas of Cusa on the methodological implications of the work of the Platonic scientist Archimedes. This series includes Kepler, the English discoverer of the thermomagnetic plasma, William Gilbert (Bacon's foe), Leibniz, Euler, the Bernouillis, Gaspard Monge, Lazare Carnot, Legendre, Fourier, Weierstrass, Riemann, and Cantor. All that we can recognize today retrospectively as the foundations of mod-

EDITORIAL

ern physical-science fundamentals has been developed in that line of successive scientific revolutions.

The effort to argue that Aristoteleanism is scientific and Platonism "merely spiritual" or arbitrary, is an outrageous falsehood without any basis in fact.

For example, it is entirely gullibility which causes persons to believe that Newton developed the notion of ordered gravitation. As Max Planck underlined centuries later, although Kepler did not consider the masses of bodies in discovering accurate laws of solar ordering, the measure of the work done in moving a body in the solar gravitational field is precisely the value subsumed by Kepler's laws. This same issue was the basis for Leibniz's indispensable refutation of the incompetent, Aristotelean notions of space and momentum advanced by Descartes, a refutation of Descartes which is the kernel of the subsequent development of modern physics.

It happens, as Plato emphasized repeatedly in his dialogues, that the discovery of the lawful ordering of the universe is a discovery of the lawful ordering of the process of creation. Hence, as Rabbi Philo Judaeus of Alexandria and leading Christian thinkers argued against the pagan Aristotle after Plato, those creative powers of mind which are proven to lead to effective knowledge of the deeper ordering of the universe are necessarily reflections of the lawful ordering of creation, and hence coincide with sound theology.

Moreover, it is the development of the ordering of the creative powers of mind which is proven to be consistent with man's increasing power to fulfil his Biblical injunction to exert dominion

over nature, which emphasizes that quality of man distinguishing man from lower beasts. These creative powers reflect that in man which is divine. It is the ordering of our affairs according to the exercise of the potential creative powers of the individual which establishes the order of freedom, and promotes also relations among men and women in which respect for the divine in one another is the basis for morality of social practice.

The contrasting, Aristotelean



view leads infallibly to the "hedonistic calculus" of Jeremy Bentham, J. S. Mill, Jevons, Marshall, John Ruskin, John Maynard Keynes, Bertrand Russell, and Professor Milton Friedman. In the "hedonistic" view of individual man promoted by Aristotle, Francis Bacon, Thomas Hobbes, John Locke, Jean-Jacques Rousseau, David Hume, Adam Smith, Bentham, and the modern existentialists, fascist philosophers, and structuralists, man is merely a creature of his momentary experiences of pleasure or pain—hence, "hedonism." Man is degraded to moral

likeness to cattle. He seeks momentary pleasure during each irrationally ordered successive moment between his birth and the termination of that morally meaningless life in the slaughterhouse or simple death.

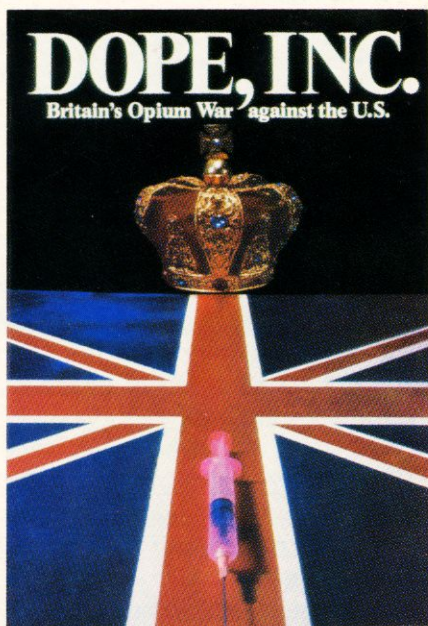
When societies adopt the bestial, "hedonistic" doctrines of a Popper or the cited social-democratic progenocidalists, then man becomes like a beast in his behavior toward his fellow man. Then, we have the transformation of New York City into the drug, sodomy, and pornography capital of the United States. The elementary principle of equity, the sacredness of human life, is reduced to the fascist economics of Felix Rohatyn, Abba Lerner, and Milton Friedman, and the Nazi-modeled monetary doctrines of Federal Reserve Chairman Paul Volcker.

The classical apology for such moral degeneracy in the ordering of society is the *Nicomachean Ethics* of Aristotle, otherwise the bioethics of the Kennedy Center for Bio-Ethics at Georgetown University. This is the evil which St. Augustine analyzes in his condemnation of Roman cult from the beginnings of the republic through to the deserved demise of the Roman Empire.

As the genocide flowing into the fourteenth century from the evil Aristoteleanism of Albertus Magnus's Inquisition attests, a nation, a culture which adopts Aristotle is one which has lost the moral fitness to survive.

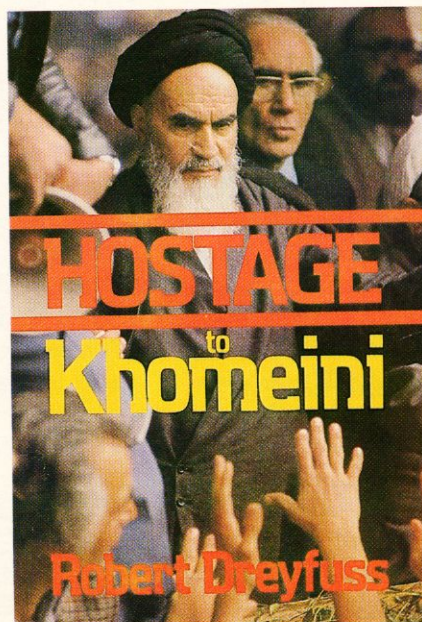
Let us, therefore, bring the issue of Plato versus Aristotle up front. It is no academic issue. It is an issue which determines whether or not civilization can retain the moral fitness to survive the period of crisis in which we are now engaged.

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