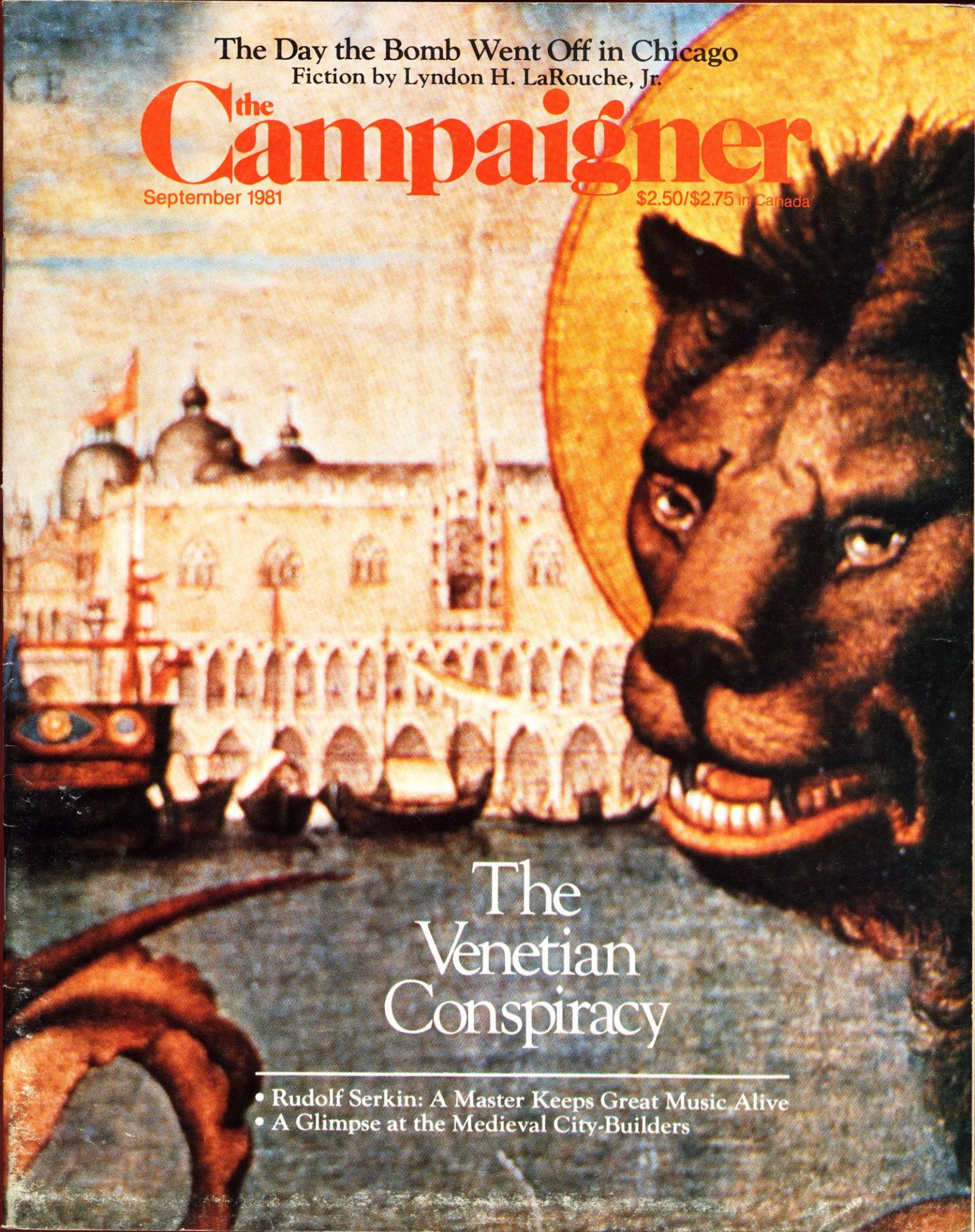


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Fiction by Lyndon H. LaRouche, Jr.

# the Campaigner

September 1981

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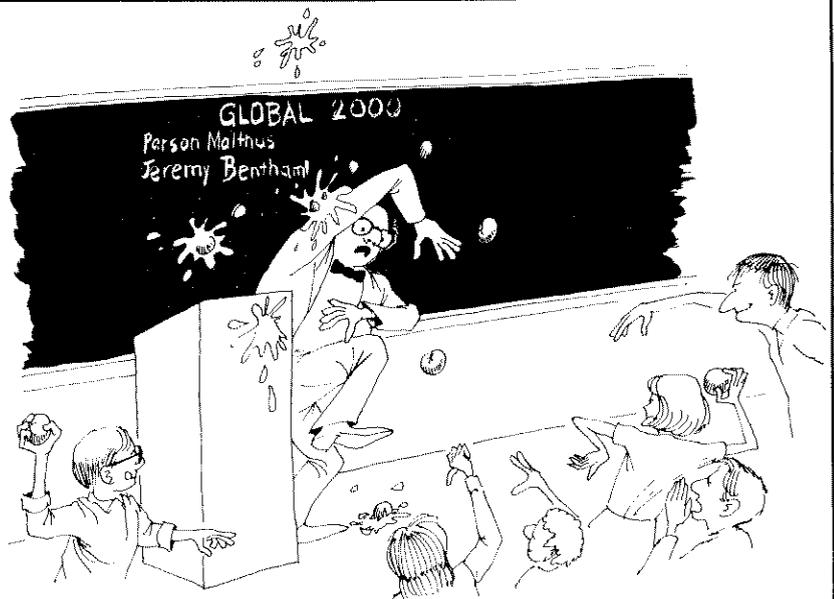
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## *The Real Story Behind The Royal Wedding*

UNLIKE THE RESIDENTS of the British Isles, Americans did not take to the streets in a mass outbreak of psychosis to celebrate last summer's wedding of Prince Charles of Hanover to the Lady Diana Spencer. Unhappily for the future of the human species, however, the medium- to long-term effects of the royal nuptials are likely to be far more destructive for the United States of America than for that monarchy-obeisant collection of individuals that populates Great Britain.

Think tankers close to London's Tavistock Institute for Social Relations, the British crown's psychological warfare command center since the mid-1930s, were overheard during July assessing the royal wedding as a handy and natural way for the English commonfolk to blow off steam—before redoubled problems with the collapsing British economy, Northern Ireland, and the Soviet adversary force a crackdown, the scrapping of the British Parliament, and the imposition of direct monarchical rule under the popular prince, crowned Charles III.

Should Britain fall under the shadow of a resurgent Hanover monarchy it would be an ugly blot on the record of forward progress for mankind as a whole.

But in truth that unfortunate island has had no existence as a sovereign nation since the Venetian oligarchy's installation of the Stuart James I on its throne in 1603.

There is another, more grave, danger behind this scheme for the premature enthronement of the honeymooning prince. The same international oligarchical combine that captured England with the death of Queen Elizabeth I intends to make Charles king only as part of their plan for the emergence of a new global feudal order administered by their retainers.

Millions of American housewives were convinced that the story of the royal wedding revolved around such enticing details as Lady Diana's haircut and the 6,000 presents received by the bride and groom. Even husbands and schoolchildren were drawn into the pornographic gossip, as the news networks poured out story after story on the engagement, the wedding preparations, what Nancy Reagan would wear to London, etc.

THE REAL STORY of the royal wedding was hidden behind this slick media barrage. This is the story of a secret conclave of the inheritors of the ancient royal

houses of Europe, meeting in London during the festivities to flesh out their strategy and tactics for using the fiscal and foreign affairs crises of the rest of the 20th century—up to and including World War III—to destroy the last vestiges of the republican nation-state by the dawning of the 21st. Intellectually and morally stunted beyond recognition as human beings, these plotters nonetheless command the legacy of the 3,000 year old oligarchic tradition on which they draw to formulate their battle plans in every war of the feudalists versus their republican enemies.

Consider the case of Count Otto von Hapsburg, the pretender to the nonexistent throne of Austro-Hungary and the leading international spokesman for the professedly feudalist Pan-European Union. Two generations ago, Otto's progenitors ran the Austrian cult network that nurtured and brought forward Adolf Hitler. For centuries before that, they served as the most vicious opponents of the tradition of St. Augustine within the Catholic Church, often going as far as assassination to impose their factional viewpoint on the Vatican.

That vestigial aristocrats exist, you will concede. But, you say, the existence of the plotting oligarchical faction in this day and age is sheer fantasy.

FOR YOU, DEAR READER, the 1,500 year uninterrupted hegemony of the Venetian-based oligarchical faction which ruled Europe is documented in this issue of *The Campaigner*. Traced from the fall of Rome and the evacuation to Byzantium, through the abandonment of the East for a fresh base of operations in northern Italy, up to the operations of today's Club of Rome and other fronts for Venice's

feudal policy, Webster Tarpley's "The Venetian Conspiracy" draws in fine detail a portrait of the supranational oligarchy committed over the span of fifteen centuries to halting human progress, to enslaving the species, and—above all else since their humiliating global defeat at the hands of the international republican faction in 1781—to brutally destroying the sovereign nation-state.

Case after case of how Venice successfully used the tricks of the oligarchist trade—media manipulation, cult proliferation, political intelligence black operations and wetworks—the same armamentarium from which von Hapsburg and his fellow conspirators draw today—is laid out across the pages for you to examine.

IT IS WEBSTER TARPLEY'S conclusion—and our own—that the Venetian conspiracy combination is alive and well today. Its modern strategy centers around a bid to replace the traditional commitment to progress and economic growth of the United States and the other industrialized nations with the zero-population-growth, environmentalist, and one-world government ideologies sponsored by such supranational institutions as the World Bank and the International Monetary Fund. Their vision is a post-industrial world, depopulated on the order of at least two billion people by the year 2000, in which the masses that remain are forever untainted by the idea of progress.

As the conspirators in London this summer no doubt congratulated themselves (to strains of "God Save the Queen"), this scenario is close to being realized here in the United States. Is this an exaggeration? Consider:

*Continued on page 64*

## *N.Y. Assembly Lauds Work of Cervantes Cttee*

*The Campaigner* is pleased to report that the work of the New York City-based Pro-Cervantes Festival Organizing Committee has been recognized by the New York State Assembly.

On June 30, the assembly voted up a resolution sponsored by State Assemblyman Armando Montano (D-Manhattan), together with Assemblymen Robles, Jenkins, and Lewis. The resolution committed the State Assembly to support the Cervantes Day being organized for September 19 in New York City by the Lafayette Foundation for the Arts and Sciences, the Asociacion de Pastores de El Barrio, the East Harlem Parish Council, the National Antidrug Coalition, and other groups which have formed the festival committee.

"Whereas Cervantes' works are one of the most moving examples of language as a tool of nation-building," the assembly resolution reads in part, "and [whereas] it was through Cervantes' efforts that the Spanish Language was made capable of expressing the most advanced ideas and thoughts of the times. . . resolved that this legislative body commends the Pro-Cervantes Festival Organizing Committee and encourages it to continue to promote in its future symposiums Cervantes' concepts about good government and the involvement of citizens. . . ."

State Assemblyman Montano was a speaker in a symposium at Bronx Community College on

June 20, hosted by the Lafayette Foundation and the Cervantes festival committee. More than one hundred and fifty people gathered to hear the assemblyman, Father Viana of the Cursillo movement, Fernando Quijano of the National Democratic Policy committee, Nora Hamerman, editor of the magazine *War on Drugs*, and Adolfo Carabajal of the Miguel de Cervantes Academy of Mexico.

The symposium, organized around the theme of Cervantes' prose dialogue *Don Quixote*—"if a man know not how to govern himself, how will he govern others?"—featured presentations by these speakers on the classical Platonic approach to statecraft and education as epitomized by Cervantes' novel. The thesis was developed that only such an approach can provide the conscious basis in human knowledge and morality that can halt the spread of the rock and drug epidemic.

This thesis was further elaborated in presentations on the relationship between the drug crisis and the nation's growing problem of functional illiteracy, and in a historical presentation on the methods employed by the Spanish King Carlos III, in alliance with Benjamin Franklin here in the United States, in fighting the global war against British empiricism and its derived features, such as the international narcotics trade. It was these efforts which led to the establishment of the American republic on our shores.

It will be efforts like those of the Pro-Cervantes Festival Organizing Committee which lead the nation successfully through its present deadly crisis. We join with the New York State Assembly in lauding the committee's work, and look forward to the national expansion of its symposium series in the future.

# The day the bomb went off

by Lyndon H. LaRouche, Jr.

**W**hile the occupants were being evacuated from the building housing the *Chicago Sun-Times*, WIND radio was the first to break into its broadcast with a special announcement. It was exactly 11:13 a.m.

"Here's an important news bulletin just received," the radio in Gerry Rose's office said. "Just a minute ago, the mayor's office announced that a bomb-threat has been made against the *Chicago Sun-Times*. Purely as a precautionary measure, the building is being routinely evacuated." There was a pause. By now Gerry's attention had been caught. The announcer's voice resumed: "We repeat this special news bulletin. . . ."

Mitch Hirsh quipped: "If there's anyone who really needs to be evacuated in this town, it's the editors at the *Sun-Times*."

Gerry was about to reply to the quip, but the telephone rang. It was a local trade-union official calling about the news bulletin. "I just heard it myself," Gerry responded. "We don't have anything on it but what you heard. I'll get back to you if we come up with something." After he had hung up, Gerry said to Mitch: "I think I'll let New York know about this. Meanwhile, let's see what we can dig up around town."

By 1:30 that afternoon, the *Sun-Times* building was still evacuated, with the block around it cordoned off by police. Officially, there was nothing new. The radios and local TV news were repeating the same statement initially heard over WIND. So far, there was nothing being broadcast on nationwide news broadcasts, but Gerry and his New York office knew that something more than a routine bomb-threat was involved.

Someone in the New York office reported the

status of the matter to Richard Cohen in Washington, D.C. at 2:43 Washington time. "I wonder if FEMA's alerted on this?" Cohen pondered after the call.

FEMA had "no comment to make at this time." Cohen's ears almost visibly wriggled.

After receiving Cohen's return call, the New York office notified Gerry Rose in Chicago. All regions were put on alert to monitor local news broadcasts on the development. The security intelligence staff was set into motion to screen contacts and conduct a routine sweep of terrorist-linked groups regularly monitored. Paul Goldstein, the chief of the security intelligence section, notified the European headquarters of the news service in Wiesbaden, West Germany, suggesting a routine sweep of contacts in Europe. At about 3:14 New York time, as the call was made to Wiesbaden, Dennis Small reported the same intelligence to the news bureau in Mexico City by teletype.

"Nothing," this time Mitch Hirsh answered the telephone call from New York. "They're still out, but nothing except the same news bulletin we told you about earlier." Mitch was told of the FEMA statement and the international alert. Mitch concurred, "Something is up. They've been out for three hours now, and traffic in the city is wild."

So far, by 3:30 New York time, none of the regions outside Chicago had picked up anything on news broadcasts.

It was early, but so far, none of the standard security intelligence screening had picked up any indications. After more than a decade of monitoring of what security called the "kooks," and almost eight years intelligence work on terrorist-related problems, the staff had the ability to detect quickly the echoes of some terrorist operation afoot from reverberations in

# in Chicago

the "freak" network and its terrorist-controllers. Security networks contacted had no indications of such patterns either. Nothing explained the fact that more than three hours after the announcement, the building was still evacuated and cordoned off.

There was just one possible indicator. Richard Cohen, probing among his Washington contacts, had negative indicators which corroborated the image of



*So far, there was nothing being broadcast on nationwide news, but Gerry and his New York office knew that something more than a routine bomb threat was involved.*

*Illustrations by Alan Yue*



the affair as seen in Chicago. "I get the impression that something big is up. Nobody's talking, but I get the impression that they're worried."

The network news service and wire services had the Chicago story, but as the sweep of national and regional offices outside Chicago indicated, they were sitting on the story for some reason.

The chairman of the international news service was reached as soon as he returned to his hotel from a meeting with trade-union officials in California. This was at 4:15 p.m. Los Angeles time. "I agree," he acknowledged, "FEMA has been on top of this from the beginning. . . . Let's work on the assumption that it's something nasty, but outside any of the usual terrorist channels." This was an order.

The policy-statement from the chairman was relayed immediately to all offices in the international

network. It was a standard alert. The organization had been through it hundreds of times. Less than a quarter of the time, such alerts had led to nothing significant. Since the time of the Heathrow incident, back in January 1974, most such alerts had turned up either some new terrorist-classified caper afoot or some strategically significant turn of events. After years, the staff had learned to recognize the warning signals.

The organization worked on the implicit assumption that Edgar Allan Poe's C. Auguste Dupin had the correct method, and that Sherlock Holmes's reputation had contributed much to spoiling the quality of security and intelligence organizations worldwide. Poe would have agreed. Poe would have made a valuable addition to the news service's evaluations teams, and he would have found the circumstances

*Ostensibly, the chairman mused, we have a talented paranoid technologist who may be trying to reorder world events with aid of some clever sort of infernal machine he has contrived.*



agreeable.

The best work is never accomplished under the influence of a morose, Kantian sense of duty to do one's assigned work well. One's work ought to be a source of personal joy. Money is necessary, but no material incentive can approximate the incentive of inspiration.

Take the case of the organization's investigation of the case of Edgar Allan Poe. What a delight that had been. How much it had contributed to the joy of recognizing that the organization was following in Poe's footsteps in its investigations of contemporary matters. The chairman reflected on this point as he put down the telephone after the briefing-call.

Poe was far more important than all but a relative handful among modern Americans suspected. One wished the best for the Central Intelligence Agency, but the CIA had never yet captured the inner qualities of the earlier secret-intelligence service of the Cincinnati Society which Poe had served—together with such figures as James Fenimore Cooper, Samuel Morse, and General Winfield Scott. Granted, Morse's evaluation had had a few flaws, but it had been Morse and Scott whose intelligence-work had saved the United States from destruction at the most crucial moment. Poe was the most likable of the whole crew from the secret-intelligence service of that period. Although Morse worked more closely with the Marquis de Lafayette, it was Poe who captured best the true essence of being both an absolute patriot and world-citizen. Only Poe's fellow secret-agent in that service, Friedrich List, served the American cause with a kindred outlook.

There was no doubt that Poe had been in Paris, and probably Italy as well. If one examined the Dupin stories from the vantage-point of researches into primary sources on Carnot's Ecole Polytechnique, Poe's account coincides with the case of a man who had been in Paris during one of the periods of Poe's absences from his service duties inside the United States. His knowledge of the inside features and physical location of the Byron affair in Venice indicated that he had either been in Venice or had had an unusually detailed first-hand report from there.

These discoveries concerning Poe the U.S. patriot were most pleasing to an organization dedicated to defending the United States from the evils flowing in from Europe. Of more substantial importance was Poe's connection to the circles of the Ecole Polytechnique. Poe was on the right side in the bitter fight between Legendre and the Metternich agent against French science, Cauchy. The archives in Paris, Hannover, Berlin, Göttingen, and Mainz had made the

significance of this clear. It was important to know that West Point under Sylvanus Thayer had been on Carnot's and Legendre's side in this issue of scientific method, too.

The method by which a relatively smaller news service could often outrun ponderous official and private agencies on the same investigation, was the method of Poe and the Ecole Polytechnique. Those poor, plodding philistines, with their morose sense of a careerist's sort of duty, and their hunt-and-peck methods of deduction: what a vast waste of money and effort by bureaucrats chasing around in circles. They had no sense of defining a problem of investigation in terms of its singularities, its characteristic cardinalities. They thought arithmetically, not geometrically.

The chairman thought of the thought which had passed through his mind as he had absorbed the briefing. "I can smell something special in this." It wasn't "smell"; he rebuked himself for falling under the influence of popularized argot. It was the cardinalities of the case, even at this early stage. "Intuition," "hunch," "smell": those were qualities to be encouraged in the cop on the beat, the detective. They should not be encouraged expressions of insight among intelligence specialists. A good intelligence officer ought to be trained in Kepler, Leibniz, Monge, Carnot, and the methods of Alexander von Humboldt's protégés at Berlin and Göttingen. A good intelligence officer ought to move in the same direction as Poe, but further and better. Greek classics, music, and physical geometry: everyone, especially the elite of public service, ought to be grounded from childhood in those fundamental disciplines.

A telephone in his hotel rooms rang again. A security staffer answered. "It's Paul, for you," the staffer told the chairman.

The chairman recognized the source to which Paul referred cryptically. "They suggest," Paul continued, "that we keep a low public profile on this for the time being. FEMA is on top of it. It's very big, and it will begin to break on today's network news. Not the real story, just enough to keep the situation under control. It was strongly recommended that we not go public with anything at this time."

"You passed on our evaluation?" the chairman inquired.

"They'll get back to us on that later tonight sometime," Paul replied. "They only say that we're right that this has nothing to do with usual terrorist channels."

"That tells us a good deal, doesn't it."

"You bet," Paul agreed. "Chris wants to get on.

He has something cooking in Iran." Iran was very worrying, too.

Philby's crowd in the KGB had lined up with Khomeini and Beheshti from the beginning, working closely with British intelligence. The Tudeh Party had systematically moved into every vacuum in the administrative apparatus. The game was obvious. When Khomeini finally died, the Tudeh Party would control the apparatus. "Those idiots at State and the National Security Council" had stuck to playing between their delusions about the "Islamic fundamentalism card" and the Socialist International's Bani-Sadr option. The British must be laughing their asses off at the silly American dupes. Now, it appeared, the payoff for years of stupidity was about to come.

Was there a connection to the Chicago business? On recent years' past performance, there was always some sort of connection between any two unusual atrocities occurring in the world at the same time. Nothing definite, of course, but something to be kept in the back of one's mind. He glanced at his watch, and then stepped out of the room to divide assignments for watching the various evening news broadcasts.

The CBS broadcaster stuck tightly to the hand-out; that was obvious, and quickly moved on to the night's odd-ball human-interest story. The human-interest nonsense occupied three times as much evening news broadcast time as the lead story on Iran.

"A bomb-threat against the offices of Chicago's daily *Sun-Times* was received just before eleven o'clock Chicago time, this morning. Authorities have reported that there is a definite suspect in connection with the threat, and that the building was safely evacuated without incident. Meanwhile, the search of the building is continuing, and it is expected that the search will be completed in time for employees to return to work tomorrow morning. The authorities emphasize that the suspect in the case has absolutely no connection to any terrorist organization."

The chairman smiled wryly. The word, "typical," ran through his thoughts. Obviously, the "suspect" had signed the threat. "Get Paul, Jeff, or Chris in New York," he requested, turning down the TV sound on the odd-ball human-interest item.

"Let us assume," he transmitted his thought to Chris, "that a threat was made by a self-identified person with highly-specialized technical capabilities. It should be someone who is in Chicago right now, and the threat involves some kind of high-level political blackmail. Let us also assume that the danger is not limited to the immediate vicinity of the Sun-Times building." He paused, "Let us approach it on

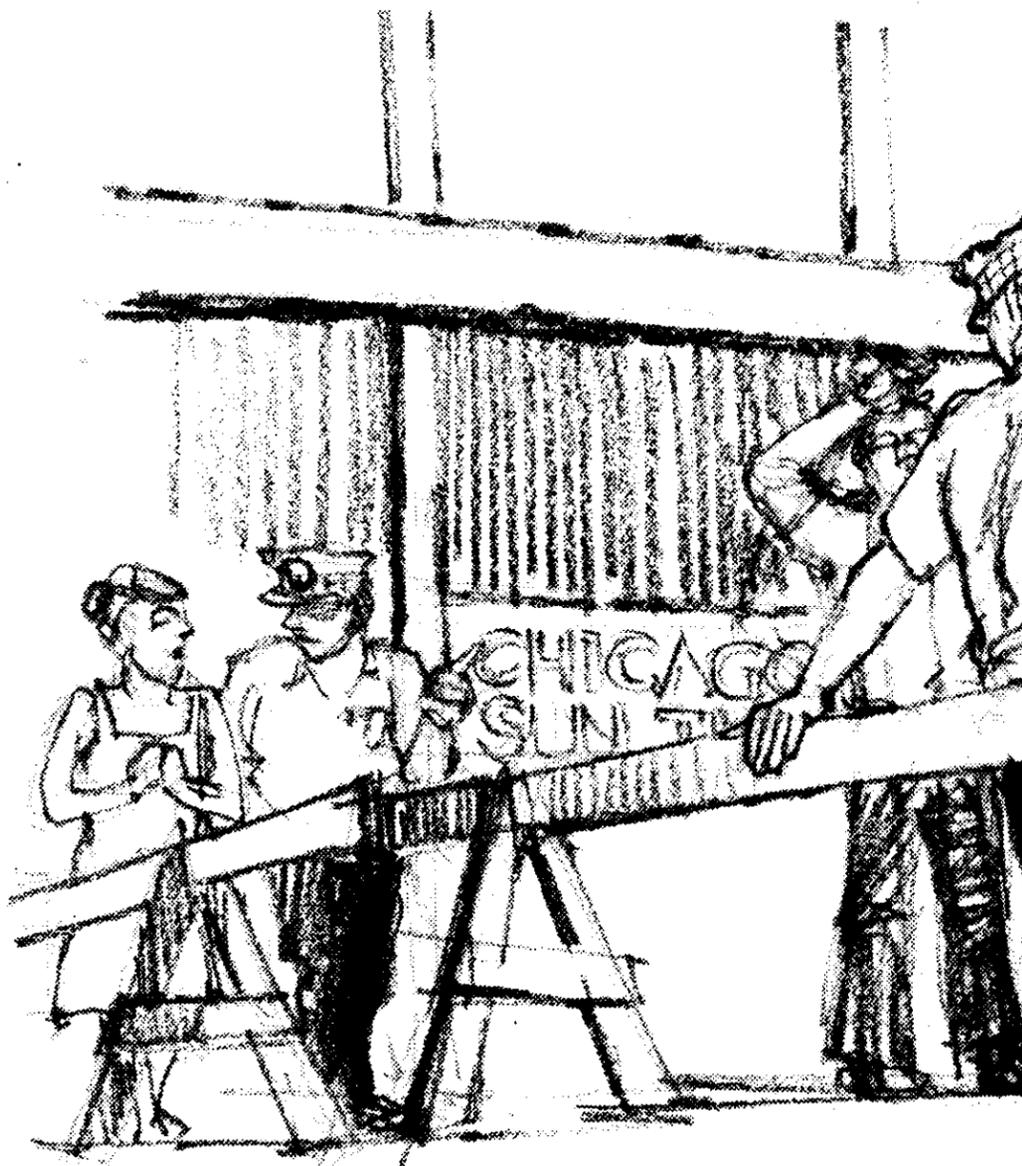
the assumption that it might involve something related to the Iran business, but with no direct connection to the Soviet business." He added, "It might be something entirely different, but probably something equivalent."

Cardinalities, again.

If it were a bomb, then the bomb had been located already and considered too risky or difficult to move or neutralize so far. The delay strongly indicated that either that was the case, or that something other than a bomb-threat was involved. For the moment, assume that the report of the bomb-threat is not a deliberately misleading release.

Allow for the possibility that the evaluation fed into friendly circles had influenced the final shaping of the broadcast release. The evaluation transmitted would have been viewed as cogent, and might have been used as a reference-point for a touch of verisimilitude in the shaping of the release. So, place a question mark on this feature of the accumulated facts in hand.

However, after placing that question mark, assume that the boys have been thinking ahead, and have been careful not to be accusable of lying when more of the facts come out. Then, the bit about the known suspect not connected to terrorist organizations may be considered a distorted shadow of reality. Unusual capability and known suspect not connected to any terrorist group. A very talented technologist



of some sort. Gas, poison, an unusual sort of bomb? Those were the likely problems.

For what purpose? Why the *Sun-Times* building? Let us look into the mind of the type of person indicated. A gifted technologist acting individually, or at least on his own initiative. That is the probable case consistent with facts in hand. Is it the *Sun-Times* building itself, or is the building the center of a wider radius of effect, a choice of convenience plus the added convenience of being identified as a news-organization capability. Does this suggest a reader of the *Sun-Times*?

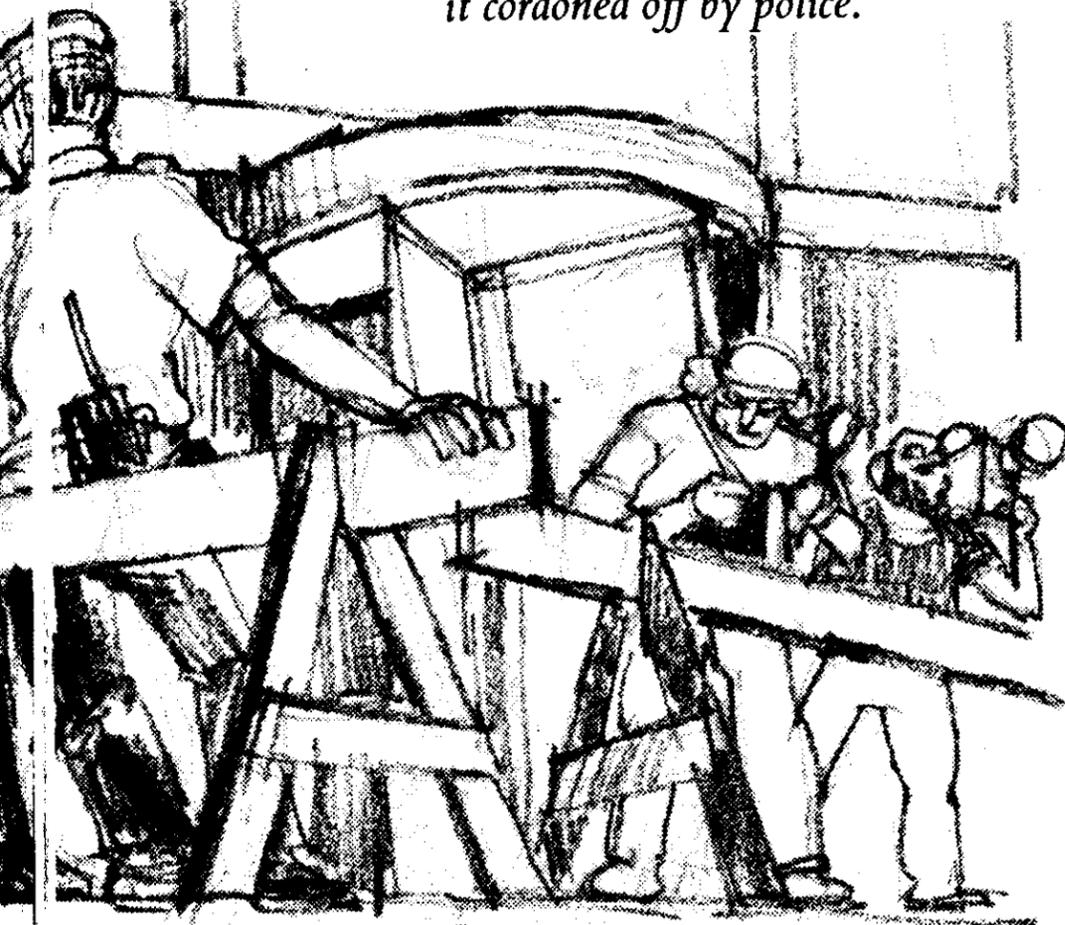
A paranoid technologist of special capabilities? That would fit the singularities of the pattern of known and probable facts in hand. What are the categories of motives? Sex? Professional status? Not money. Real megalomania: something to do with U.S. government policy? A megalomaniac who is going to force something to happen he imagines will fix up the world to his liking?

Is there, perhaps, some early deadline, such as midnight tonight? The CBS broadcast release suggests something of that sort.

Questions: Chicago must be receiving an unusual concentration of specialists. Is a quiet FEMA-directed evacuation under way? Would Gerry pick up such indications?

Let us assume the worst case: he is demanding something big, not a motive of sex or status. He does

*By 1:30 that afternoon, the Sun-Times building was still evacuated, with the block around it cordoned off by police.*



not have confidence, therefore, in President Reagan's policies. Is it a matter of domestic or foreign policy? Is it military policy? To what events in the world would he be probably reacting? Iran? The most recent developments around Khomeini's dying at last were too recent to be the likely specific prompting. To what purpose would such a megalomaniac attempt to force his will on the President? Let us explore, nonetheless, the assumption that he might be reacting to Iran developments; that will provide a benchmark of reference for this line of investigation.

The chairman was chewing over once again, the line of thought which had prompted his outline to Chris. He smiled, and strolled into the next room. "Get me Paul." Let's give the eavesdroppers a thrill, he mused.

"We don't have anything new from our friends, yet," Paul started the conversation.

"You heard my briefing to Chris just a while ago?"

"Chris just called the staff together for a full rundown."

"I just wish to stress a few highlights," the chairman said. "Let us assume that there is a suspect who signed a blackmail note of some sort. Let's assume he is a talented technologist. It's either a sophisticated sort of bomb, gas, poison, or something in that range. Is he motivated by sex, status, or megalomania? Is the *Sun-Times* building merely a convenient center for a radius of effect? It's the megalomania option that is most worrying. If it's megalomania, is it domestic policy, military policy, or foreign policy? I threw in the Iran possibility as a benchmark to Chris on the foreign-policy side."

"Gottcha," Paul interjected.

"Has Gerry seen any hints of evacuation or unusual movements of something resembling teams of technicians?"

"Nothing. Just that they haven't been able to get near the area for over an hour. Police have it heavily cordoned off."

"Did he say just police?"

"I'll ask him again and get back to you."

"Oh, Paul, one more thing . . . Ask Nick or Chris to have a quick review of the items in the last few weeks' press. We're looking for the kind of development that might excite some megalomaniac into the idea of doing something drastic to change the course of events. Let's assume that it's an issue played up in the news media, as a first approximation."

"Sure. Anything else?"

"I have the thought that that nut may have threatened to destroy a large piece of Chicago, not

just the *Sun-Times*. If so, I think someone is working desperately to neutralize whatever the damned thing is."

"Nuclear?"

"Let's keep our minds open to wider possibilities."

The chairman hung up the phone. "How will the eavesdroppers like that?" he remarked to Scott. Scott thought a moment and then began softly laughing. Scott had his own special way of viewing the amusing sides of the spook-world which is ever-present in the shadows of a significant international news-gathering operation.

The chairman and associates had grown accustomed to the continual presence of spooks in the shadows of their activities. Some spooks were friendly, others were occasionally cooperative. Others were either direct adversaries or consistently hostile. Those

who have to deal with that jungle must learn the special etiquette of a demi-monde where most things function by indirection, when not outright misdirection.

If one wishes to have certain information reach Moscow's upper circles, never mail it. Place it where a known asset of Moscow can steal it. That theft makes the document automatically of high value, where a letter mailed directly to Brezhnev might be discounted as willful propaganda. If the information stolen is found to be accurate, more will be stolen under the same arrangement. Attractive documents, placed within access of the resident KGB thief, will probably be on Boris Ponomarev's desk within about forty-eight hours.

One must often use the same procedures with one's friendlies. What the National Security Agency steals, is distributed automatically to a list of recipi-



*"We don't have anything new from our friends, yet," Paul started the conversation.*

ents, according to procedure. One may hope that one's friends happen to be on the list. A leak to the NSA can be effected simply by the making of any ordinary telephone call. Among the friendlies, no one tells you outright that that is the way things work, at least not if you are not a sworn-in member of the club. If you are worth their watching that closely, they expect you to figure that sort of arrangement out for yourself.

"Did you ever deliver such-and-such a message to so-and-so in the Defense Intelligence Agency?"

"No, your honor, never in my life." You are telling the truth. All the same, you know you telephoned a friend and said such-and-such, with foreknowledge that so-and-so would probably receive it from the NSA by the following morning or midday. Even if you are outside the club, as the chairman was, you know what addresses will probably receive variously total or edited portions of everything you mail, place into a file, or communicate by phone. Such are the wonders of the "technetronic age." With that, there goes a certain etiquette. To be certain the friendlies share your knowledge, be certain that your knowledge is clearly and directly communicated to the persons with whom you work directly.

If the friendlies think it is useful to them for you to know something additional on the matter, in one way or another that information will become available to you. It may come during a chat with a friend who is not directly a member of the club, either.

Over time, you learn the etiquette. From time to time, even though you know that your associates also know the etiquette, it is useful to remind them that you are thinking and acting in such frames of reference.

That is, to a large degree, the way in which the world actually functions. Nearly all of the important decisions are made behind-the-scenes, in the overlap of private networks which have the same importance as if they were official intelligence institutions. Usually, the official position of the persons one meets in the domain of industry, finance, and statecraft is the least significant aspect of their importance. Membership in a particular political party? Of tertiary importance: most influential private circles have members or protégés in key positions in several parties simultaneously. In such private networks, elections are prearranged, governments come and go, and one upheaval or another in various parts of the world is either launched or contained. The official intelligence organizations of nations are merely part of this larger community; at least the important executives of intelligence services are important precisely because they

have found their way into the ranks of essentially private networks of that sort.

That is the way in which the world is really run. It is run from behind-the-scenes by the complex interplay of shifting alliances and accommodations of friends and adversaries among such influential circles. That is the reason, for example, Philip Agee was not "terminated with extreme prejudice" long ago, and why U.S. counterintelligence services hot on the track of Harold "Kim" Philby were forced to back off and let Philby run free all the way to his assignment on behalf of British intelligence in Moscow.

What the general public imagines itself to know about the world from the news media and popular mythologies of political life is essentially theater. The popular belief in the fiction acted out for the credulous public in the news media serves its purpose. It keeps the people generally amused and passive, while the behind-the-scenes forces struggle among one another to choose governments, and generally to run the world.

Occasionally, nonetheless, something outside the pattern turns up. The nut behind the crisis in Chicago was one variant of this. Ostensibly, the chairman mused, in the worst case, we have a talented, paranoid technologist who may be trying to reorder world events with aid of some clever sort of infernal machine he has contrived. We are so used to "lone assassins" and the sort deployed by powerful behind-the-scenes forces, that when a genuine "lone-anarchist megalomaniac" comes along, the entire fabric of controls is caught off guard. Normally, when we have a terrorist or assassination problem, we can deal behind-the-scenes with the known louse who sent the trouble; while we beat the ears off the skunks who organized the conspiracy, we inform the news media solemnly "just another lone assassin" or just a "sociological phenomenon." When a genuinely independent nut with special capabilities turns up, we may sometimes force a situation in which we haven't the slightest notion of what to do.

Society has developed a fabric of social controls which works on the assumption that every potential problem is identified by name, rank, serial number, and distant cousins, in the equivalent of some computer filing system. Increasingly, everyone is either individually psychoprofiled or part of a controlled environment, to the effect that someone's network has efficient control over the poor, unsuspecting slob. What if the system misses a problem-case with special capabilities? In that case, the very habit of reliance on the system becomes the characteristic vulnerability of the system.

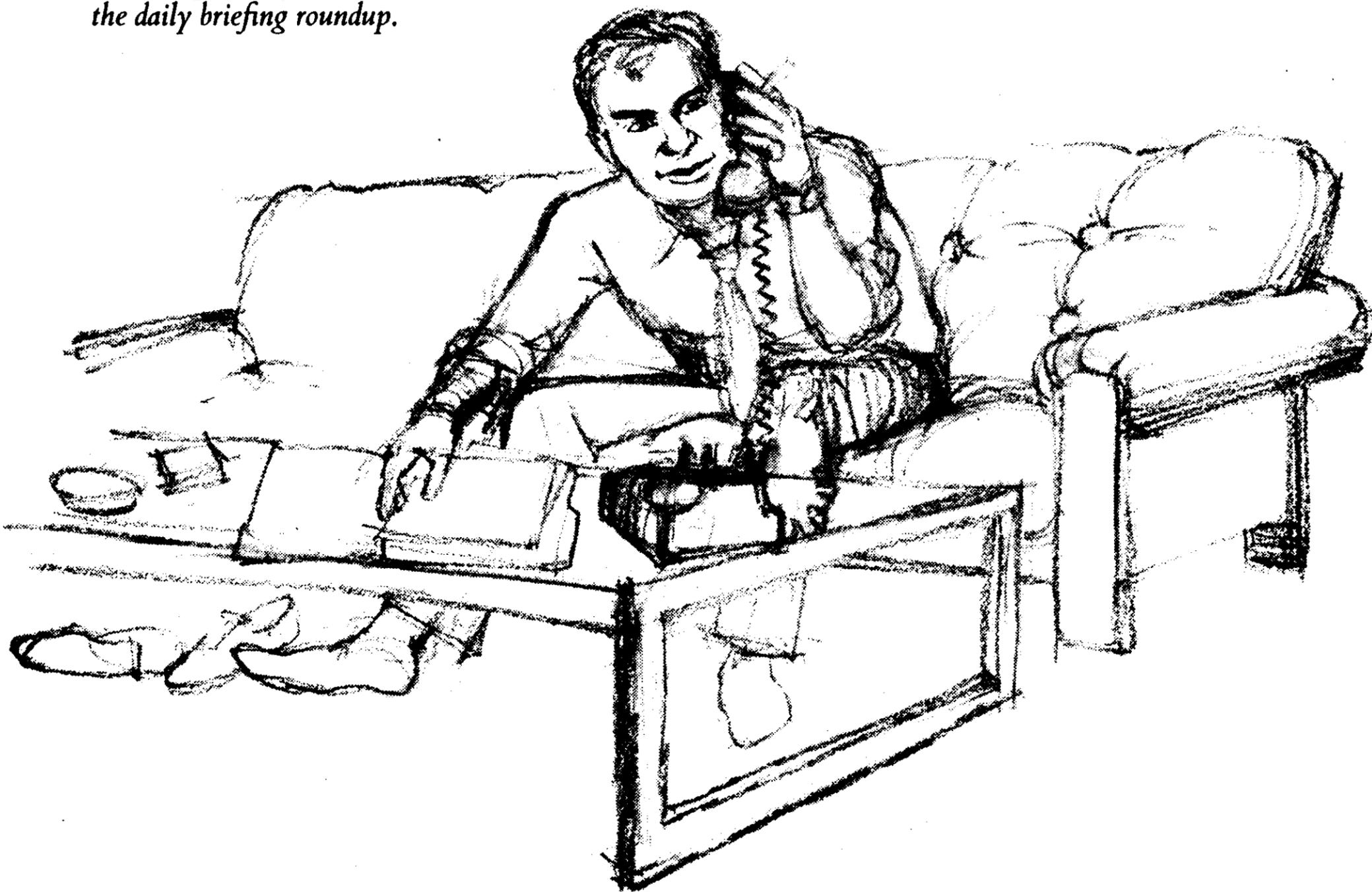
That is the way in which the facts of the Chicago crisis shaped up. This was the sort of problem in which the chairman had the relatively best skills, developed over decades. This was one of the situations for which he was best suited to be in charge. Instead, he was fishing with the problem from outside the command-structure, reading and tugging at the few shadows of reality accessible to him. The challenge of affecting reality through such shadow-play was delightful—as an intellectual exercise. Unhappily, there was concern in the chairman's mind that the price of failure might be a nasty one. The problem was possibly a nasty one, and included, probably, the exceptional sort of case with which those probably in charge were least equipped to deal.

At nine o'clock that evening, Los Angeles time, Nick telephoned from New York with the daily

briefing roundup. "Nothing from friends on the Chicago business since this afternoon," Nick began. "I suppose you wish Paul to telephone you if he hears anything?"

After that was settled, the briefing proceeded, starting with the Iran situation and reactions to it from relevant circles in Washington and Europe. *More trouble.* The Reagan administration represented in fact the sanest White House in a generation, but even they were susceptible to the characteristic Washington syndrome. Whenever Moscow acts in a predictable manner to a situation created by blind folly of Washington itself, Washington almost invariably concentrates on those "nasty, untrustworthy Russians, again," and seldom faces the fact that the Soviet deployment was a fully predictable consequence of Washington's own persisting folly.

*At 9 o'clock that evening Los Angeles time, Nick telephoned from New York with the daily briefing roundup.*



The Afghanistan case, the ouster of Pol Pot from Cambodia, and the fall of Saigon are classic illustrations of that wretched behavior. A leading corporate bureaucrat, speaking of the despicable, incompetent policies of his most dedicated adversary on the board of directors, almost never says outright that the offender is a bum, and his policies an unmitigated disaster. If one is certain that the gentleman is a bum producing only catastrophes, one speaks of the gentlemen's "commendable" achievements in the matter at hand, and then, and only then, introduces the gentle suggestion that these presumably titanic achievements to date create thus the opportunity for addition of "improvements." Washington is a hotbed of such downright dishonest deliberations. The "damned, treacherous Commies" always provide a pretext for drawing attention away from the fact that it was an ill-conceived Washington policy which usually created the disaster in question. Perhaps if the Russkies would cease to exist, Washington would be obliged to acknowledge its own disasters. To date, Washington learns from proven mistakes only the art of constructing ever more monstrous blunders.

This was an important problem, but the chairman's mind was drawn back repeatedly to the Chicago business. Once the briefing had been run through, he suggested "Back to this presumed nut in Chicago. Let's explore an additional avenue."

"Okay. What have you come up with now?" Nick was always amused by these reactions from the chairman.

"Let us rule out a conventional nuclear weapon. If this character is a lone operative, that means he is not connected to the crowd that has stashed away that sort of capability. Check the wind patterns in Chicago, but I suspect it isn't gas. Poisons seem unlikely given the pattern of facts we have. I am thinking of the possibility of some sort of bomb of unusual power. If it were something that a person moved into a building, it wouldn't be the usual sort of chemical explosives. I'm tending to the view that this nut has threatened a major portion of Chicago."

"Okay, I follow you so far. What do you want us to do?"

"There must be a rather limited number of the kinds of nuts with the capability to individually come up with something very special. Something not more than say two or three hundred pounds, probably less, which could destroy part of Chicago in a radius around the *Sun-Times* building. In that case, we might be looking for some highly-trained individual who is also a nut, a well-known nut within the U.S. scientific community."

"Anything special in mind?"

"I would think of physicists. For example, someone who has gone over the deep end with quark theory, or something like that."

There was a pause. "Gottcha. I'll get right on it. I know exactly what you mean." After a pause: "Maybe, in that case, it wouldn't work."

They both laughed. "You just might be right," the chairman responded. It was the most amusing thought which had occurred to him all day.

At precisely 7:00 a.m. Chicago time, there was an explosion in the basement of the *Sun-Times* building, doing significant damage to part of the building itself, but nothing more. At 7:03 a.m., the FBI arrested a person whose name was withheld "for national security reasons." It was implied, although not said, later during the day, that the perpetrator might be regarded as possibly a Soviet or Libyan agent.

After that, the lid went on.

Two weeks later, a friend in Washington joked to Richard Cohen, "Can you imagine someone trying to blackmail the United States into making Henry Kissinger President?"

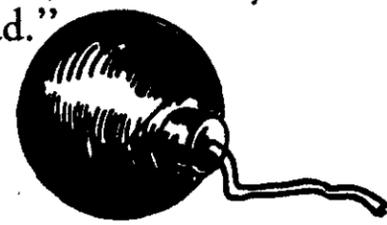
Cohen looked quizzically at his friend, "That I'd prefer not to imagine."

"You could say, only a nut would propose a thing like that."

So, in fact, the world moves from day to day, almost never touching the awareness of the simple citizen moving to and from work.

During the week following the incident, someone mailed the editors of the *Sun-Times* a box of Exlax, disguised as a bomb, with an enclosed note, "Time to evacuate again."

"Don't look at me. I didn't send it," said Gerry Rose to Mitch Hirsh, "but I wish I had."



### Editor's Note: The Quark

Every feature of the foregoing story, excepting the bomb-incident itself, is true-to-life representation of the weekly experience of some problem or other by the intelligence specialist working outside the sworn-in ranks of the official intelligence club. It is written and published with the wish that such a story might help the ordinary citizen in understanding the murky areas of determining reality beyond the knowledge of all but the relatively few.

The bomb-incident, and the climactic reference to the quark business are fictional, of course, but based on truth. The kind of individual action portrayed is

the hypothetical danger which gives many security agencies recurring nightmares. The quark feature of the story is psychologically true for some possible cases of the type represented, as well as saving the author the unpleasant business of blowing up half of Chicago even in fiction. (Gerry Rose and Mitch Hirsh would not like that, even in fiction.) The quark feature is also scientifically valid.

It is true that two young mathematicians squatting in a beatnik subculture in California did later receive the Nobel Prize for their alleged discovery of the *quark* (a name the authors of the quark plagiarized from James Joyce's *Finnegan's Wake*.) The most interesting thing about quarks is that they do not exist. No physicist has ever conducted an experiment in which the effect of a quark's existence occurred, and there is no basis in actual experimental physics to infer that such critters might exist.

The function which the quark performs is to fill a "logical hole" in the schematic representation of physics developed on the basis of Cauchy, Kelvin, and Maxwell, with a bit of Whitehead and Russell tossed into the pot. This branch of attempts to provide a *mathematical description* of physical experimental evidence leads the spiritual heirs of Cauchy and Maxwell into varieties of difficulties which have become increasingly notorious. Their mathematics does not fit many of the most crucial aspects of actual physics. If one believed that quarks existed, the theory of quarks would appear to fill up some among the gaps in the widely accepted mathematical doctrines traceable to Cauchy and Maxwell.

The real, deeper issue reflected by the promotion of the quark dogma is the fight, over approximately four centuries to date, between the physics of Johannes Kepler and that of René Descartes and Isaac Newton.

Kepler's method, which he used directly to solve the problem of the solar orbits, is purely geometric. Kepler's method was defended and developed by Gottfried Wilhelm Leibniz, whose devastating attack on Descartes's method is far more interesting and important for physics than his relatively "easy pickings" in the case of Newton. Leibniz's work is furthered by his collaborators, Leonhard Euler and the Bernouillis, whose work was essentially physical geometry. Leibniz's current developed two principal national branches, the French branch culminating in the Ecole Polytechnique of Lazare Carnot and Gaspard Monge, and the German current centered upon Göttingen. (There was also an important German-Swiss and Italian offshoot.) These French and German branches converge through Lazare Carnot's post-1815 activities in Berlin, as well as French links to Gauss's circles at Göttingen, with the work of the Ecole

Polytechnique effectively shifted to Berlin and Göttingen during the 1820s and 1830s. In Germany, the continuation of the geometrical current of physics is centered around the culminating achievements of Göttingen's Bernhard Riemann, who summarized the work of the Ecole Polytechnique, of Abel, Jacobi, Dirichlet and Wilhelm Weber during (predominantly) the 1850s.

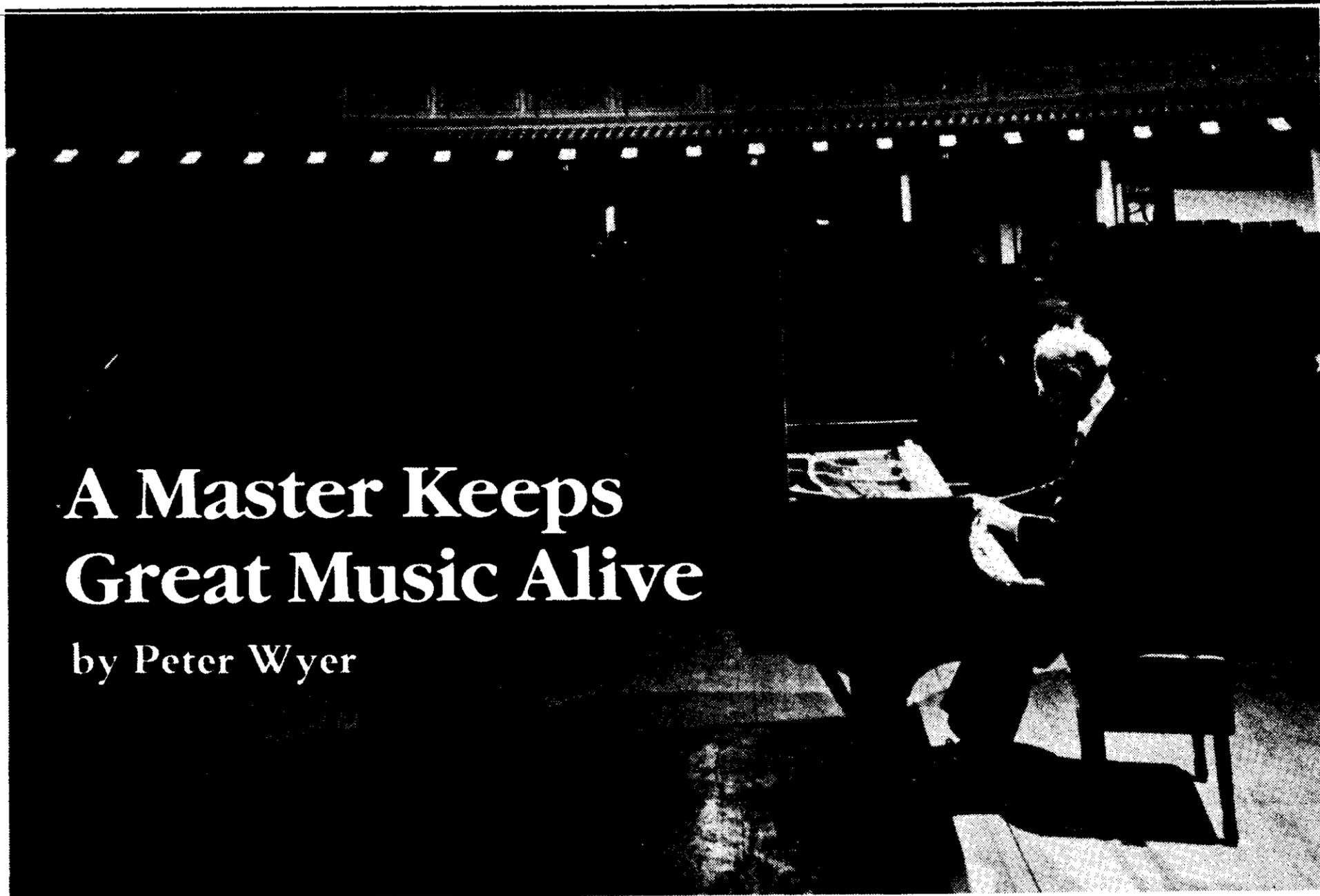
Cauchy was an agent of Venice and Metternich, sent back into France to the purpose of attempting to destroy science under the patronage of Orleans, the British-Metternich puppet on the throne of France at the time. Under Cauchy's influence, the leading figures of the Ecole Polytechnique were either hounded out, or their work, including the crucial work of Legendre, suppressed. Apart from being apparently quite a despicable character, for which reason he had to leave France during several periods prior to his return under Napoleon III, his mathematical physics is a mixture of badly copied plagiarisms and outright frauds.

Two of Cauchy's frauds which have done the most to ruin the mental capacities of mathematical-physics students in subsequent times are his hoax of "limits doctrine" and the assumption of arbitrarily-fine division of a linearized continuum. This is continued as a method in the work of James C. Maxwell, whose doctrine does not permit the existence of the electron within the field.

The classical demonstration of the fact that Riemannian physics works, and that Maxwellian does not, is Riemann's now-classical demonstration of the generation of acoustical shock-waves in an hypothetical infinite cylinder. This has been proven experimentally not only in aerodynamics, but also as an extensive matter of plasma physics. Whereas, in these areas, especially plasma physics, the neo-Cartesian approach to algebraic analysis consistent with Cauchy and Maxwell could not, and does not work in any case the experiment produces singularities not built into the mathematical assumptions concerning the experimental subject.

Devices beyond nuclear weapons in the conventional sense are feasible. However, these kinds of processes lie within the domain of actual, geometric Riemannian physics (not in terms of the attempt to reinterpret Riemann from the vantage-point of algebraic analysis). Any effort to master this area by a physicist dedicated to the quark nonsense would lead to a dud, to the extent that he attempted to drag the quark business directly into the experimental design. Such a physicist, who used the quark dogma as anything more serious than for "religious" discussions after the fact, would have to be paranoid.

# RUDOLF SERKIN AND THE CLASSICAL REPERTOIRE



## A Master Keeps Great Music Alive

by Peter Wyer

*“Beethoven’s predecessors and successors, but especially he himself, were the ones who actually first created through their works the notion of the “concert public.” . . . Through the work of the performing artist, the public all of a sudden possesses criteria. It makes demands, and the artist must live up to these demands. But the artist, too, has his own demands on the public, corresponding to those the public makes on him. The public expects such demands from him, since these are what gives him his own dignity.”*

—Wilhelm Furtwängler,  
*Gesprach über Musik*,  
Atlantic Verlag, 1949

**T**his quotation may be taken as a statement on behalf of a distinguished class of musicians who, through their performances, constitute the caretakers of the relationship between the popular audience and great music. The great conductor Wilhelm Furtwängler shared this unique role with a handful of other artists of our time, such as the renowned cellist, conductor, and humanitarian, Pablo Casals. Today this mantle of honor, and the responsibility which goes with it, falls on the aged countenance of pianist Rudolf Serkin.

These musicians, through their performances of the classical repertoire, provide the average listener with his best opportunity

for understanding what the experience of music is. Their performances also establish the standard of comparison for musical excellence in the performance of the classical repertoire.

The greatest composers—Mozart, Beethoven, Schubert—played this role through performances of their own works as pianists, singers, and conductors. To this was often added the excitement of their public improvisations, the latter an experience which no one alive today can claim to fathom.

This being the case, the artists who take on this special “emeritus” role today do so not with arrogance but with profound humility, knowing their own short-

comings relative to the Promethean creators of the music they perform. Nevertheless, they are quite realistically aware of their own importance as the caretakers of this remarkable and precious estate.

### Serkin's Role

Without question, Rudolf Serkin merits the distinction we are speaking of. Serkin is now in the last decade of his performance career, albeit at an exceedingly vigorous seventy-nine. His public recitals and concert appearances are an absolute must, not only for seasoned concert-goers, but even more so for those uninitiated in classical music.

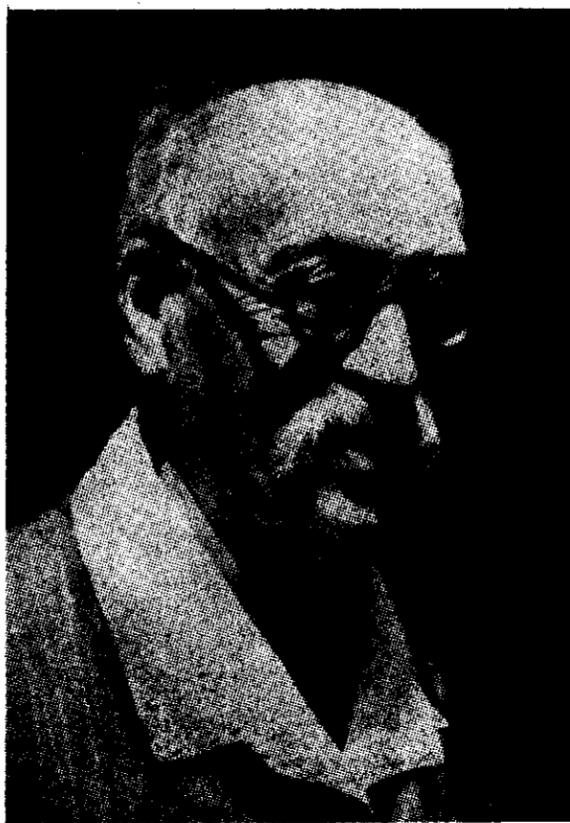
The occasion for this article was Mr. Serkin's solo recital in January of this year at New York's Carnegie Hall. His program began with J. S. Bach's Concerto in the Italian Style (a "concerto" for solo keyboard) and the Variations and Fugue on a Theme of J. S. Bach, op. 81 by Max Reger, a composer who lived in the first part of the century. These works were followed after intermission by Beethoven's Piano Sonata in C Major, op. 53, commonly known as the *Waldstein Sonata*. There were no encores.

This recital is particularly relevant because it displayed those qualities which make Serkin's playing almost unique in today's music world, and also because it raises several of the kinds of demands which an artist of this particular emeritus class must from time to time be measured against.

### Objective Criteria

Let us begin by identifying the qualities which uniquely distinguish Rudolph Serkin's playing.

In his January recital, and generally, the senior Serkin continues to demonstrate an approach to interpretation of the masterworks



*Heinrich Schenker, the German musicologist who elaborated classical principles of voice-leading.*

of the piano literature which correspond to principles of contrapuntal voice-leading elaborated in the theoretical writings of the German musicologist Heinrich Schenker. Schenker brilliantly observed that the compositional practices of the eighteenth and nineteenth centuries could be reconciled with the principles of strict counterpoint dating from two centuries earlier, provided that it was recognized that voice-leading relationships in the later practice unfold simultaneously on a number of different levels, or "strata." As a result, the same tone may make its primary voice-leading connection *not* to the tone that immediately follows it, but to a tone or series of tones several notes, or even pages, later.

When music is performed with a sensibility to the concrete features of contrapuntal voice-leading, the listener responds to a unique depth of articulation. When Rudolf Serkin plays a line from Bach or Beethoven, it has an *inner life*. It is not just a sequence of notes. Nor is it merely a single "shaped phrase."

There are levels of nuance. We are talking about the quality which allows a skilled orator to speak in long, complex sentences and yet convey an intelligible meaning to an audience. The same skill is necessary to successfully recite the complex syntax of Milton's *Paradise Lost*, or many of his sonnets, for example.

In all of these cases, there is great depth of nuance and articulation, subordinated to the purpose of conveying meaningful ideas. There is no distortion of the phrase, nothing is done only for subjective or "emotional" effect.

This is the quality of Rudolf Serkin's playing. The untrained listener senses the exceptional quality but cannot identify what Serkin does differently from other performers he has heard. In his January recital, this quality—which is never absent in a Serkin performance—came to the fore most remarkably in the slow movements of the Bach and the Beethoven.

### Learned from Chamber Music

Although Schenker's contrapuntal theory demonstrates the objective criteria behind Serkin's unique expertise, it is certain that Serkin himself did not acquire his musical acumen through the study of Schenker's work, although he has some familiarity with it.

Rudolf Serkin's interpretive authority is rather the fruit of decades of experience as an outstanding performer of the classical chamber repertoire—particularly the repertoire for piano and string combinations. Serkin's career was shaped from the outset by his association with the violinist Adolf Busch and the other members of the Busch string quartet.

The musicians who groomed the young Serkin as a chamber performer were *the* outstanding chamber musicians of this century.

In addition to the Buschs there was Casals himself, with whom Serkin enjoyed a prolonged association, notably in connection with the establishment of the Marlboro Music Festival during the 1950s.

Casals's interpretive approach was based on his own rich chamber music experience and on his affinity to the music of J. S. Bach, dating to his earliest years of study. Such a study of Bach, since it was carried out from the *musical standpoint* of Casals, resulted in an extraordinary, albeit intuitive, sensibility to the principles of voice-leading which pervade the repertoire of the eighteenth and nineteenth centuries.

The emphasis on chamber music is fundamental. Schenker stresses this in his yet-unpublished treatise on performance. He points out that the abstraction of the piano from relationship to other instruments, particularly strings and the voice, tracing to the Liszt school of Dionysian virtuosity of the nineteenth century, undermined the piano and the very notion of piano technique in the musically meaningful sense.

(In this regard, it should be observed that the establishment of the *international competition* as the primary launching pad for young artists, particularly pianists and string players, has all but ensured

that the kind of musical background from which Casals, Serkin, and Schenker arose is no longer compatible with a career. The musician whose orientation is shaped by the requirements of major competition has almost necessarily committed himself to a conception of soloistic virtuosity of the Paganini-Liszt variety, which is irreconcilable with the musical self-conception of a *chamber musician*, exemplified by the artists we are discussing.)

In succinct terms, Serkin, through his background, has learned to perform works such as he performed in New York this January, *as pieces of chamber music in which the piano happens to be carrying all of the musical lines.*

#### **A Different Kind of Virtuosity**

One remarkable point in the course of Serkin's recital demonstrated the nature of his integrity in a different way.

Toward the end of the last movement of Beethoven's *Waldstein Sonata* the pianist encounters a passage of extraordinary difficulty on the modern grand piano. Marked "sempre *pp*" (as soft as possible), the passage entails a series of two-note glissandos in octaves, alternately in each of the hands. The presence of notes in the other hand precludes a two-handed execution.

A glissando, or rapid-fire playing of adjacent keys on the piano, is in single notes well within the capabilities of the average cocktail pianist, who executes it by sliding his hand along the keyboard. But most pianists consider a glissando in double notes (which cannot be executed with a sliding motion) all but unplayable on the modern grand piano, which has a much stiffer action than the piano Beethoven knew. The requirement that the passage be performed *pp* substantially increases



*Pablo Casals, one of the outstanding 20th century chamber musicians who helped to groom the young Serkin.*

the difficulty of its performance.

Even Schenker, in his definitive edition of the Beethoven sonatas, advises a two-handed simplification of this passage. Such a solution can never produce the same *musical effect* as an actual glissando, however, and it was because of the unique musical-poetical effect, in the context of the work as a whole, that Beethoven wrote the passage the way he did—not because of a desire to show off the virtuosity of the pianist.

As the reader has probably guessed, Serkin performed the passage in question, *as written*, perfectly and with the required pianissimo.

It is crucial to realize that had Rudolf Serkin not determined that he was able to render this passage in the way he perceived was correct, from the *musical* standpoint, he would not have included the *Waldstein Sonata* in his repertoire, no matter how brilliant his interpretation of the remaining ninety-eight percent of the work.

### The Question of Tempo

The foregoing acknowledgements notwithstanding, it is by no means the case that Serkin's performances, generally or on this particular occasion, leave nothing for critical evaluation.

For one thing, in situations where an emphasis on the left hand is not *forced* (for example by the placing of the theme in the lower part), such as in the first movement of Bach's *Italian Concerto*, Serkin's tendency is to significantly underbalance the bass voice. As a result, a great deal of contrapuntal interplay between the voices in the higher and lower registers is lost, in addition to much of what the lowest voice specially serves in underlining the overall *harmonic* course of the musical develop-



Above, Claudio Arrau; right, Arthur Schnabel.

ment. Although this is a problem shared by many of today's pianists, it is possible to find happy exceptions, such as Claudio Arrau, another musical elder statesman whose recitals and concert appearances are mandatory for novices and initiates alike.

More important, Serkin continues to retain a habit which has tended to mar his performances, particularly of Beethoven, since his early days with Busch. This is the practice of taking overly rapid tempos in the outer, allegro movements of a sonata development.

This was brought to the fore as a problematical aspect of Serkin's approach in the first movement of the *Waldstein Sonata*. Beginning the first movement at much too fast a tempo, the performer was forced by his musical sensibilities to relax the tempo upon arriving at the second, lyrical theme. In this particular piece it is very difficult to get away with accelerating the tempo significantly at the point of returning to the beginning for the customary second repeat of the first section. As a result, Serkin found himself

forced by his own musicianship to take a quite audibly *slower* tempo the second time through the first section, in a way which stood out as an artifact of an erroneous tempo decision to begin with.

The question of tempo is not academic. Just as in speech and poetic recitation, objective considerations determine correct choice of tempo in music. When a movement or passage of a particular degree of internal complexity



is performed or read too fast, the listener is unable to grasp its full meaning. This is true no matter how well the lines are enunciated.

A further effect of tempo choice is to determine certain internal proportional relationships affecting both individual movements and the work as a whole.

In the simplest case, if one of two sections meant to be equally weighted is taken at too fast or too slow a tempo, the balance of the whole piece is seriously compromised.

In the last movement of the *Waldstein Sonata*, a wrong tempo, again too fast, seriously muddled an otherwise well-articulated performance. At one point in the middle portion of the movement, the entire course of development drastically shifts gears into an entirely different mode of development. This new mode begins softly, with a kind of "mysterieuse" section, which moves chromatically through several distant key references.

With Serkin's tempo, the *transition* leading into this section went by much too quickly for the listener to be able to fully *psychologically* grasp the content of the development. This created a problem of proportional balance which could not be compensated for by Serkin's extraordinary sensitivity of nuance. The final section, containing the remarkable glissando passages discussed earlier, was taken, appropriately, at a very fast *prestissimo* tempo. However, the bulk of the movement preceding this climax was greatly compressed in proportion by the overly fast tempo at the outset.

As a result, the sonata as a whole seemed to center around the middle section of the work, so short as to be barely classifiable as a "movement" but rather an extended transition passage between the outer movements. The sense of the work as a whole was nonetheless seriously unbalanced.

This same peculiar feature can be heard on the old Serkin-Busch recordings of the Beethoven piano-violin sonatas, now available again through recent reissue.

The practice of taking hyper-accelerated tempos in allegro movements is not new. In the nineteenth century, this practice was associated with Felix Mendelssohn, a musician who is nonetheless to be respected as a com-

poser. In this century, the combination of hysterically fast allegros and almost too-slow middle movements was characteristic of the late Arthur Schnabel, a pianist whose approach to Beethoven displayed none of Serkin's artistry.

An artist today whose choice of tempo is greatly superior to that of Serkin is Claudio Arrau. Arrau's musical orientation, however, traces to the Lisztian tradition, albeit its more sophisticated aspect, and his interpretative approach lacks Serkin's profound

sense of voice-leading and depth of articulation.

### The Choice of Repertoire

Probably in more than in any other aspect of his work, Rudolf Serkin displays an awareness of his unique responsibility in the classical musical world of today by his choice of repertoire.

Serkin's repertoire is strictly confined to a body of works which comes from a single musical and intellectual tradition. This tradition connects J. S. Bach and his



*Serkin after a performance: will he be the last of his line?*

sons to Mozart, Haydn, and Beethoven, and after Beethoven to Mendelssohn, Robert Schumann, Brahms, Dvorak, and a few others. The latter composers were recognized during their lifetimes as members of a single European musical faction. This faction was opposed by a circle led by Wagner and Liszt known as the "musical futurists." Wagner's anti-Semitic attacks on the Schumann-Brahms-Mendelssohn group are well known. Heinrich Schenker, on the other hand, was personally close to Brahms and also to the renowned violinist Joseph Joachim, who was well known as one of the most vigorous public crusaders for the Brahms-Schumann outlook on music.

Chopin, a composer whose works Serkin rarely, if ever, performs, is essentially to be counted a member of the Schumann camp, although many attempts were made both during his life and thereafter to claim him for the "futurists."

Serkin never performs Liszt. Nor does he personally perform the piano works of the composers of this century who represent the extension of Liszt's "futurism" into mere strictly acoustical modes of composition. (Acoustical because sound *per se* replaces musical content as the primary subject matter of the composition.) One cannot conclude from this that Serkin personally frowns upon or even dislikes the musical fruits of the futurists—only that he chooses not to perform them.

Strictly speaking, this is a matter of his sense of personal responsibility to the musical tradition which the futurists opposed. Such a thing could never have been said of the late Arthur Schnabel, who built an international reputation on a certain romantic and mystical aura of "relationship to the works of the old masters," a reputation

unsupported by genuine interpretive insights into those works. Whereas Schnabel performed publicly only the works of the same repertoire which Serkin presents, his musical associations were primarily those of the most extremely futuristic circles of the period before World War II. Schnabel was noted for cynical stunts such as improvising atonal cadenzas to Mozart piano concertos during rehearsals. He also composed in the idiom developed by Schoenberg and Berg. Hence, if Schnabel *had* performed Ravel (which he never did), it would merely have been a conscious resolution of the fundamental hypocrisy which underlay his entire musical career.

From this standpoint we must examine somewhat critically Serkin's decision to perform Reger's piece in January. Reger, a composer whose works were almost unknown outside of Germany until after World War II, has lately been catapulted into prominence by a surge of interest in his works by young and old artists. The major reason for Reger's previous obscurity was the unchallengeable authority of Heinrich Schenker on the musicology of the classical tradition in Germany and Austria prior to the war.

In the late 1920s, Schenker published a lengthy essay in his theoretical journal *Masterworks in Music* rigorously demonstrating Max Reger's complete lack of competence *in relationship to classical principles of counterpoint and voice-leading*. Schenker chose to examine for this purpose the very work Serkin performed in January, Reger's Variations and Fugue on a Theme of J. S. Bach, op. 81.

Schenker singled out Reger among the many composers of this century whose compositional approach violated these principles for the important reason that Re-

ger presented himself *not* as a futurist, but as an extension of the classical, Brahmsian tradition. Hence, unlike futurists such as Stravinsky and Ravel, Reger could not claim in his own defense that his compositional approach was guided by a "different kind of principle" from that governed by classical voice-leading principles. Since, by the late 1920s, Schenker had little hope of turning the tide of musical developments away from futurism, he insisted that the fundamental *distinction* between futurism and classicism in compositional practice be acknowledged and preserved. So long as the practices of futurism were not confused with those of the early masters, the young musician could intelligibly *choose* his orientation and recognize the integrity of classical principles of composition design.

Schenker's rigorous demonstration, added to his overall authority on these matters, transformed Reger's work into a dead letter of musical development until recently.

It would be wrong to interpret Serkin's decision to perform Reger as a decision to deviate from the musical tradition he has up until now represented. Rather, it must be taken as evidence of a lack of intellectual depth respecting the principles defining the intuitively acquired musical sensibilities which he embodies as a performing artist. Certainly a shallowness in Serkin's knowledge of Schenker's work is implied.

It is these inconsistencies in Rudolf Serkin's interpretative approach to great music which powerfully confirm that nothing short of a drastic overhaul in today's musical education, at the level of production of major artists, can possibly prevent this venerable man from becoming, tragically, the last of his line.

# Spiders

E.O. Wilson: Let me remind you that people everywhere, a large percent of the population, at a very early age have already developed a deep horror at the sight of snakes or spiders with nothing more than gentle nudging from their parents, if that. Yet, in spite of the fact that parents constantly reinforce their children against going near electric sockets, automobiles, knives and the like, phobias against such objects rarely develop.

Marvin Harris: Let's go back again to the possibility that these phobias are genetically programmed — which I'm willing to grant. The overwhelming bulk of the socially conditioned response repertoires of different human societies consists, by your own admission, of culturally determined rather than genetically determined traits. Then it seems to me that when one offers a cogent culturological explanation of these phobias, it has to be considered that this explanation is the only one offered in isolation.

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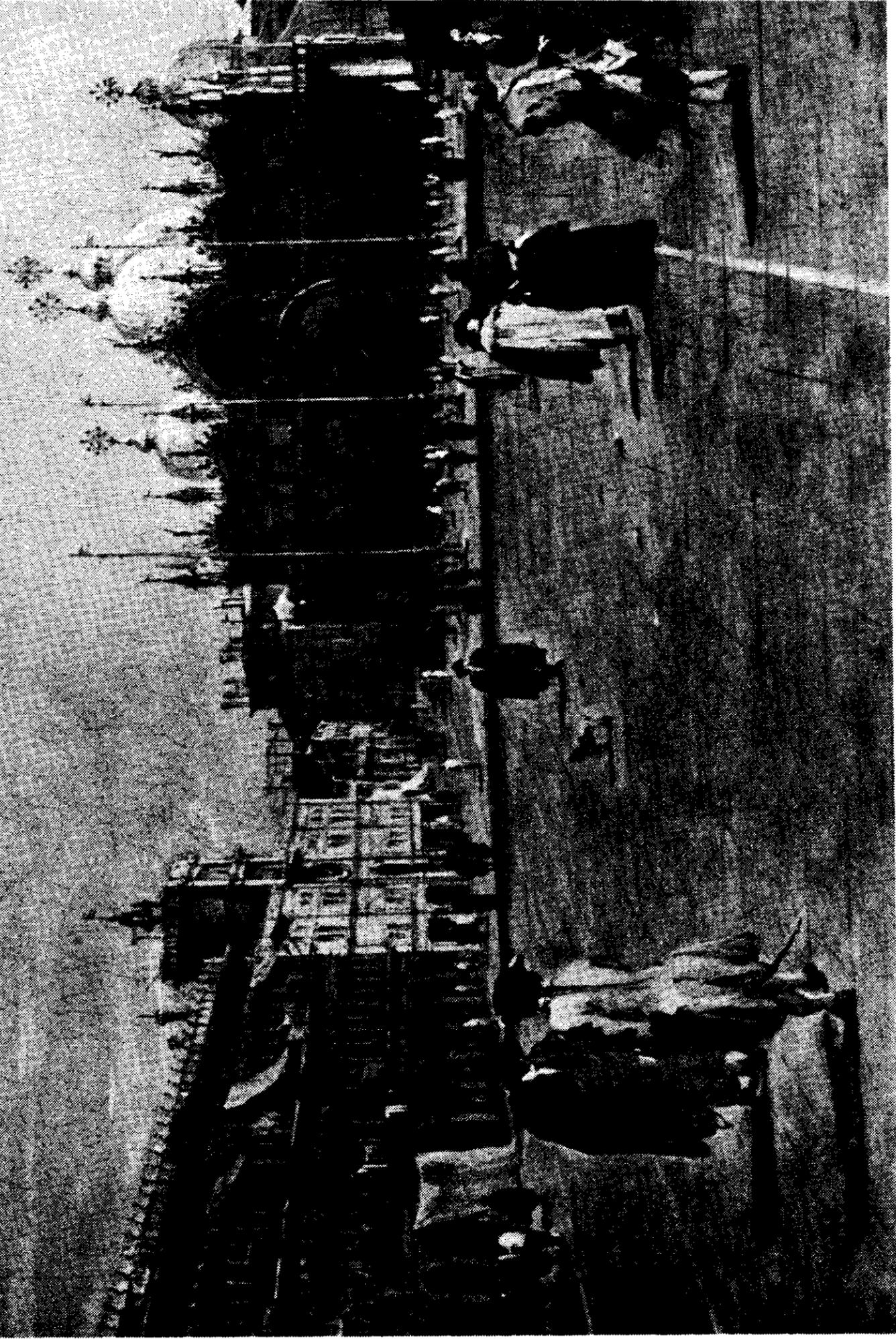
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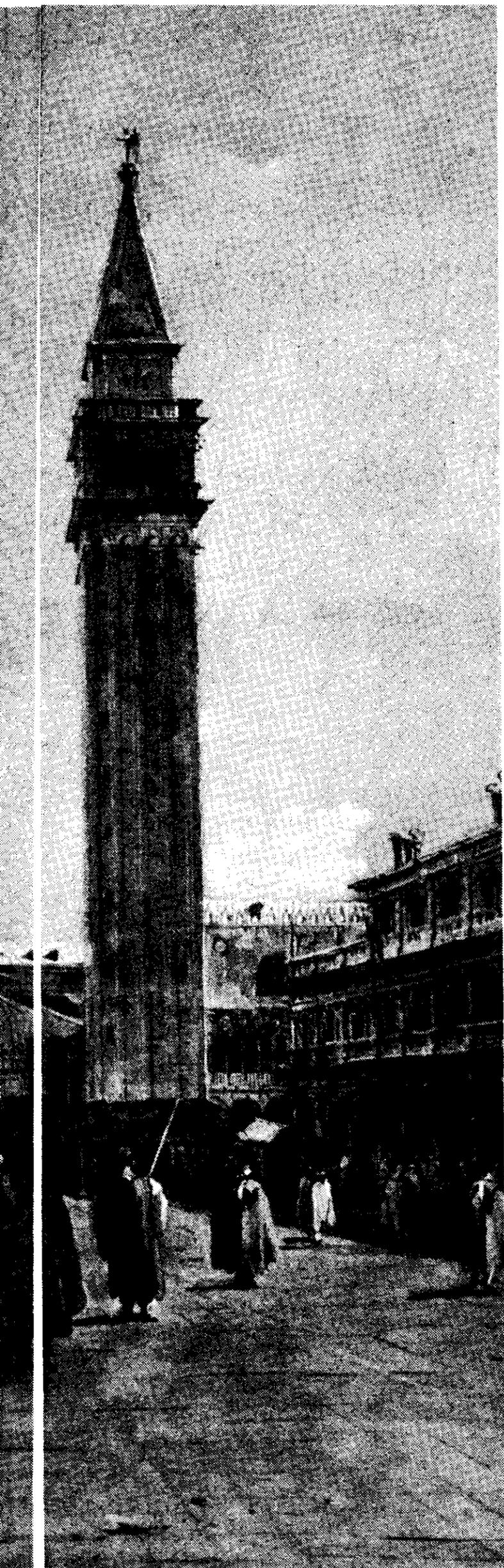
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... instances of human emergence of state-organized societies or the emergence of stratified classes and castes. The enormous differences between industrial civilization and pre-industrial societies, peasant or village ways of life and band organizations — all can be explained by anthropologists at the culturological level.

# THE Venetian Conspiracy

by Webster Tarpley





Periods of history marked, like the one we are living through, by the convulsive instability of human institutions pose a special challenge for those who seek to base their actions on adequate and authentic knowledge of historical process. Such knowledge can come only through viewing history as the lawful interplay of contending conspiracies pitting humanists against their epistemological and political adversaries.

There is no better way to gain insight into such matters than through the study of the history of the Venetian oligarchy, the classic example of oligarchical despotism and evil outside of the Far East.

Venice called itself the *Serenissima Repubblica* (Serene Republic), but it was no republic in any sense comprehensible to an American, as James Fenimore Cooper points out in the preface to his novel *The Bravo*. But its sinister institutions do provide an unmatched continuity of the most hideous oligarchical rule for fifteen centuries and more, from the years of the moribund Roman Empire in the West to the Napoleonic Wars, only yesterday in historical terms. Venice can best be thought of as a kind of conveyor belt, transporting the Babylonian contagions of decadent antiquity smack dab into the world of modern states.

The more than one and one-half millennia of Venetian continuity is first of all that of the oligarchical families and the government that was their stooge, but it is even more the relentless application of a characteristic method of statecraft and political intelligence. Venice, never exceeding a few hundred thousand in population, rose to the status of Great Power in the thirteenth century, and kept that status until the Peace of Westphalia in 1648, thanks to the most highly developed system of embassies, of domestic and foreign intelligence, and related operational potentials.

As the following story details, Venice was at the center of

◀ Piazza San Marco, a painting by the Venetian artist Francesco Guardi, 1712-1793.

the efforts to destroy the advanced European civilization of the eleventh and twelfth centuries, and bears a crushing burden of guilt for the ascendancy of the Black Guelphs and the coming of the black plague. The Venetians were the intelligencers for the Mongol army of Ghengis Khan and his heirs, and had a hand in guiding them to the sack of Baghdad and the obliteration of its renaissance in the thirteenth century.

The Venetians were the mortal enemies of the humanist Paleologue dynasty in Byzantium. They were the implacable foes of Gemisthos Plethon, Cosimo de' Medici, Leonardo da Vinci, Niccolò Machiavelli, and the entirety of the Florentine Golden Renaissance, which they conspired—successfully—to destroy. Venetian influence was decisive in cutting off the Elizabethan epoch in England, and in opening the door to the lugubrious Jacobean era.

Venetian public-relations specialists were responsible for picking up the small-time German provincial heretic Martin Luther and raising him to the big-time status of heresiarch among a whole herd of total-predestination divines. Not content with this wrecking operation against the Church, Venice was thereafter the “mother” for the unsavory, itinerant Ignatius of Loyola and his Jesuit order. After the Council of Trent, Venice was also the matrix for the *philosophe-libertin* ferment of the delphic, anti-Leibniz Enlightenment. Venice beat Thomas Malthus and Jeremy Bentham to the punch in inflicting British political economy and philosophical radicalism on the world.

Although Napoleon Bonaparte had the merit of forcing the formal liquidation of this loathsome organism during his Italian campaign of 1797, his action did not have the effect we would have desired. The cancer, so to speak, had already had ample time for metastasis—into Geneva, Amsterdam, London, and elsewhere. Thus, although the sovereign political power of Venice had been extinguished, its characteristic method lived on, serving as the incubator of what the twentieth century knows as fascism, first in its role as a breeding ground for the protofascist cultural productions of Wagner and Nietzsche, later in the sponsorships of fascist politicians like Gabriele D'Annunzio and Benito Mussolini. The Venetians ran a large chunk of the action associated with the Parvus Plan to dismember Russia, and may well have been the ones who surprised everyone, including London, by unleashing World War I in the Balkans.

Most important, Venice is today through its Cini Foundation and Société Européenne de Culture the think tank and staging area for the Club of Rome and related deployments. Venice is the supranational

homeland of the New Dark Ages gang, the unifying symbol for the most extreme Utopian lunatic fringe in the international intelligence community today.

Get to know Venice. Then look back to the monetarist imbecility of Paul Volcker, at the ideological fanaticism that radiates forth from the Bank of America, Chase Manhattan, the Bank for International Settlements and the rest. You will recognize the unmistakable putrid stench of a Venetian canal, where the rotting marble palaces of generations of parasites are corroded by the greatest cynicism and cruelty the world has ever known.



## The Origins

In the Middle Ages the Venetians were known as the archetypes of the parasite, the people who “neither sow nor reap.” For the Greeks, they were the hated “frogs of the marshes.” In Germany, a folk tale describes the merchant of Venice as an aged pantaloon who makes his rounds robbing men of their human hearts and leaving a cold stone in their place.

Closer to the essence of Venice is the city's symbol, the winged lion of St. Mark, bearing the misleading inscription, *Pax tibi Marce, evangelista meus* (“Peace be with you Mark, my evangelist.”) The chimerical winged lion comes out of the East, either from Persia or from China. The symbol is thus blatantly pagan, with St. Mark being added as an afterthought because of his alleged visit to the Venetian lagoons. To buttress the story, the Venetians stole St. Mark's body from Alexandria in Egypt, and Tintoretto has a painting celebrating this feat.

The point is that Venice looks East, toward the Levant, Asia Minor, central Asia, and the Far East, toward its allies among the Asian and especially Chinese oligarchies which were its partners in trade and war. This is reflected in a whole range of weird, semioriental features of Venetian life, most notably the secluded, oriental status of women, with doges like Mocenigo proudly exhibiting a personal harem well into modern times.

Venice today sits close to the line from Lübeck to Trieste, the demarcation between NATO and Warsaw Pact Europe, roughly corresponding to the boundary between free farm labor and serfdom around the sixteenth century. Earlier, this approximated the boundary between Turks in the East and Christians in the West, and still earlier between the Holy Roman and Byzantine Empires.

Into this part of the northern Adriatic flow the rivers from the southern side of the Alps from the Dolomites and Julian Alps. The greatest of these is the Po. These rivers, around 300 A.D., made the northern Adriatic a continuous belt of marshes and lagoons, about fifteen kilometers wide, from the city of Ravenna around to the base of the Istrian Peninsula, where the Italian-Yugoslavian border lies today.

In the center of this system was Aquileia, starting point of an important north-south trade route across the Brenner Pass to the Danube Valley and Bohemia. Aquileia was the seat of a patriarch of the Christian Church, but its tradition was overwhelmingly pagan, and typified by rituals of the Ancient Egyptian Isis cult. For a time after the year 404, Ravenna and not Rome was the capital of the Roman Empire in the West. After the extinction of the western empire, Ravenna was the seat of government of Theodoric the Ostrogoth, the court visited by Boethius. Later Ravenna was the capital of a part of Italy ruled by the Byzantines.

The islands of the lagoons provided an invulnerable refuge, comparable to Switzerland during World War II, for Roman aristocrats and others fleeing the paths of Goth, Hun, and Langobard armies. Already between 300 and 400 A.D. there are traces of families whose names will later become infamous: Candiano, Faliero, Dandolo. Legend has it that the big influx of refugees came during the raids of Attila the Hun in 452 A.D. Various areas in the lagoons were colonized, including the present site of Torcello, before the seat of administration was fixed at a group of islands known as Rivus Altus ("the high bank"), later the Rialto, the present location of the city of Venice. The official *ab urbe condita* is March 25, 421 A.D. Paoluccio Anafesto, the first ruler of the lagoon communities, called the doge (the Venetian equivalent of Latin *dux* or Florentine *duce*, meaning leader or duke), is said to have been elected in the year 697.

The most significant fact of this entire period is that the whelp of what was later to become Venice survived and grew thanks to a close alliance with the evil Emperor Justinian in Constantinople, an alliance that was underlined in later years by intermarriage of doges and other leading Venetian oligarchs with the nobility of Byzantium, where a faction embodying the sinister traditions of the Roman Senate lived on for a thousand years after the fall of Rome in 476.

Venetian families are divided into two categories. First come the oldest families, or *longhi*, who can claim to prove their nobility substantially before the year 1000. The *longhi* include many names that are sadly familiar to the student of European history:

Dandolo, Michiel, Morosini, Contarini, Giustinian (perhaps related to the just-mentioned Byzantine emperor), Zeno, Corner (or Cornaro), Gradenigo, Tiepolo, and Falier. These old families held a monopoly of the dogeship until 1382, at which time they were forced to admit the parvenu newcomers, or *curti*, to the highest honors of the state. After this time new families like Mocenigo, Foscari, Malipiero, Vendramin, Loredano, Gritti, Donà, and Trevisan come into the ascendancy.

These families and the state they built grew rich through their parasitizing of trade, especially East-West trade, which came to flow overwhelmingly through the Rialto markets. But there is a deeper reality, one which even derogatory stories about spice merchants are designed to mask. The primary basis for Venetian opulence was slavery. This slavery was practiced as a matter of course against Saracens, Mongols, Turks, and other non-Christians. In addition, it is conclusively documented that it was a matter of standard Venetian practice to sell Christians into slavery. This included Italians and Greeks, who were most highly valued as galley slaves. It included Germans and Russians, the latter being shipped in from Tana, the Venetian outpost at the mouth of the Don, in the farthest corner of the Sea of Azov. At a later time, black Africans were added to the list and rapidly became a fad among the nobility of the republic.



## The Political Economy of Slavery

During the years of the Venetian overseas empire, islands like Crete, Cyprus, Corfu, Naxos, and smaller holdings in the Aegean were routinely worked by slave labor, either directly under the Venetian regime, or under the private administration of a Venetian oligarchical clan like the Corner, who owed their riches to such slavery. In later centuries, the harems of the entire Ottoman Empire, from the Balkans to Morocco, were stocked by Venetian slaves. The shock troops of the Ottoman Turkish armies, the Janissaries, were also largely provided by Venetian merchants. A section of the Venetian waterfront is still called Riva Degli Schiavoni—slaves' dock.

Around 1500, the Venetian oligarch Cristofor da Canal, the leading admiral of the Serenissima Republic at that time, composed what he described as a Platonic dialogue concerning the relative merits of galley slaves: the Italians the worst, Dalmatians better,



## Venetian Trade Routes of the Fifteenth Century

The tentacles of Venetian trade stretched north and west to London and Antwerp, "Venice of the North"; east to Constantinople and beyond, and south along the Mediterranean coast for luxury items and slaves during the 15th century. Venice maintained her supremacy through diplomatic intrigue, treachery, and warfare.



Illustration by Virginia Baier

the Greeks the best and toughest of all, although personally filthy and repulsive. In the seventeenth and eighteenth centuries Venice had treaty relations with other states, like Bavaria, by which convicts were delivered to the Serenissima to work as life-long galley slaves.

Indistinguishable from slave-gathering operations were piracy and buccaneering, the other staples of the Venetian economy. Wars with Genoa or with other powers were eagerly sought-after opportunities to loot the enemy's shipping with clouds of corsairs, and victory or defeat usually depended more on the success of the privateering than on the direct combat of the galleys, cogs, and soldiers of the battle fleets.

Piracy shades over imperceptibly into routine commerce. Through decades of treachery and mayhem, the Venetians were able to establish themselves as the leading entrepot port of the Mediterranean world, where, as in London up to 1914, the vast bulk of the world's strategic commodities were brought for sale, warehousing, and transshipment. The most significant commodities were spices and silks from India and China, destined for markets in Central and Western Europe. Europe in turn produced textiles and metals, especially precious metals, for export to the East.

Venetian production from the earliest period until the end was essentially nil, apart from salt and the glass manufactures of Murano. The role of the Venetian merchant is that of the profiteering middleman who rooks both buyer and seller, backing up his monopolization of the distribution and transportation systems with the war galleys of the battle fleet.

The Venetian approach to trade was ironically dirigistic. Venice asserted a monopoly of all trade and shipping in the northern Adriatic. The Serenissima's own functionaries organized merchant galley fleets that were sent out one or two times a year to key ports. The galleys were built by the regime in its shipyards, known as the Arsenal, for many centuries the largest factory in the world. They were leased to oligarchs and consortia of oligarchs at a type of auction. Every detail of the operation of these galley fleets, including the obligation to travel in convoy, was stipulated by peremptory state regulation.

In the heyday of Venice, galley fleets were sent to Tana and to Trebizond in the Black Sea, to Crete, Rhodes, and Cyprus on the way to Beirut in the Levant, to Tunis, Tripoli, Algiers, Oran, and Alexandria in North Africa, as well as to Spanish, French, and west coast Italian cities. Especially well-served was "Romania," the area roughly corresponding to modern Greece. Another galley route passed through

Gibraltar on the way to Southampton, London, Antwerp, and Bruges.

Many of these galley ports correspond to continuing Venetian influence today. In every instance, the Venetians sought to skim the cream off the top of world trade. Their profit margins had to be sufficient to cover a "traditional" twenty percent interest rate, the financing of frequent wars, and maritime insurance premiums, in which they were pioneers.



## The Venetian State

The tremendous stability of the Venetian state has fascinated historians. How is it possible to maintain the great power Venice did for more than a millennium and a half without being conquered from the outside, and without significant upheavals from within?

Venice remained impervious to foreign invasion from the first settlement until 1797. The monolithic iniquity of Venetian state institutions was seriously disturbed no more than a half dozen times from within the city, and such incidents were speedily terminated by bloodbaths that restored stability rather than spurring more violence. This feature of the Venetian oligarchical system contrasts sharply with that of its rival, Genoa, where each regime from 1300 to 1500 had the life expectancy of an Italian government today. It contrasts sharply with the papacy, where the highest office was up for grabs every dozen years or less, and where humanist factions could sometimes prevail.

In Venice, the bloody resolution of internal faction fights within the oligarchy was suppressed to a minimum, and these energies were effectively sublimated in the deprecation of the outside world. The raging heteronomy of each oligarch was directed outward, not at his factional rivals. In the typology of Plato's *Republic*, Venice is an oligarchy, "a constitution according to property, in which the rich govern and the poor man has no share in government," "the rule of a few, a constitution full of many evils." This oligarchy has a residue of timocracy, of rule based on honor. But at the same time the Venetian regime was perversely aware of Plato's description of the swift transition from oligarchy to democracy and thence to tyranny, and against this evolution the patriciate took measures.

Plato notes in book VIII of *The Republic* that a "change in a constitution always begins from the governing class when there is a faction within; but so

long as they are of one mind, even if they be a very small class, it is impossible to disturb them." The threat of factionalization is located in the "storehouse full of gold, which every man has," and which "destroys such a constitution." The oligarchs "lay down a law of limitation in the constitution; they fix a sum of money, greater or less, according as the oligarchy is more or less complete, and proclaim that no one may share in the government unless his property comes up to the assessment. This they carry out by force of arms, or they have used terror before this to establish such a constitution."

Venice lasted as long as it did because of the effective subordination of the oligarchs and families to the needs of the oligarchy as a whole, by the ironclad delimitation of noble status to those already noble in 1297 and their male descendants, and by continuous terror against the masses and against the nobility itself.

All male members of the approximately one hundred-fifty noble families had the permanent right to a seat in the Gran Consiglio or Great Council, which grew to 2,000 members around 1500 and thereafter slowly declined. The seat in the Gran Consiglio and the vote it brought were thus independent of which faction happened to be calling the shots at a given moment. The ins might be in, but the outs were sure of their place in the Gran Consiglio, and this body elected the key governing bodies of the regime.

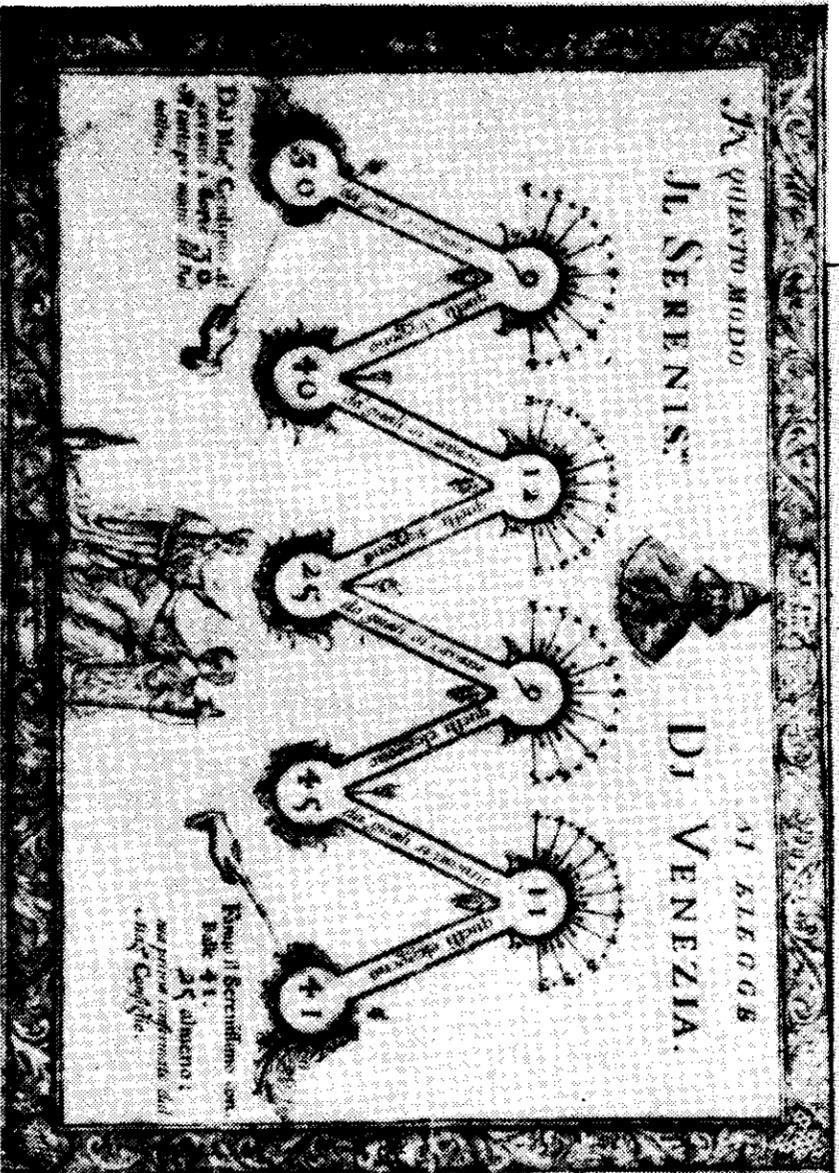
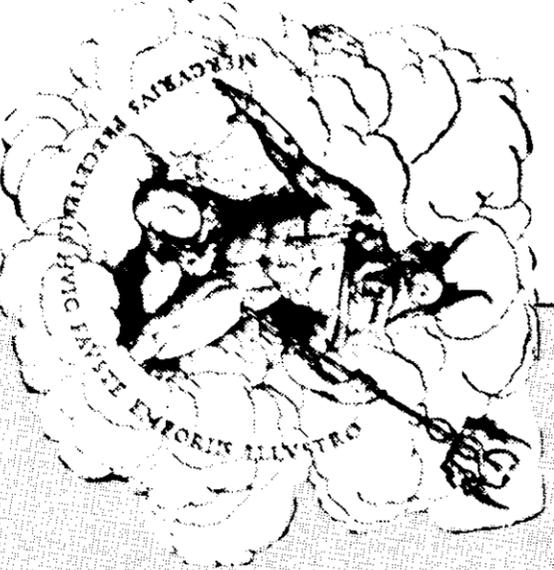
The first of these were the one hundred-twenty members, or *pregadi*, of the Senate, the upper house which oversaw foreign affairs by choosing the Venetian ambassadors. In the middle of the fifteenth century, Venice was the first and only power which regularly maintained permanent legations in all principal courts and capitals. The Senate also chose five war ministers, five naval ministers (all called *savi*) and six *savii grandi*, ministers of a still higher rank.

The Gran Consiglio elected a Council of Forty, which was first devoted to budget and finance matters, later more to criminal prosecution. The Gran Consiglio chose three state prosecutors, who could and did sue any official of the state for malfeasance, although the doge was accorded the privilege of being tried after his death, with his family paying any fines levied. The Gran Consiglio also elected the doge himself, for life, through an incredibly Byzantine procedure designed to assure a representative choice. First, thirty members of the Gran Consiglio were chosen at random, using colored balls whose Venetian name is the origin of the American word *ballot*. These thirty drew lots to cut their numbers down to nine, who then nominated and elected a new group of forty



## Venetian Political Intelligence

For one and a half millennia, Venice grounded its power on the stability of the city's governing oligarchy and its far flung diplomatic network, each member of which served as an agent in place for Venetian manipulations against the great powers. *Left*, Arrival of the Ambassadors, by Vittore Carpaccio (detail).



Above, The Doge of Venice with Members of the Gran Consiglio, a sketch by Antonio Varegiano; top, left, a drawing of the god Mercury, who frequently appeared as a symbol of Venice's power; bottom, left, a late 17th century diagram depicting the traditional procedure for electing a new doge.

electors. These were then cut down by drawing lots to a group of twelve. This procedure was repeated several times, terminating with a group of forty-one electors of whom twenty-five could nominate a doge for the approval of the Gran Consiglio. Somewhat less complicated procedures were used to select a group of six advisers for the doge.

Most typical of the Venetian system is the Council of Ten, established in 1310 as the coordinating body for foreign and domestic political intelligence operations. Meeting in secret session together with the doge and his six advisers, the Ten had the power to issue a bill of capital attainder against any person inside Venetian jurisdiction, or abroad. If in Venice, that person was generally strangled the same night and the body thrown into the Canale degli Orfani.

The Ten had at their disposal a very extensive foreign intelligence network, but it was inside Venetian territory that their surveillance powers became pervasive: the contents of any discussion among oligarchs or citizens was routinely known to the Ten within twenty-four hours or less, thanks to the ubiquity of its informers and spies. Visitors to the Doge's Palace today can see mail slots around the outside of the building in the shape of lion's mouths marked *Per Denontie Segrete* ("For Secret Denunciations") for those who wished to call to the attention of the Ten and their monstrous bureaucracy individuals stealing from the state or otherwise violating the law. Death sentences from the Ten were without appeal, and their proceedings were never made public. Offenders simply disappeared from view.

The Venetian regime is the ultimate source of the "checks and balances" theory of statecraft, and there were indeed a myriad of such feedback mechanisms. The *savii grandi* balanced the powers of the doge, who was also checked by his six advisers, while more and more power passed to the state inquisitors and the chiefs of the Ten. The state attorneys acted as watchdogs on most matters, as did the Senate, and in times of crisis the Gran Consiglio would also assert its powers. The Ten were constantly lurking in the background.

Almost all officials except the doge were elected for terms averaging between six months and one year, with stringent provision against being reelected to an office until a number of months had passed equal to the oligarch's previous tenure in that post. This meant that leading oligarchs were constantly being rotated and shunted from one stop on the *cursus honorum* to another: from *savio grande* to ducal adviser to state inquisitor and so forth.

There was no continuity of the population of Venice; the continuity was located only in the oligar-

chy. In fact, the population of the city seemed unable to reproduce itself. Venice suffered astronomical rates of mortality from malaria and the plague—its canals, it must be remembered, were first and foremost its sewer system. The decimated natives were continually replenished by waves of immigration, so much so that the Frenchman Philippe de Comynes, an adversary of Machiavelli, could report that the population was mostly foreigners.

Internal order was entrusted to an intricate system of local control in each of the city's sixty parishes, meshing with an elaborate apparatus of corporatist guilds called the *scuole*. This was supplemented by an unending parade of festivals, spectacles, and carnivals. Very few troops were usually stationed in the city.

So much for the phenomena. Reality was located in the fact that an elite of ten to fifteen families out of the one hundred fifty effectively ruled with an iron hand. Various Venetian diarists let the cat out of the bag in their descriptions of corruption and vote-buying, especially the bribery of the impoverished decadent nobility, called *barnabotti*, who were increasingly numerous in the Gran Consiglio. The regime ran everything, and offices of all types were routinely sold.

This reality of graft was also known to Dante. The poetical geometry of Canto 21 of the *Inferno*, the canto of the grafters or *barattieri*, is established by a reference to the Venetian Arsenal and the pitch used to caulk the hulls of the galleys:

As in the Arsenal of the Venetians  
Boils in the winter the tenacious pitch  
To smear their unsound vessels over again,  
For sail they cannot.

The souls of the grafters are immersed in the boiling pitch, where they are guarded by the *malebranche*, grotesque winged monsters armed with spears and hooks: a fitting allegory for the souls of the Venetians.

Dante visited Venice in 1321, acting in his capacity as diplomatic representative of the nearby city of Ravenna, whose overlord was for a time his protector. He died shortly after leaving Venice. The two explanations of his death converge on murder: one version states that he was denied a boat in which to travel south across the lagoon. He was forced to follow a path through the swamps, caught malaria, and died. Another version says that a boat was available, but that to board it would have meant certain assassination. Venetian records regarding this matter have conveniently disappeared.



## Petrarch versus Aristotle

The Venetian method of statecraft is based on Aristotle—the deepest Aristotelian tradition in the West. Long before the era of Albertus Magnus (1193-1280) and St. Thomas Aquinas (1225-1274), Venice had established itself as the chief center for the translation and teaching of Aristotle's works.

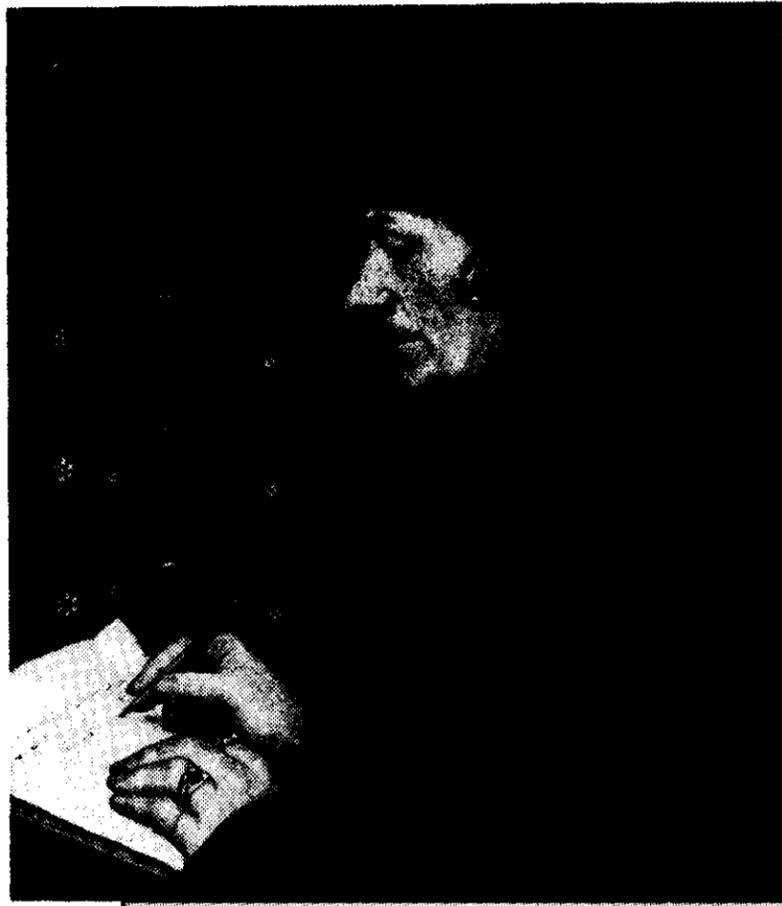
In the year 1135, the Senate sent Giacomo da Venezia to Byzantium, where he was trained in the post-Justinian Aristotelian orthodoxy, returning to Venice after two years to begin lectures on Aristotle and to prepare Latin versions of the Greek texts he had brought back with him. A school of Aristotelian doctrine was set up at the Rialto market, the heart of the business and commercial activity of the city. When Venice conquered Padua at the beginning of the fifteenth century, Aristotelian hegemony was imposed on the University of Padua, which became the only one where Venetian nobility were allowed to take their degrees, and which enjoyed a broad international clientele, especially from Germany.

The inveterate Aristotelianism of Venice is the starting point for a major literary attack on that city by Francesco Petrarch, son of Dante's personal secretary, who took up the responsibility of servicing Dante's humanist networks during the disastrous years around the middle of the fourteenth century. Although these were the years of the Black Death, Petrarch ("Fraunces Petrak the laureate poet" as Chaucer knew him) was the soul of a tenacious humanist rearguard action, with spirited counterattacks at every opportunity, that made the later Italian Renaissance possible.

Petrarch was a contemporary of the Ciompi revolt against oligarchical rule in Florence; he was certainly involved in Cola di Rienzo's seizure of power in Rome in May 1347. The real story of Petrarch's literary and political achievements has yet to be told. Nonetheless, the fact that he was a determined foe of Venice and its ideology is abundantly clear.

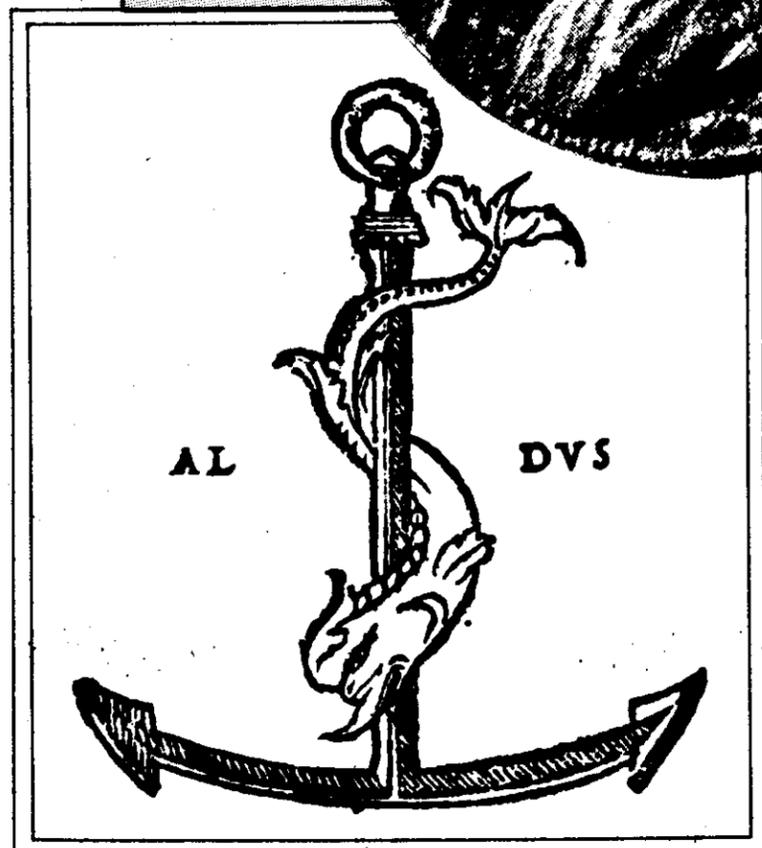
In 1355 Venice had just passed through one of its infrequent internal crises, usually explained as the attempt of the Doge Marin Faliero to overthrow the regime and establish a *signoria* or personal dictatorship of the type common in Italy at the time. Marin Faliero was publicly decapitated by the Council of Ten.

Petrarch might have had a hand in this operation; during this period he was a frequent guest at the court of the Da Carrara rulers of Padua, about thirty



### Venetian Propaganda

By the late 15th century, Venice had built a publishing establishment that produced more books than the entire rest of the world. Erasmus of Rotterdam (top) directed a pointed pen against Aldus Manuzio (center), Venice's largest publisher. Bottom, Aldus's seal.



kilometers from the Venetian lagoon. Petrarch may have developed plans for injecting a dose of Platonism into the intellectual life of the Serenissima. Petrarch proposed that he be allowed to take up residence in Venice and locate his library there; the books would remain as a bequest to the city after his death, forming the nucleus of what would have been the first public library in Europe. The Venice authorities accepted, and Petrarch, the most celebrated intellectual of his times, took up his residence on the Riva degli Schiavoni.

Soon he began to receive the visits of four Venetian Aristotelians, whom he later referred to as "my four famous friends." These four oligarchs were Tommaso Talenti, Guido da Bagnolo, Leonardo Dandolo, and Zaccaria Contarini, the latter two of the most exalted lineage. After several discussions with Petrarch, these four began to circulate the slander that Petrarch was "a good man, but without any education."

Petrarch shortly abandoned the library project and soon thereafter left Venice permanently. His answer to his slanderers is contained in his treatise *De sui ipsius et multorum ignorantia* (1367) (with a swipe at Aristotle in the title), his most powerful piece of invective-polemical writing.

Petrarch scored Aristotelian scholastic philosophy as "a prostitute who delights to worry about vain questions of words." Real philosophy, with the clear purpose of advancing morality, he said, is to be found in St. Augustine. All that Aristotle is capable of doing is providing a delphic description of what the external attributes of morality might look like. To the authority of Aristotle, Petrarch counterposed the Platonism of the New Testament, saying that Christ, not Aristotle, was for him the decisive guide. His "four friends," he asserted, were not Christian, but preferred to follow their favorite philosopher in their sophistry, blasphemy, and impiety. They mocked Christ, and were so pretentious that they could not even understand their own arguments.

Petrarch pointed out that Aristotle provided his followers with all sorts of strange and curious lore, like the number of hairs on a lion's head or of feathers in a hawk's tail, how elephants copulate backwards, how the phoenix arises out of his own ashes, how the only animal that can move its upper jaw is the crocodile. But these facts are not only useless, he said, they are false. "How could Aristotle know such facts, since neither reason nor experience reveal them?" Concerning the ultimate objects of philosophy, Aristotle is more ignorant than an old peasant woman.

Venetian nominalism went hand-in-hand with the most vicious avarice. In a play written in Venetian

dialect by Carlo Goldoni in the eighteenth century, a Pantalone-type miser comes home to find wife and daughter busily engaged in needlework. The two women look up briefly and say hello. The miser flies into a rage screaming "What? You quit working to pay me compliments!"

An eminent witness of this typical Venetian vice was Erasmus of Rotterdam, who was to the years after 1500 what Petrarch had been in his own time: leader of the Platonic humanist faction. Erasmus came to Venice in 1508, on the eve, interestingly enough, of the attempt to annihilate Venice in the War of the League of Cambrai. Erasmus came to get in touch with Aldo Manuzio, the Aldus who owned what was at that time the largest and most famous publishing house in the world.

Venice had reacted to the invention of moveable-type printing by Johannes Gutenberg of Mainz in a way that foreshadowed the reaction of the British oligarchy in this century to radio, the movies, and television. They had immediately attempted to seize control of the new medium. Dozens of Gutenberg's apprentices from the Rhein-Main area were bought up and brought to Venice, where the production of printed books up to 1500 and beyond was frequently a multiple of the number of titles published in the rest of the world combined.

Aldus was the William Paley and Jack Warner of the industry. Martin Luther was one of that industry's later creations. Aldus brought out the works of Aristotle in Greek shortly after he began operations in 1495. Plato had to wait for almost twenty years.

One of Erasmus's goals in visiting Venice was to accelerate the publication of Plato. He stayed at the home of Aldus's brother-in-law. Erasmus writes about his Venetian sojourn some time later, in the dialogue titled "Opulentia Sordida" of the *Colloquia Familiaria*. The *urbs opulenta* referred to is of course the wealthiest of all cities, Venice. Aldus appears as Antronius, ("the caveman"), described as a multi-millionaire in today's terms.

Erasmus has been away, and is asked by a friend how he got so skinny. Has he been working as a galley slave? Erasmus replies that he has undergone something far worse: ten months of starvation in the home of Antronius. Here people freeze in the winter because there is no wood to burn. Wine was a strategic commodity in Erasmus's opinion, as indeed it was in a time when water was often very unsafe to drink. To save money on wine, Antronius took water and mixed it with *faeces annorum decem miscebat* (ten year old shit), stirring it up so it would look like the real thing. His bread was made not with flour, but with clay, and was so hard it would break even a

bear's teeth. A groaning board on the holidays for a houseful of people of servants was centered around three rotten eggs. There was never meat or fish, but the usual fare was sometimes supplemented by shellfish from a colony that Antronius cultivated in his latrine. When Erasmus consulted a physician, he was told that he was endangering his life by overeating. Erasmus's friend in the dialogue concludes that at this rate, all Germans, Englishmen, Danes, and Poles are about to die. Finally Erasmus takes his leave, to head for the nearest French restaurant.



## Venetian Intelligence

What was the Venetian political intelligence method? The classical Venetian predicament is that of the weaker power attempting to play off two or more major empires. This was the case when the Venetian power was in its very infancy, and survival depended on playing off the Langobard Kingdom of Italy against the Byzantines. This ploy was later replaced by the attempt to play the Byzantines off against the Carolingian Empire in the West, an attempt that almost misfired when the army of Charlemagne under Pippin laid siege to Venice inside its lagoons. That siege, however, was not successful.

In the eleventh century, the Venetians successfully incited the Norman barons operating out of Sicily under Robert Guiscard to attack Byzantium, and then moved in to offer the desperate Byzantines protection. The price for that protection was indicated by the famous Golden Bull of 1082, a decree of the Byzantine Emperor by which Venice acquired tax and customs-free access to the whole of the eastern empire, where the Greeks themselves had to pay a tax of 10 percent on their own transactions. Thus began a hatred for Venice among the Greek population which persists down to the present day.

In the sixteenth century, Venetian strategic doctrine was to play the Ottoman Turks against the Spanish and Austrian Hapsburgs, and then to correct any residual strategic imbalance by playing the Hapsburgs off in their turn against the French. Sometimes Venice attempted to play the Portuguese rival power off against the Dutch. Later this was expanded to include playing the Dutch against the English, and the English against the French.

The Venetians also goaded forces out of the East to attack Christendom. Venice was the manipulator of Saracens, Mongols, and Turks, and got along with the slave-trading factions in each of these groups

about as well as a power like Venice could get along with anybody. In particular, the Venetians were more willing to see territory—excepting Venetian territory—be occupied by the Turks than by any other power. Venice was thus the past master of the more exotic permutations of the stolid old British *dividi et impera*, “divide and conquer.”

But the essence of their strategic doctrine was something more abstruse, something sometimes described as the “collapse of empires” scenario. Venice parasitized the decline of much larger states, a decline that Venice itself strove to organize, sometimes in a long and gradual descending curve, but sometimes in a quick bonanza of looting.

Venice was repeatedly confronted with the problem posed by a triumphant enemy, at the height of his power, who would be perfectly capable of crushing the Serenissima in short order. This enemy had to be manipulated into self-destruction, not in any old way, but in the precise and specific way that served the Venetian interest. Does this sound impossible? What is astounding is how often it has succeeded. In fact, it is succeeding in a very real sense in the world today.

The most spectacular example of Venetian manipulations of the dumb giants of this world has gone down in history as the Fourth Crusade.

At a tournament in the Champagne in 1201, the Duke of Champagne and numerous feudal barons collectively vowed to make a fighting pilgrimage to the sepulcher of Our Lord in Jerusalem. Here they were to reinforce a French garrison hard-pressed by the Turk Saladin. For many of them, this involved penance for certain misdeeds, not the least of which was a plot against their own sovereign liege, the king.

Reaching the Holy Land required transportation, and the French knights sent Geoffrey of Villehardouin to Venice to negotiate a convoy of merchant galleys with an appropriate escort of warships. Geoffrey closed the deal with the Doge Enrico Dandolo, blind and over eighty years old. Dandolo drove a hard bargain: for the convoy with escort to Jerusalem and back, the French knights would have to fork over the sum of 85,000 silver marks, equal to 20,000 kilograms of silver, or about double the yearly income of the King of England or of France at that time.

When 10,000 French knights and infantry gathered on the Lido of Venice in the summer of 1202, it was found that the French, after pawning everything down to the family silver, still owed the Venetians 35,000 marks.

The cunning Dandolo proposed that this debt could easily be canceled if the crusaders would join the Venetians in subjugating Zara, a Christian city in Dalmatia, across the Adriatic from Venice. To this

the knights readily agreed, and the feudal army forced the capitulation of Zara, which had been in revolt against Venice.

At this point Dandolo made the crusaders a "geopolitical" proposal, pointing out that the emperor of Byzantium was suspected of being in alliance with the Saracens, and that an advance to the Holy Land would be foolhardy unless this problem were first dealt with. As it happened, the Venetians were supporting a pretender to the Byzantine throne, since the current emperor was seeking to deny them their trading privileges. The pretender was the young Alexios, who promised the knights that if they helped him gain power, he would join them on the crusade with an army of 10,000 Greek soldiers.

Thus, from 1203 to 1204, Constantinople was besieged by the joint Franco-Venetian expeditionary force, which finally succeeded in breaking through the fortifications along the Golden Horn, the bay on the north side of the city.

Byzantium was sacked in an orgy of violence and destruction, from which the Venetians brought back as booty the four bronze horses which generally stand on the Basilica of St. Mark, but which are often exhibited in other cities. Count Baudoin of Flanders was placed on the throne of a new concoction titled the Latin Empire of Constantinople. The doge of Venice received a piece of the action in the form of the title Lord of Three Eighths of the Latin Empire. Venice took over three-eighths of Constantinople, a permanent Venetian colony with its own battle fleet. Lemnos and Gallipoli came into Venetian hands. Crete was annexed, as were Naxos and related islands, the large island of Euboa, which the Venetians called Negroponte. On the Ionian side, the Venetians appropriated Modon and Koron and several islands up to and including Corfu. All Venetian trading privileges in Greece were restored.

The loot brought back from the sack of Constantinople was greater than anything Europe would see until the Spanish treasure fleets from the New World several centuries later. Venice had acquired a colonial empire of naval bases, and was hegemonic in the eastern Mediterranean. To top it all off, the sultan of Egypt had paid a substantial bribe to Dandolo to keep the crusaders out of Palestine in the first place.

For the human race, the Fourth Crusade was an unmitigated tragedy. The hypertrophy of Venetian power in the Mediterranean was one of the decisive factors ensuring the defeat of Emperor Federigo II of Hohenstaufen, King of Sicily. The Venetian puppet "Latin Empire" was overthrown by the Paleologues in 1261, but by that time Federigo was gone. By 1266-68, Federigo's two sons and their Ghibelline support-

## ***Othello: the Evil That is Venice***

Shakespeare's *Othello* was written and performed shortly after 1603, when the Venetians and Genoese had acquired vast powers in England through the accession of their puppet James I to the throne.

Othello is a Moor, hired out to Venice as a mercenary, and at the apex of his power, having just won a victory over the Turkish fleet attacking Cyprus. He enjoys the full confidence of the senate, and has just married Desdemona, the daughter of a patrician. Othello the "erring barbarian" is however something of a dumb giant: his proficiency in the arts of war is unmatched, but his emotional makeup tends decidedly toward the naive and infantile. He has no real insight into affairs of state, or into psychology. Above all, he is superstitious and has a propensity for jealousy.

All of these weaknesses are systematically exploited by "honest Iago," a member of Othello's staff who is determined to destroy him. Iago is the figure of the Venetian intelligence officer, an expert in what he calls "double knavery"—the art of manipulation. He sets out to destroy Othello using an accurate psychological profile of the Moor, and exploiting above all Othello's naive willingness to trust his "honest Iago." Iago's *modus operandi* is to

Make the Moor thank me, love me, and reward  
me,  
For making him egregiously an ass  
And practicing upon his peace and quiet  
Even to madness.

Iago uses his throwaway agent, the dupe Roderigo, for financing and services. He sets up scenes where he cons one participant with one story, briefs another participant with a different story, brings them together in a controlled environment, and exploits the resulting fireworks for his overall strategy. He sets up a fight between Rodrigo and the drunken Cassio that leads to the wounding of Montano by Cassio, who is ousted as chief lieutenant by Othello. After this, he manipulates Desdemona's naive desire to help Cassio



*A scene from a 1950s production of Othello starring Paul Robeson. Desdemona's handkerchief lies on the table at center stage. The villain Iago hides behind the pillar at left.*

regain his post into prima facie evidence that Desdemona is an adulteress. Iago is then able to goad Othello all the way to killing Desdemona and, finally, himself.

At the center of the play are epistemological questions of truth and proof. In act 3, Iago drives Othello wild with innuendos about Desdemona's alleged adultery, and makes him commit himself to the murder of Cassio, all without the slightest shred of proof. What Othello then regards as definitive proof of adultery, sufficient to motivate the murder of Desdemona, is a handkerchief which Iago obtains and plants on Cassio. This handkerchief is an object of deep emotional and superstitious importance for Othello, as it had been given by his father to his mother. It had been his first love token for Desdemona. When he sees it in the hands of Cassio, he is ready to kill.

Iago is well aware of Othello's epistemological weakness. When he first obtains the handkerchief, he gloats:

I will in Cassio's lodging lose this napkin,  
And let him find it. Trifles light as air  
Are to the jealous confirmations strong

As proofs of holy writ; this may do something.

Shortly thereafter, Othello demands certainty that Desdemona is betraying him. What would be definitive proof, Iago asks?

Would you, the supervisor, grossly gape on—  
Behold her tupp'd?

This kind of certainty, he says, is impossible to obtain, but he offers an inductive-deductive substitute:

But yet, I say,  
If imputation and strong circumstances,  
Which lead directly to the door of truth,  
Will give you satisfaction, you might have't.

In the final scene, we can agree with Iago's wife Emilia that Othello is a gull and a dolt, a "murderous coxcomb . . . as ignorant as dirt." But the lesson is that not merely Othello, but all those who love not wisely but too well, who, "being wrought" and "perplexed in the extreme" are potential victims of Venetian intelligence.

ers were defeated by Charles of Anjou, and the last representative of the Hohenstaufen dynasty was beheaded in the public square in Naples. The triumph of the Black Guelphs had become irreversible.

A further contributing factor in this tragedy was doubtless the Mongol hordes. At about the time the Venetians were sacking Constantinople, Ghengis Khan ruled over an empire that extended from Korea all the way to Iran, and which was rapidly advancing to the West. Batü, a nephew of Ghengis, defeated the Bulgarians in 1236, captured Kiev in the Ukraine in 1240, and swept into Poland. In Silesia in 1241 the German and Polish feudal army, including the Teutonic Knights, was annihilated. Later in the same year the Mongols defeated the Hungarians. The Mongols did not, for reasons that are not clear, advance further westward, but the Mongol Golden Horde that imposed its hegemony over Russia was the beginning of Russia's economic and cultural backwardness. For some loosening of the Mongol yoke, the Russians would have to fight the titanic battle of Kulokovo Field on the Don in 1380.

In these Mongol victories, there was something more than mere numerical superiority at work. As one historian sums up the case:

The Mongols did not sweep in wildly and suddenly, like reckless barbarians. No indeed, they advanced according to careful plan. At every stage, the Mongol generals informed themselves ahead of time about the state of European courts, and learned what feuds and disorders would be advantageous to their conquests. This valuable knowledge they obtained from Venetian merchants, men like Marco Polo's father. It was thus not without reason that Polo himself was made welcome at the court of Kublai, and became for a time administrator of the Great Khan.

So the great Marco Polo, and the Venetian family from which he came, was responsible for directing the destruction of Ghengis Khan against Europe. The omnipresent Venetian intelligence was also a factor in the Mongol destruction of the Arab cultural center of Baghdad in 1258.

Friedrich Schiller and William Shakespeare both analyze the manipulative methods employed by the Venetian secret intelligence establishment; both considered Venetian intelligence one of their most formidable enemies. Much of Schiller's writing is dedicated in various ways to fighting the Venice-Genoa-Geneva combination that held the financial reins of King Phillip II of Spain.

Schiller's direct treatment of Venice is a fragment of a novel titled *Der Geisterseher* ("The Ghost Seer").

Its central character is a Sicilian charlatan, expert in bringing the spirits of the departed back into the world for the thrill-seeking nobility at seances. This Sicilian charlatan is a figure for a whole class of Venetian intelligence operatives, like Count Cagliostro, the mountebank who claimed to be the reincarnation of the leading Mason of ancient Egypt. Another of this breed was Emanuel Swedenborg. After Schiller's time, this category swelled considerably with theosophists like Madame Blavatsky, Annie Besant, and Henry Steel Olcott, and with that arch-apparitionist, Rudolph Steiner, founder of the Anthroposophy movement and the Waldorf schools.

In Schiller's tale, a young German prince in Venice for the grand tour is subjected to a series of manipulations by a sinister, masked Armenian, who informs him, before the fact, of the death of a close relative hundreds of miles away. At a gambling den, a young Venetian patrician picks a quarrel with the prince, who fears for his life until he is ushered into one of the chambers of the Council of Ten, where the offending patrician is strangled before his eyes. He comes into contact with the Sicilian mountebank, and then spends weeks attempting to ascertain the identity of a mysterious beauty he has seen at church.

He begins to frequent a semisecret free-thinking club, called the *Bucentoro* after the golden ship used by the doge on occasions of state. At least one cardinal is also a member of the *Bucentoro*. He takes to gambling, loses heavily, and contracts immense debts. In the meantime, rumors are spread at his Protestant court that he has become a Catholic, which leads to his repudiation by his entire family. At the end of the fragment, his life has been ruined, and his death is imminent.

Shakespeare's *Othello* is a more finished analysis of the same technique.



## Destruction of The Renaissance

Since the Venetian oligarchy relied for its survival on the secret weapon of political intelligence manipulation, its primary strategic targets were first and foremost dictated by epistemological rather than military criteria. Fleets and armies, even in the hands of a powerful and aggressive enemy state, could well redound to Venetian advantage. The real danger was a hostile power that developed epistemological defenses against manipulation and deceit. In the face of such a threat Venice did—and does—kill.

The Italian Renaissance of the fifteenth and sixteenth centuries, perhaps the greatest outpouring of

human creativity in history, represented just such a threat to the Serene Republic, and in a more concentrated form than it had ever faced before. The threat arose from the epistemological warfare and alliance system of the great Cosimo de' Medici of Florence and his successors. Venice mobilized every resource at its disposal to destroy the Renaissance. After decades of sabotage, going so far as to arrange the ravaging of Italy by foreign armies, Venice succeeded.

The potential political and epistemological power of the Italian Renaissance are best identified in the ecumenical council of the Church convened in Florence in the year 1438. The council, first convened in Ferrara, was moved to Florence at the urging of Cosimo de' Medici, who held power from 1434 to 1464. Cosimo was the major financial and political sponsor of the proceedings.

Cosimo was a self-declared enemy of Venice. On one occasion he wrote:

Association with the Venetians brings two things which have always been rejected by men of wisdom: certain perdition and disgrace.

The council had to deal with the ongoing crisis in the western Church, which had been exacerbated by the struggle between the Council of Basel and Pope Eugene IV, who had been driven out of Rome by a revolt. In the East, the Ottoman Turks were beginning to recover from the crushing defeat that the Turkish Emperor Bajazet had suffered in 1402 at the battle of Ankara at the hand of Tamerlane the Great. The first, unsuccessful Turkish siege of Constantinople had already been mounted in 1422.

The hope held out by the Council of Florence was to implement Nicholas of Cusa's program of the *Concordantia Catholica*—a community of principle among humanist sovereign states for cultural and economic development, against Venetians, Turks, and all enemies of natural law. To Florence came the Emperor of Byzantium, John VIII Paleologue, accompanied by his adviser Gemisthos Plethon and Plethon's student, Archbishop Bessarion of Nicea. The Latin delegation was titularly headed by Pope Eugene IV, heavily dependent upon the support of Cosimo de' Medici at that time. This delegation was dominated by men like Nicholas of Cusa, Leon Battista Alberti, Leonardo Bruni, Cardinal Capranica, and Aeneas Silvius Piccolomini of Siena, later Pope Pius II. The Greek and Latin delegations were each profoundly vitiated by powerful Aristotelian factions, but this was still one of the most impressive assemblies in history.

The culmination of the council was an impassioned oration by Plethon on the antithesis between

Plato and Aristotle, a speech which went far beyond anything ever heard in the West. Marsilio Ficino, himself a participant at the council, tells the story of how Cosimo de' Medici, while listening to Plethon, made up his mind to create the Platonic Academy in Florence.

The most immediate question to be addressed was the reunification of the Roman and Greek churches, abrogating the mutual excommunications issued by the pope and the patriarch of Constantinople in 1054. The contending theologians debated the question of the "filioque" in the Latin credo, attempting to resolve the question of whether the Holy Spirit proceeds only from the Father, as the Greeks argued, or from the Son as well, according to the Roman view. The Greeks eventually agreed to recognize the correctness of the Latin position, although they declined to modify their own credo accordingly. The Paleologue emperor intervened repeatedly in these discussions, stressing that there were no real differences of doctrine and that anyone who let nonexistent divergences stand in the way of common action against the Turks was a worse traitor than Judas. In the end a purely formal reunification of the two churches was attained, but it remained a dead letter.

Even so, Cosimo and his cothinkers came close several times to welding an alliance capable of dominating the world, and the first to pay the price of their success would have been the Venetians. Medici Florence was at the center of a network of trade and finance that was beginning to rival Venice, with the crucial difference that the Florentines were the producers, thanks to Cosimo's dirigism, of the textile products they offered for sale. The Duchy of Milan would shortly come under the domination of the *condottiero* (mercenary commander) Francesco Sforza, installed in power with the help of the Medici, and an enemy of Venice. In 1461 the humanist Louis XI would take the throne of France. This new king was determined to apply the concepts of statecraft developed in Italy, and considered the Venetians "insolent merchants." In 1460, the humanist Aeneas Silvius Piccolomini would be elected Pope Pius II; in the meantime he was in a position to influence Frederick III of Hapsburg, the Holy Roman Emperor.

The Venetian reaction to this potential for the implementation of an ecumenical Grand Design on the platform of the Italian Renaissance humanists was, predictably, to bring on the Turks once again. During all these years the Turks possessed a combined warehouse-residence-safelike in Venice, the *Fondaco dei Turchi*, which facilitated dealings between the doge and the sultan. Spurred on by Venetian financing and Venetian-procured artillery, the Sultan Mohammed the Conqueror laid siege to Constantinople and cap-



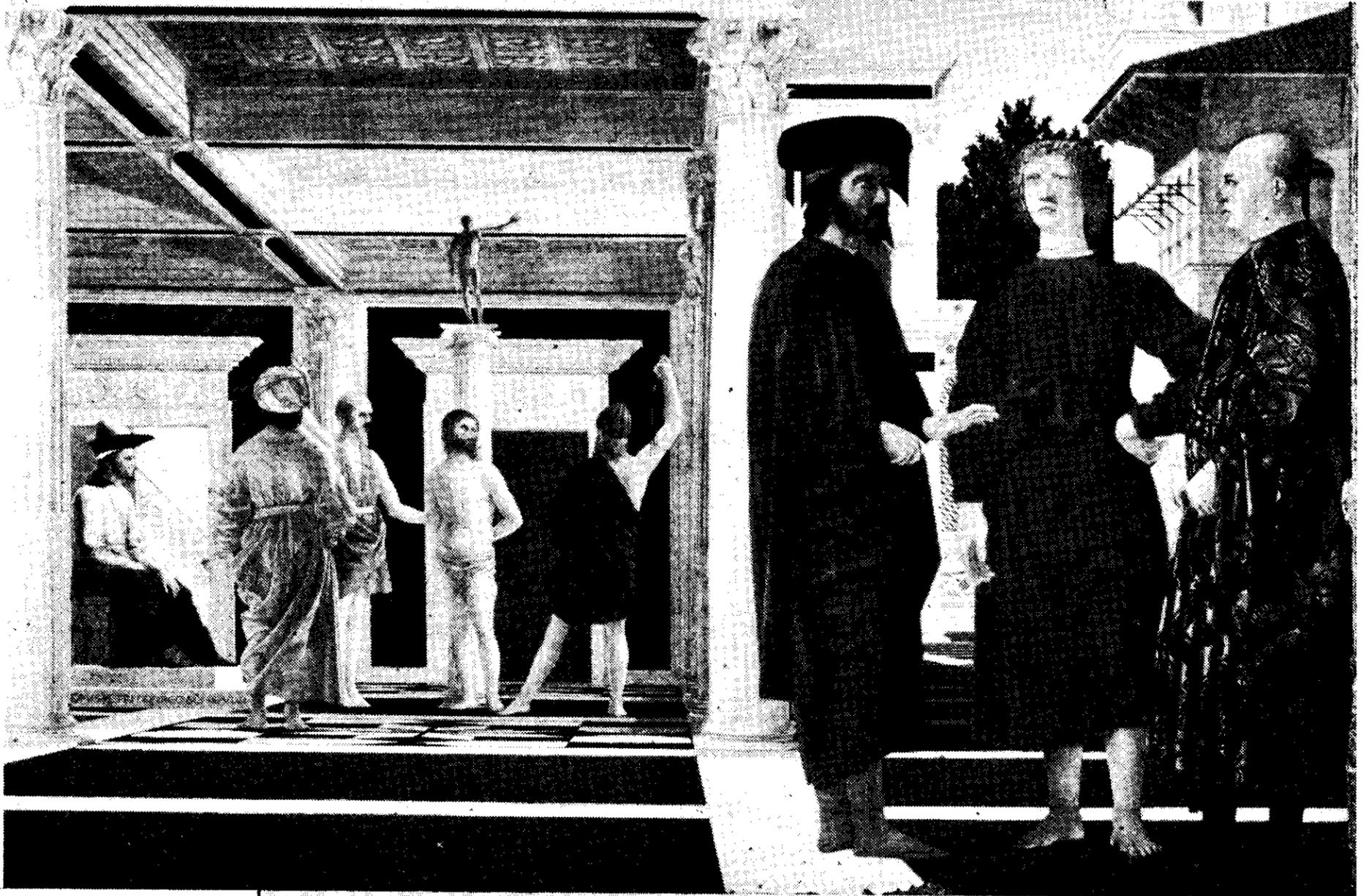
Emperor John Paleologue



Pope Pius II



Cosimo de Medici



Marsilio Ficino, head of  
Cosimo's Platonic Academy



### Renaissance Ecumenical Strategy

A major target of Venetian wrecking operations was Italy's Golden Renaissance, a product of Cosimo de Medici's efforts to bring together the eastern and western branches of the Church in an ecumenical alliance. Participants at Cosimo's 1438 Council of Florence are shown with *The Flagellation*, painted by Piero della Francesca, an artist who attended the council. The painting may represent the Platonic faction's reflection on the Fall of Constantinople to the Turks in 1453. With the torture of Christ (Christendom) in the background, the foreground is occupied by a "trialogue" among a Greek mathematician type (left), an Italian merchant prince (right), and an angelic youth.

Leon Battista  
Alberti



tured it in 1453. The Turks were aided by the Greek patriarch, who had pronounced the defense of the Paleologue dynasty a heretical cause. Finally, it was the Genoese troops who opened the gates of the city to the forces of the sultan. Hardly a coincidence was the burning of the library of Constantinople with its matchless collection of Ionian and Platonic codices, most unavailable anywhere else since the library of Alexandria had been destroyed some fifteen centuries earlier. In their own sack of Constantinople in 1204, the Venetians had declined to appropriate these manuscripts.

The destruction of Byzantium by the Turks gave the Venetians a slogan with which to organize their war against the Renaissance. Since the Roman Empire had finally ended, it was left to the Venetians to arrogate to themselves the task of building a new Roman Empire. The foundation of a new Roman Empire became in Venice, from the middle of the fifteenth century on, the leading obsession of the oligarchs.

"The Venetians are called new Romans," confided the patrician Bernardo Bembo to his diary. Francesco Sforza of Milan wrote that the Venetians were

obstinate and hardened, always keeping their mouths open to be able to bite off power and usurp the state of all their neighbors to fulfill the appetite of their souls to conquer Italy and then beyond, as did the Romans, thinking to compare themselves to the Romans when their power was at its apex.

Machiavelli wrote that the Venetians had "fixed in their souls the intention of creating a monarchy on the Roman model."

This is corroborated by a dispatch of the ambassador of Louis XII of France at the court of the Emperor Maximilian some years later, which described the Venetians as

traders in human blood, traitors to the Christian faith who have tacitly divided up the world with the Turks, and who are already planning to throw bridgeheads across the Danube, the Rhine, the Seine, the Tagus and the Ebro, attempting to reduce Europe to a province and to keep it subjugated to their armies.

These megalomaniac plans of the Venetians were no secret. In 1423, the Doge Tommaso Mocenigo had urged upon his fellow oligarchs a policy of expansionism which would make them the overlords "of all the gold and of Christendom."

The most penetrating indictments of the Venetians during this period were issued by Pope Pius II

Piccolomini, who tried in vain to force Venice into joining a crusade against the Turks. A Venetian saying of this period was *Prima son Vinizian, poi son cristian*. ("I am a Venetian first, then a Christian.")

In his *Commentaries*, Pius II excoriates the Venetians for their duplicitous treachery, and establishes the fact that they are a pagan, totalitarian state. The Venetians, he says, have acted in their diplomacy

with the good faith characteristic of barbarians or after the manner of traders whose nature it is to weight everything by utility, paying no attention to honor. But what do fish care about law? As among brute beasts aquatic creatures have the least intelligence, so among human beings the Venetians are the least just and the least capable of humanity and naturally so, for they live on the sea and pass their lives in the water; they use ships instead of horses; they are not so much companions of men as of fish and comrades of marine monsters. They please only themselves and while they talk they listen to and admire themselves. . . . They are hypocrites. They wish to appear as Christians before the world but in reality they never think of God and, except for the state, which they regard as a deity, they hold nothing sacred, nothing holy. To a Venetian that is just which is for the good of the state; that is pious which increases the empire. . . . What the senate approves is holy even though it is opposed to the gospel. . . . They are allowed to do anything that will bring them to supreme power. All law and right may be violated for the sake of power.

During many of these years the Venetians were in a tacit alliance with the Turks. When, for example, a revolt against Venetian rule in Albania was started, threatening the Venetian naval base at Durazzo, the Venetians made a deal with the Turks to crush the revolt. On one occasion Pius II received the Venetian ambassador to the Roman court and condemned Venetian policy with these words:

Your cause is one with thieves and robbers. . . . No power was ever greater than the Roman empire and yet God overthrew it because it was impious and He put in its place the priesthood because it respected divine law. . . . You think the republic will last forever. It will not last long. Your populace so wickedly gathered together will soon be scattered abroad. The offscourings of fishermen will be exterminated. A mad state cannot long stand.

In 1464 Pius II, despite a serious illness, traveled from Rome to Ancona to personally lead a crusade against the Turks. He wished to force the hand of the Venetians, who had promised him a battle fleet. He died shortly after the Venetian warships arrived, and Venice thereupon pulled out of any serious fighting against the Turks. But his attack on "the mad state" was on target, then and now.

During the first half of the fifteenth century, much Venetian energy was devoted to a rapid expansion up the Po Valley toward Milan. They seized Padua, Vicenza, Verona, Brescia, and Bergamo, reaching the Adda River, just a few miles from Milan. With Milan under Venetian control, the "new Romans" could bid fair to dominate northern Italy and then the entire peninsula.

Cosimo de' Medici, as we have seen, secured a Florence-Milan alliance by supporting the claims of Francesco Sforza, fighting a war against Venice to do it. Basing himself on this Florence-Milan axis, Cosimo then proceeded to create an uneasy peace in Italy that was to last forty years. This was the Italian League, formed at the Peace of Lodi in 1453, which united the leading powers of Italy, the pope, Naples, Milan, Florence and Venice, ostensibly in an alliance against the Turks, who had for a time had a toe-hold in Apulia. In reality, the Italian League was a Florence-Milan-Naples combination designed to check Venetian expansionism. In this it proved effective, giving the Renaissance almost half a century of time to develop under the *longa pax* of the Medici.

During these years, stymied in Italy, the Venetians concentrated on overseas expansion, including the conquest of Cyprus. But on the death of Cosimo's successor, Lorenzo the Magnificent, they began their systematic campaign to destroy the civilization of the high Renaissance. Their basic premise was that, given their own inability to devastate the centers of Renaissance culture and economic development, they must concentrate on duping the overwhelming military forces of European states like France, Spain, and the other Hapsburg dominions into accomplishing this task for them.

The most competent contemporary observer of these matters was Niccolò Machiavelli, active somewhat later in the post-Medici Florentine diplomatic service, and a factional ally of Cesare Borgia, Duke of Valentino. Machiavelli noted that the two most dangerous forces in Italy around the turn of the century were the Venetians and the pope. His own hatred was directed especially against Venice, firstly because of the stated Venetian intention to subjugate Italy in a new Roman Empire. Secondly, Venice more than any other state relied on armies of mercenaries, and thus embodied precisely that practice which

Machiavelli knew had to be extirpated, in favor of citizen-soldiers, if Italy were to be saved from humiliating subjugation to the likes of the Hapsburgs.

Machiavelli pointed out that the disintegration of Italy began when the Venetians succeeded in turning Lodovico il Moro, successor of Francesco as Duke of Milan, making him their agent of influence. Ludovico was responsible for the first major invasion of Italy in many years when he agreed to support the claims of Charles VIII of France to the Kingdom of Naples. This was the French king whom his father, the great Louis XI, considered a hopeless imbecile. In 1494 the French army crossed the Alps, accompanied by a Genoese adviser we will meet again later: Giuliano della Rovere.

This was enough to bring about the fall of the Medici regime in Florence, to the advantage of the Pazzi, Albizzi, and related oligarchs of that city. These oligarchs immediately sought to crush the Florentine Renaissance using the regime of the demented Dominican monk Girolamo Savonarola, who set up a theocracy à la Khomeini. Savonarola proudly trumpeted that his rule was based on sound Venetian principles; his family was closely related to the Padua Aristotelian community. As for Charles VIII, he went on to establish a tenuous hold on Naples.

Several years later, in 1498, the Venetians repeated this maneuver, with the variation that this time it was they who blatantly invited the French to cross the Alps. This time the pretext was the French claim to the Milanese dukedom, and the dupe was a new French king, Louis XII. The French army knocked out Milan in 1500, a fatal blow to the Renaissance cultural ferment associated there with Leonardo da Vinci. Shortly thereafter, Louis XII decided to compensate the Hapsburgs with Naples. Naples accordingly became the first beachhead of what would shortly become a totally destructive Hapsburg hegemony in Italy.



## Venice and Genoa Combine

For Venice, so far so good: Florence, Naples, and Milan had been ruined. But ironically, the same dumb Valois and Hapsburg giants which had taken out three dangerous rivals were now to turn like Frankenstein's monsters on the wily new Romans. Venetian manipulations were about to boomerang in the form of an alliance of all of Europe against Venice.

This was the famous crisis of the War of the League of Cambrai, which was assembled in 1508-1509. The opposing coalition was made up of the

pope (by then the Genoese Giuliano della Rovere, as Julius II), the Holy Roman Emperor Maximilian, France, Spain, Savoy, Mantua, and Ferrara. The announced purpose of this alliance was to expunge Venice from the face of the earth.

It nearly worked. At Agnadello, near the Adda River, the Venetian mercenary army was crushed by an army composed predominantly of Frenchmen. The Venetians were driven all the way down the Po to Padua, and they soon lost that as well. Machiavelli exults that on the day of Agnadello, the Venetians lost everything that they had conquered in more than 800 years. Machiavelli was himself engaged in operations against Venice, bringing a grant of Florentine cash to the aid of the Franco-Imperial forces holding Verona.

With nothing left but the lagoons, the Venetian position was desperate. The doge sent a message to the pope asking for mercy, and announcing that Venice would vacate territory taken in the past from the Papal States.

Inside Venice, Agnadello brought on an orgy of hysterical self-flagellation among the terrified patricians. The banker Girolamo Priuli wrote in his diary that Agnadello had been a punishment for the sins of the Venetian nobility, among which he numbered arrogance, violation of promises, lechery in nunneries, sodomy, effeminate dress, and luxurious and lascivious entertainments. Antonio Contarini, newly appointed patriarch of Venice, gave a speech to the Senate in which he characterized the Serenissima as a thoroughly amoral city. The defeat was a punishment for the city's sins, he said. Nunneries were catering to the sexual needs of the rich and powerful. Homosexuality was so widespread that female prostitutes had complained to him that they had earned so little during their youth that they had to keep working far into their old age.

But more significantly, the shock of Agnadello set into motion a strategic review in the Venetian intelligence community which led to very far-reaching conclusions, some of which were not obvious before several decades had gone by.

The first Venetian ploy was to attempt to dismember the Cambrai coalition. They started with Pope Julius II. This pontiff was, as already noted, Genoese. Genoa and Venice had engaged in a series of highly destructive wars up till about the end of the fourteenth century, but after that, Genoa slowly gravitated toward the status of junior partner and close associate of the Venetians. The Venetians had bested the Genoese by virtue of superior connections in the East, but otherwise there was a broad area of agreement.

The symbol of Genoa was St. George the dragon-slayer, in reality no saint at all but a thinly disguised

version of Perseus saving Andromeda by slaying the sea monster, a legend that is centered on the coast of Lebanon. The "George" is said to come from the Gorgon Medusa, whose head Perseus was carrying.

Perseus is in turn nothing but a westernized variant of Marduk, the Syrian Apollo, a deity associated with the most evil forces of ancient Assyria and Babylon. The Venetians had their own Marduk cult, although subordinated to St. Mark, on the island of San Giorgio Maggiore, home of a Dominican monastery and today of the Cini Foundation, one of the highest level think tanks in the world. The modern British preference for Gorgons is too well known to need comment.

What probably accounted more directly for Julius II's decision to reverse his alliances was a deal mediated with the Venetians by Agostino Chigi, the Siena Black Guelph banker from whose financial empire the infamous Siena Group of today derives. He proposed that the Venetians stop buying alum, needed in textile and glass manufacture, from the Turks, but contract for a large shipment at higher prices from the alum mines at Tolfa in the Papal States—mines for which he, Chigi, was acting as agent. To sweeten the pot, Chigi offered the Venetians tens of thousands of ducats in much-needed loans.

The Venetians, fearing a rapid French offensive, accepted. Their own state finances were in a total shambles. Only the Chigi loan allowed them to hire enough Swiss mercenaries to hold out against the French and the Imperial *Landsknechte*.

To provide a plausible cover for his move, Julius II suddenly discovered that the real issue was not Venice after all, but the need to expel the barbarians (primarily the French) from Italy. Julius stipulated an alliance with Venice. He then sent up the slogan of *Fuori i Barbari!* (Kick the barbarians out!) which is still recorded by credulous writers of Italian school books as the beginning of the struggle to unify Italy. Even the Venetian mercenaries, mostly Swiss, began using the battle cry of "Italy and freedom!"

Thus the post-Agnadello crisis was overcome. Some years later the Venetians tried the same tactic in reverse, this time with more lasting success. By 1525 the prevalent barbarians in Italy were the forces of Emperor Charles V, who had defeated the French at Pavia, capturing King Francis I. The French lost their hold on Naples and Milan. At this point Doge Andrea Gritti, whose portrait by Tiziano speaks volumes about his personality, decided to agitate once again the banner of Italian freedom. This took the form of the Holy League of Cognac "for the restoration of Italian liberty," uniting France, Venice, Milan, Florence, and the Papal States under Pope Clement VIII

Medici. After having set up this alliance, designed to play the French against Charles V once again to destroy Medici-controlled Rome, the last intact Renaissance center, the Venetians retired into defensive positions to await the outcome.

Venetian capacities to manipulate Charles V were formidable indeed. The emperor's bankers and intelligencers were the Fuggers of Augsburg, a banking house and a city that must be regarded as Venetian satellites, within a context of very heavy Venetian control of the cities of the Danube valley. Virtually every young male member of the Fugger family, and of their colleagues the Welsers as well, was sent to Venice for a period of apprenticeship at the Fondaco dei Tedeschi. This was the case with Jacob Fugger the Rich. Venice was the pivot for Fugger metals trading, especially toward the East.

Thus, the Venetians stayed in their phony war posture against Charles V, while the imperial army of Lutheran *lanzi* under Georg Frundsberg devastated Italy. The Sack of Rome in 1527 was the direct outcome of this combined Venetian diplomacy and manipulation. To make Charles V's triumph complete, the Genoese Admiral Andrea Doria, commanding the French fleet, defected to the imperial side. A Doria coup in Genoa then established a permanent de facto alliance with Venice.

In 1530, Charles V was crowned as Holy Roman Emperor and King of Italy in a ceremony at Bologna. Garrisons of imperial troops were shortly stationed in every major city. Thanks to the tenacious policy of the Venetians, the main centers of the Renaissance had been subverted or destroyed. Venice was the only major Italian state which had retained real sovereignty. With the end of the Renaissance, Venice could feel free to start a delphic Renaissance among the throngs of intellectuals seeking asylum in the lagoons.



## The Creation of The Jesuits

The "long autumn of the Italian Renaissance in Venice" during the rest of the sixteenth century was only one deployment among several. Another was the promotion of the Protestant Reformation. The more immediate controllers of Martin Luther have yet to be identified, but this is something of a secondary matter. Luther's agitation in Wittenberg was merely one more example of protests against the papacy and the Curia that had been chronic and endemic for decades. What gave Luther and the rest of the Protestant reformers real clout was a publicity and diffusion of their ideas that owed much to the

Venetian publishing establishment. The Venetian presses quickly turned out 40,000 copies of the writings of Luther, Calvin, Melancthon, and the heresiarch Juan Valdés, especially popular in Italy.

Pope Leo X publicly denounced the University of Padua as the hotbed of inspiration of the German disease of Lutheranism. Clearly, Venetian interest was well-served by a schismatic movement that would embroil Germany, France, and the rest of Europe in a series of easily profiled conflicts. In addition, a conflict between reformers and counter-reformers, all owing allegiance to Aristotle, would severely undercut the influence of Erasmus and others like him.

Venetian influence on both Reformation and Counter-Reformation can be seen most clearly in the remarkable career of Gasparo Contarini, who did not let the fact that he was a Protestant in theology well before Luther prevent him from founding the Society of Jesus.

Contarini was the scion of one of Venice's most prestigious *longhi* families. The Contarinis had produced seven doges, and Gasparo had his sights set on being the eighth, before he was tapped to serve Venice as a member of the College of Cardinals. He served the Serene Republic as ambassador to the court of Charles V, and as ambassador to the Vatican, where he took a role in setting up the Medici Pope Clement VII for the 1527 Sack of Rome. Toward the end of his life, Contarini was sent as papal legate to the Imperial Diet at Regensburg, where he represented the Roman point of view in debates with schismatics like Melancthon. There, he had a hand in destroying any compromise between the Lutherans and the Emperor Charles, which could have helped to end the bloodshed and dissension of the Reformation years.

What does this sublime Venetian patrician have to do with the founding of the Jesuit order by that itinerant and deranged mystic, Ignatius of Loyola? Ignatius was the creature of Venice, and of Contarini in particular.

In 1521, Ignatius was wounded while fighting the French in one of the wars of Charles V. During his convalescence, he underwent his much-touted mystical crisis, after which he took up the life of a hobo. Making his way around Europe seeking funding for a pilgrimage to the holy land, Ignatius found his way to Venice, where he camped out in St. Mark's Square and lived by begging.

One evening the Venetian oligarch Marcantonio Trevisan was sleeping in his golden palace, and had a vision. An angel came to him asking, "Why are you sleeping so soundly in your warm bed, while in the square there is a holy man, a poor pilgrim who needs your help?" Trevisan rushed downstairs to find Ignatius, who became his house guest, fleas and all.

After that, Ignatius was given an audience with the doge, Andrea Gritti, who offered him passage to Cyprus on a Venetian warship as the first leg of his pilgrimage to Jerusalem. Ignatius continued his travels, but soon returned to Venice to develop relationships with other members of the oligarchy. These included Gasparo Contarini's nephew Pietro, who became a recipient of Ignatius's patented brainwashing treatment, the *Exercitationes Spirituales*.

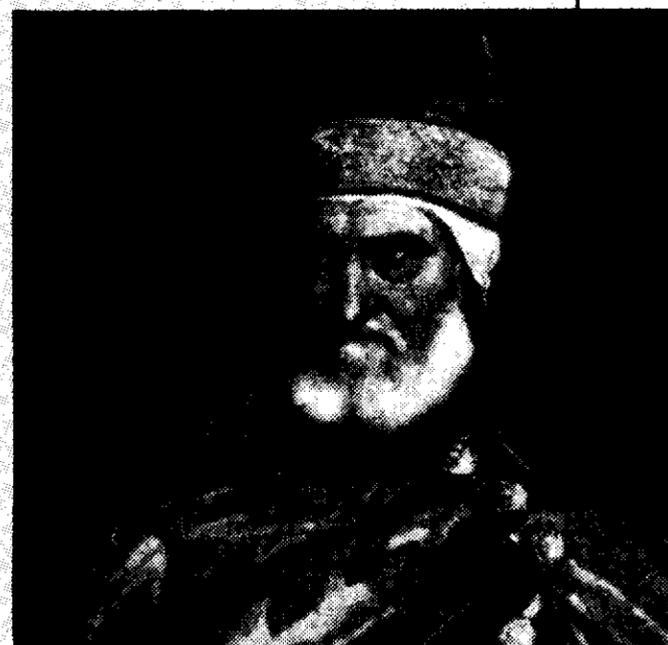
Then Ignatius made his way to Rome. Here he became the protégé of Gasparo Contarini, who had been appointed to the College of Cardinals by Pope Paul III Farnese. The cardinal took the *Exercitationes Spirituales*, and appointed Ignatius his personal confessor and spiritual adviser. By 1540, Contarini had personally interceded with the pope against Ignatius's enemies within the Church hierarchy to ensure the founding of the Society of Jesus as a new Church order. In June 1539, Contarini personally traveled to the pope's summer residence at Tivoli, and prevailed on the pontiff to let him read aloud the statutes of the new order composed by Ignatius. The pope must have been favorably impressed by something. His approving comment *Hic est digitus dei*, ("Here is the finger of God"), has become a feature of the turgid Jesuit homilectics.



## Birth of The Enlightenment

An ironic postscript to this story is that later the Venetian oligarchy decided that it simply would not do to be too closely identified with the benighted excesses of the Spanish and the papacy they so thoroughly dominated. In the years around 1570, accordingly, Venice became the site of the first example in Europe of what the French later termed "salons" for socializing and literary discussion: the Ridotto Morosini, sponsored by the ancient family of the same name. Here the seeds were sown that would later produce free-thinking, *l'esprit libertin* and the *philosophes*—in a word, the Enlightenment. The Ridotto Morosini salon was in favor of tolerance and science, against everything doctrinaire and narrow. They sheltered Galileo against the Inquisition. Out of the Morosini salon came one of the rare public factions in Venetian political history, the so-called *giovani*.

The *giovani*, in contrast to their rivals, the *vecchi*, were in favor of profound innovations in Venetian foreign policy. They wished above all to cement alliances with the countries to whom they felt the future belonged: France, England, and the Netherlands. The *vecchi*, they said, were paralyzed by too



## Making of the Jesuits

From the top: The Venetian oligarch Gasparo Contarini, and the Doge Andrea Gritti, who combined to create Ignatius of Loyola's Society of Jesus, which has served as Venice's asset within the Catholic Church ever since.



## Two Indispensable Books On Venice

James Fenimore Cooper's novel about Venice, *The Bravo*, was written nearly half a century after Friedrich Schiller's masterful study on the same subject, *The Ghost-Seer: Or, Apparitionist*. That both chose the same setting as a backdrop to the study of pure evil is not coincidental but precisely accurate. Venice was then and still is a source of pure evil.

It is perhaps unfortunate to Cooper to place him in comparison to the great Schiller. Only a writer of the poetic intensity of Edgar Allan Poe could hope to match the brooding intensity and devastating psychological truth of *The Ghost-Seer*. Yet despite the fact that Cooper is by far the lesser artist and lacks the same capacity to unravel the human soul, he should not be dismissed. Cooper uses his characters to personify moral choices, but they are indeed moral choices. Neither does he falter in the art of a dramatic story teller.

Cooper is worthy of comparison to Schiller because of that quality of soul which shines through his work: his urgent purpose to raise his fellow Americans to an understanding of the moral necessity that they preserve their republic. Thus, while the overt subject of his book is the comparison of a true republic founded upon the principles of natural law to the obvious charade of oligarchical Venice, its underlying and true subject is the impossibility of propitiating evil and still maintaining virtue.

Schiller only completed the first half of *The Ghost-Seer*, but it is nevertheless an incredible work, showing how the forces of evil conspire to destroy a good but weak man. The German prince of the story is the victim of a weak education which he buttresses by shallow but compendious reading of Enlightenment philosophers. His best and highest thoughts have only the weight of opinion to him, and thus he is susceptible to the deliberate arts of his Venetian corruptors. They in turn use the most subtle Jesuit methods to profile the poor prince, then play on his vanity and innocence. Finally, loaded down

with debt, he is drawn completely into their snare and plots to assassinate his elder brother, who has vainly sought to restrain his excesses.

### The Delphic Method

The Delphic method used to destroy the prince predates the Venetians and is still in use today. The prince is introduced to a series of happenings ostensibly intended to convince him that he is in the grip of occult forces. One side of the operation is deliberately exposed to him—the charlatan is arrested. He then discovers for himself the further deception. Thus at one blow he is destabilized in his religious convictions (as a result of his initial obsession with the occult). At the same time, he is made overconfident of his mental capacities after he pierces through the operation. Through studying his reactions, his enemies now have a profile on which to base their far more subtle maneuvers. They provide him with a total environment which conspires to his doom.

Just as the typical American has difficulty piercing the screen of unreality created for him or her by the mass media, so too is the prince first confused and ultimately destroyed. In the end he embraces the very Jesuit whom he had previously identified as an evil charlatan. His brainwashing is complete, and he is himself prepared to become an agent of the Venetian conspiracy.

Thus are the weak destroyed. But thus also does Venice, and its evil Jesuit servitors, command political power to this day. Venice is not merely evil in itself, it is a source of evil. Although *The Bravo* does not directly reflect this, Cooper, like Schiller, was politically involved in defending the American republic from the far-flung operations of Venice, which was already threatening its destruction through such agents of its influence as Jeremy Bentham and his American collaborator Thomas Jefferson.

Both books should be read and their message pondered.

—Carol White

much fear of Spanish power, and not ready enough to tangle with the people.

The *giovani* were able to implement their program in 1606, when the Pope (now Paul V, Camillo Borghese) strenuously objected to the arrest by Venice of several ecclesiastics in its territory. The Borghese pope placed Venice under the interdict, and proceeded to excommunicate government officials. The main supporter of Venice internationally was James I, the Stuart ruler of England.

At the same time, the powerful Venetian propaganda apparatus swung into action, under the leadership of a think tanker named Paolo Sarpi, whose lack of noble birth kept him from bigger things. Sarpi was the Venetian contact man for Sir Francis Bacon.

Sarpi had been in Rome, where he had been associated with Nicholas Bobadilla, one of St. Ignatius's original hard core. He had been a friend of Bellarmino, later the Jesuit-general, and his direct adversary during the Interdict affair. He was close to Galileo, who called him "my father." Sarpi had lent a hand in the construction of Galileo's telescope. Sarpi was lavish in his praise of Gilbert's treatise on magnetism. He was also the author of an *Arte di ben pensare* which is curiously similar to the writings of John Locke. Sarpi admitted in private to being "a Protestant."

He engaged in a long pamphlet war with Bellarmino, and topped this off with a spurious *History of the Council of Trent*, which needless to say whitewashed the role of Venetian intelligence in the Counter-Reformation. The noise created around the whole affair was so great that some people forgot that it had after all been the Venetians, specifically Zuane Mocenigo, who had consigned Giordano Bruno into the hands of the Inquisition just a few years before.



## Metastasis

The policies of the *giovani*, propagandized by Sarpi and Doge Leonardo Donà during the struggle around the Interdict, corresponded to a metastasis of Venice's power and influence through the world. The Venetians and their Genoese Doria-faction associates were busily shifting their family fortunes into more profitable locations, not tied to the fate of what was rapidly becoming a third-rate naval power.

The Venice-Genoa partnership is in evidence first of all in the banking side of the Spanish looting of the New World. Venice got control of the silver coming from the Americas, shifting to a silver standard from the previous gold standard in the middle of the

sixteenth century. This silver was used to pay for the spices and other products from the East.

Venice was extremely liquid at this time, with about 14 million ducats in coins in reserve around 1600. At about the same time, incredibly, the Venetian regime had completed the process of paying off its entire public debt, leaving the state with no outstanding obligations of any type. This overall highly liquid situation is a sure sign that flights of capital are underway, in the direction of the countries singled out by the *giovani* as future partners or victims: France, England, and the Netherlands.

The Genoese around the St. George's Bank received virtually the entire world's circulating gold stocks. The two cities teamed up starting around 1579 at the Piacenza Fair, a prototype of a clearing house for European banks, which soon had a turnover of 20 million ducats a year. This fair was a precursor of the post-Versailles Bank for International Settlements.

In 1603, Venice and Genoa assumed direction of the finances of Stuart England, and imparted their characteristic method to the British East India Company. It is also this tandem that was present at the creation of the great Amsterdam Bank, the financial hinge of the seventeenth century, and of the Dutch East India Company. Venice and Genoa were also the midwives for the great financial power growing up in Geneva, which specialized in controlling the French public debt and in fostering the delphic spirits of the Enlightenment.

The Venetians, in cooperation with the restored—that is, degenerated—Medici interests, began a major move into maritime and other types of insurance. These ventures live on today in the biggest business enterprise associated with Venice, the *Assicurazioni Generali Venezia*, one of the biggest if not *the* biggest insurance and real-estate holdings in the world.

On May 12, 1797, the Gran Consiglio obeyed Napoleon's ultimatum and voted itself out of existence. Four thousand French infantrymen paraded on St. Mark's Square, where foreign troops had never before in history been seen. The golden Bucentoro was burned and the gold carted off. The Venetian "Republic" was finished, but it continued most emphatically to exist in less visible but highly effective forms.

One particular of the last years of Venice is of special interest to us: during the American Revolution about 3,000 Venetian naval personnel, corresponding to about one third of the total available strength, were serving with the British Royal Navy.

Commenting on the liquidation of Venice, the great Neapolitan Neoplatonic Giuseppe Cuoco wrote:

I don't know what will happen to Italy, but the fulfillment of the Florentine secretary's prophecy in the destruction of the old, imbecilic Venetian oligarchy will be a great boon for Italy always.

The reference, of course, is to Machiavelli.

On the other side, William Wordsworth lamented the demise of "a maiden city", the "eldest Child of liberty."



## Post Mortem

Unfortunately, all the obituaries were premature: Venice has continued to be very much alive. During the nineteenth century and up to our own time it has been the most important single incubator for fascist movements. With its military and financial power largely emigrated elsewhere, Venice's importance for political culture is now greater than ever.

The examples of this are inexhaustible. Richard Wagner wrote part of *Tristan und Isolde* while living in the Palazzo Giustinian on the Grand Canal. One story has it that the leitmotif of the *Liebestod* was inspired by the mournful call of a gondolier. At the end of his life Wagner moved to Palazzo Vendramin Callergi, where he died. This building, presently a gambling casino, was also the home of Count Coudenhove-Kalergi, the founder of the Pan-European Union. Friedrich Nietzsche loved Venice, returned there incessantly, and dedicated certain poems to the city which can today still be used in lieu of a powerful emetic. Venice was an inspiration for Lord Byron, for Thomas Mann, and so on.

Other examples abound of how the Venetian oligarchy's cultural and political influence has reached down into the modern era:

- When British East India Company retainer Thomas Malthus published his *Essay on Population* he was plagiarizing from the Venetian Giannaria Ortes, who produced, around 1750, a fully developed version of the argument that geometric population growth outstrips the much slower arithmetic progress of food production.

- John Ruskin, the leading ideologue of the British Dark Ages faction, began his career with a raving treatise on architecture, *The Stones of Venice* (1851). This volume popularized the notion that a "Venetian Gothic" style had been developed in the better times of the city's history (which for Ruskin ended in 1418) and it was used systematically to discredit the Golden Renaissance.

- A turn-of-the-century new Roman Empire faction led by Venetian Count Volpi di Misurata, who was known as the doge of his era, sponsored the fascist Mussolini supporter Gabriele D'Annunzio to drum up enthusiasm for a new crusade into the Balkans and the East. Volpi became finance minister in Mussolini's cabinet, along with a very large number of other Venetians. D'Annunzio incited the Italians to take back Trieste, the rest of *Italia irredenta*, and the Dardanelles, bringing on to center stage the so-called Parvus Plan for dismemberment of the Ottoman and Russian empires, which is generally recognized as the detonator of World War I. It is possible that the turn-of-the-century super spook Alexander Parvus was ultimately employed by Venice.

- The Société Européenne de Culture, a think tank created in 1950 through the efforts of Venetian intelligence operative Umberto Campagnolo, has for the past three decades pulled intellectuals from both East and West into organizing for an "international culture," based on rejecting the existence of sovereign nations. The SEC counted among its members the cream of the postwar intelligentsia: Adam Schaff of Poland, Bertolt Brecht of East Germany, Georg Lukas of Hungary, and Boris Pasternak of the Soviet Union, as well as Stephen Spender and Arnold Toynbee, Benedetto Croce and Norberto Bobbio, Julian Huxley and Thomas Mann, François Mauriac, and Jean Cocteau. Later, the SEC launched the Third World national liberation ideology.

Today, the Club of Rome is the institution that represents the most concentrated essence of Venetian influence and the Venetian method. The Club of Rome wants to convince the great powers and peoples of the world to commit collective suicide by accepting the genocidal doctrine of zero growth. It also hopes to abolish the sovereign nation as a vehicle for economic growth and scientific progress.

Club of Rome founder Aurelio Peccei has just written a new book titled *One Hundred Pages for the Future*, a global review of the impact of the Club of Rome, and particularly since its 1972 release of the zero-growth model *Limits to Growth*. Peccei reports that in the ten years since *Limits to Growth* was published, a series of social movements has sprung up under the sponsorship of the ideas in the book. These—the women's movement, the peace movement, Third World national liberation movements, gay rights, civil liberties, ecologists, consumer and minority rights, etc.—must now be welded together into one movement for a single strategic goal: the implementation of a zero-growth international order.

The Venetian problem remains with us today. Truly, the most urgent task of this generation of mankind is to definitively liquidate the horror that is Venice.

## *A Glimpse at The Medieval City-Builders*

The United States got a taste of the genius of the twelfth century French master-builder the Abbot Suger during a spring exhibiton of objects from the Royal Abbey of Paris's Cathedral of St. Denis. The uptown branch of New York City's Metropolitan Museum of Art, the Cloisters, presented the exhibition. It was the first of its kind, and centralized sculpture, stained glass, ivory, and metal-work from Suger's famous cathedral.

The occasion was the 900th anniversary of Suger's birth. Though the exhibition was small, it suggested the grandeur of St. Denis, the first Gothic cathedral, built under Suger's direction.

The development in art and architecture embodied in St. Denis is a monument to man's struggle to emerge from the Dark Ages that consumed much of great classical culture after the collapse of Rome. There were a number of pieces exhibited that are excellent examples of that struggle. The most important of these is a recently discovered bas-relief of the Twelve Apostles. Because it was just unearthed it is in extraordinary condition, with the highly expressive and differentiated quality of each of the twelve apostle sculptures preserved.

Despite its strong points, the exhibition could provide no more than a faint shadow of the experience of seeing first-hand the mag-



*Detail of the limestone bas-relief with the twelve apostles excavated recently at the Cathedral of St. Denis.*

nificent St. Denis and the later French cathedrals which followed in the Gothic style inspired by Suger.

### **Statesman and Builder**

Suger was not only a master-builder but a leading statesman in the courts of the French Capetian kings, Louis VI and VII. He was an accomplished poet, musician, and administrator, and an incomparable punster.

The Gothic cathedral he invented was unprecedented, both for its monumental heights and its enormous stained-glass windows. The foundations for many of these cathedrals were laid as early as the fourth century. From the beginning, they were centers of a bold city-building campaign, led by an ecumenical alliance associated

with St. Augustine and later with Charlemagne. Through the centuries, the cathedrals were razed and rebuilt as the cities grew.

The monumental Gothic cathedrals were the most profound expression of the scientific and economic renaissance which France was undergoing. This renaissance brought with it a rapid population growth. Before the genocidal Black Death of the fourteenth century, France's population had reached a height not matched again until the seventeenth century.

For Suger, and his contemporary the great philosopher Abelard, the cathedrals embodied the goals and the accomplishments of the new civilization of reason. St. Augustine had called the City of God. The city-building faction

# EXHIBITS

they represented was in pitched battle against the feudal nobility, the forces of the Dark Age which condemned men to the status of ignorant beasts of burden.

This Venice- and Rome-centered feudal nobility had its own faction of mercenaries within the Church, which opposed Suger and the cathedral-building project because it threatened their economic stranglehold on Europe. It was this same feudal nobility, along with its Byzantine allies, that unleashed hordes of gnostic cults to conduct the crusades against the city-builders.

The vile Bernard of Clairvaux, the nobility's leading spokesman within Church ranks, shares his view of economics and architecture with the antimaterial and zero-growth environmentalists of today. He condemned Suger's St. Denis for being "too sensual" and referred to it as the "synagogue of Satan." Bernard, who admitted to enjoying self-absorption in darkness, could not tolerate the light of the cathedrals. He complained that "it was more delightful to read the marbles [of the cathedrals] than the manuscripts and to spend the whole day in admiring these things, piece by piece, rather than meditating on the Divine law."

Bernard, who also railed against the advanced polyphonic music introduced into the cathedral by Suger, hounded the abbot throughout his life, and was eventually responsible for the death of Abelard.

## Unity of Science and Art

For its architects who based its design on what was then known as the geometry of God's creation, the cathedral was physical proof that man could master the laws of the physical universe. In his poetic treatise consecrating his newly re-



One of the Charlemagne windows in the cathedral's Royal Abbey.

constructed choir at St. Denis, Suger powerfully refuted the gnostic notion that man could not know God rationally.

Suger argued that "supreme reason equalizes by proper composition the disparity between things human and Divine." He asserted that the heavenly and earthly domains, which Bernard saw as irreconcilable, are "conjoined by the single delightful concordance of one superior well-tempered harmony."

This notion of "one superior well-tempered harmony" was understood in Suger's time as the principle guiding the self-development of the universe. This very musical idea of God's composition of the universe was first described in Plato's *Timaieus*, which was known in Suger's France as "the flower of philosophy." The same notion of well-tempering was expressed in the brilliant polyphonic masses heard in the cathedrals. Suger reports in his consecration that the masses of St. Denis were often sung in ten-part harmony.

## An Industrial Revolution

The period between 1150 and 1250 saw a Manhattan Project-style cathedral-building program sweep France. Had it not been for the 1343 banking collapse triggered

by the feudal nobility, steam power would likely have been developed. This was the period of qualitative advances in technology which sparked an agricultural and industrial revolution.

During this century more stone was quarried in France than in all of Egypt to build all of the pyramids. To this day, the city of Paris sits atop miles and miles of tunnels left by the quarrying of the Gothic period.

France also saw a dramatic upturn in its standard of living and general literacy, thanks to the cultural renaissance sparked by the cathedral-builders. Hundreds upon hundreds of masons, metal workers, glass masters, and other craftsmen were drawn from the countryside to take part in the cathedral-building efforts. While they worked, they upgraded their skills, learned new ones, and often became literate.

To accelerate this process Suger and his allies within the Church revived the nearly forgotten policies of the great ninth century Holy Roman Emperor Charlemagne.

The theme of Charlemagne figured decisively in the design of the stained glass windows of the Royal Abbey of St. Denis Cathedral. Since St. Denis was the chapel of the French monarchy, the attention given to Charlemagne within the decor of the Royal Abbey was a powerful organizing effort to shape French statecraft.

A memorable moment in the Cloisters exhibition was the display of fragments from the original Charlemagne stained glass windows. To the modern eye they may appear relatively primitive, but they communicate the vigor of the great Suger and his city-building allies who so fundamentally shaped European history.

—Judith Wyer

## *A Unique Performance Of Shakespeare's Hamlet*

On July 6, and again on July 19, the Lafayette Foundation for the Arts and Sciences drama group staged a most unique performance of Shakespeare's *Hamlet* at New York City's CSC Repertory Theater. For a person like myself who loves the theater but would never dare cross the threshold of the footlights, one of the most remarkable aspects of the performance was that this *Hamlet* was acted by a group of amateurs, most of whom had never set foot on a stage, and yet had chosen to tackle what is generally considered to be the most demanding drama of the English language repertory.

The shift between the first and second performances was dramatic, and in itself provided an important clue to the thinking behind the choice of this play, the manner of its staging, and its success despite the lack of orthodox training of its actors.

### **The Uncut Shakespeare**

A second important clue was the Lafayette Foundation drama group's decision from the outset to violate convention going all the way back to nearly the Stuart Restoration and perform the play in its entirety. Almost without exception, other performances of *Hamlet* lop off between one and two hours by carefully skimming off all reference to the Fortinbras threat of invasion and often as well those scenes involving Rosencrantz and Guildenstern and the grave-diggers scene at the begin-



*Michael Leppig in the title role of the Lafayette Foundation's production of Hamlet.*

ning of act V.

The inevitable result is that the *Hamlet* most people know is a psychodrama of one prince's descent into barely disguised suicide as the result of inner stress caused by Oedipal disillusionment. In this version, there is no reason intrinsic to the drama for Shakespeare's casting of Hamlet as a prince. The play would lose nothing but surface pageantry had Hamlet been

an ordinary student at the University of Wittenberg.

More significantly, the grave-diggers scene is often left out probably because it smacks too much of extraneous political considerations. Here Hamlet philosophizes impotently on the shared fate of jesters and great political leaders—great princes—alike: "Imperious Caesar, dead and turn'd to clay,/Might stop a hole to keep the wind away./ O, that that earth [Caesar], which kept the world in awe,/ Should patch a wall t' expel the winter's flaw!" And again, "Why may not imagination trace the noble dust of Alexander, till 'a find it stopping a bung-hole?"

Even when this scene is left in, it makes little sense without inclusion of the dialogues dealing with Fortinbras, and these are nearly always omitted. Fortinbras, prince of Norway, maintains the kingdom of Denmark under continuous threat of invasion, and in the end conquers it by default because of the flaws of Denmark's rulers. It is Fortinbras's threat of invasion as the representation of encroaching political reality which frames and gives meaning to the evolution of events in the play, and which makes of *Hamlet* a study not of Oedipal yearnings and confusion but of the qualities required for effective political leadership.

This is the contention of this production's director, Christopher White, and it is this unique understanding of Shakespeare's play which permitted a group of untrained and untried actors to stage a performance more moving than that of smooth professionals whose substitution of acting ability (sometimes even great ability) for profundity of conception can never quite bridge the gap of banalization imposed on Shakespeare's masterpiece.

# DRAMA

## Threat to Denmark

*Hamlet*, the real *Hamlet* as authored by Shakespeare, opens with a discussion of the threat of outside conquest of Denmark posed by Fortinbras, who wishes to undo the victory won against his father by the now dead King Hamlet of Denmark, Prince Hamlet's father. The very appearance of King Hamlet's ghost is discussed among a group of soldiers and Horatio, friend of Prince Hamlet, as an omen dealing with "the question of these wars." When Horatio first sees the ghost he betrays the subject uppermost on his mind by crying to him: "If thou art privy to thy country's fate,/ Which happily, foreknowing may avoid,/ O speak!"

The next scene immediately introduces the fact that Denmark has passed into a state of internal disorder following the death of the heroic, and clearly politically effective, King Hamlet and his substitution by his slayer and brother, King Claudius. In his first and generally omitted speech, Claudius says: "... young Fortinbras,/ Holding a weak supposal of our worth,/ Or thinking by our late dear brother's death/ Our state to be disjoint and out of frame,/ ... hath not fail'd to pester us with message/ Importing the surrender of those lands/ Lost by his father, with all bonds of law,/ To our most valiant brother."

Using language very reminiscent of this speech, act I ends with Prince Hamlet's admission of both his responsibilities in this situation and the fact that he is loath to take up those responsibilities: "The time is out of joint; O cursed spite,/ That ever I was born to set it right!" His unwillingness to take political leadership and his overriding concern with personal considerations are made clearer still by his response in act IV, scene

IV, to the news that Fortinbras is leading an army of 20,000 against Poland:

Witness this army of mass and charge  
Led by a delicate and tender prince,  
Whose spirit with divine ambition puff'd  
Makes mouths at the invisible event,  
...  
How stand I then,  
That have a father kill'd, a mother stain'd,  
Excitements of my reason and my blood,  
And let all sleep, while to my shame I see  
The imminent death of twenty thousand men,  
That for a fantasy and trick of fame  
Go to their graves like beds  
(emphasis added)

As the play concludes, Shakespeare demonstrates the only possible result of all this impotence, "accidental judgments" and "purposes mistook." The faithful Horatio, in Hamlet's name, turns over the once powerful kingdom of Denmark to the rule of Norway and its prince, Fortinbras. The kingdom has been conquered by foreigners without need of firing one shot.

## Something Rotten

There is indeed something rotten in the state of Denmark, and what that is, and how it might have been avoided at every step of the way, is Shakespeare's subject.

Hamlet might have spared his kingdom the ignominy of foreign conquest by wresting lawful power from King Claudius, usurper of Hamlet's throne. Not only is Claudius an assassin and usurper, but his own words damn him as a

base and unfit king. To him kingship means "my crown, mine own ambition, and my queen" pure and simple; Claudius is unable to transcend ambition for these *possessions* to understand the role and duties of a king from a higher standpoint: "My words fly up, my thoughts remain below:/ Words without thoughts never to heaven go."

The case of Laertes is one of the examples Shakespeare constructs to indicate the ease with which Hamlet might have seized power. Laertes, returning to Denmark to find his father murdered (as was Hamlet's), mounts a revolt and would have taken power had he not changed his mind at the last minute. Hamlet, whom Shakespeare describes through the words of many characters as beloved of his people, could with yet greater ease have mounted a coup d'etat against King Claudius.

One of the fine touches in the Lafayette Foundation's production representing a decided improvement by the time of the second performance was to symbolize the possibilities open to Hamlet by having him sit on the throne, opposite the crown then lying on the floor, at the end of act III, scene II. By this time Claudius's response to the play within the play has convinced even the recalcitrant Hamlet that the ghost spoke truly, and Claudius is undoubtedly the murderer of his father.

It is immediately following this scene that Hamlet is given yet another opportunity: to kill Claudius while the latter is unsuccessfully attempting to pray. Hamlet again bypasses his chance, fleeing instead to his mother's chamber where he had been previously summoned. With this juxtaposition, Shakespeare has already spoken volumes about the character of Hamlet.



The "play within the play": later, Hamlet ignores the abandoned crown.

### The Aristotelian Flaw

In the words of this performance's director, the oft-discussed character flaws of Denmark's ruling elite as portrayed in *Hamlet* can be summed up in one overriding concept: Aristotelianism.

Unadulterated Aristotelianism is the essence of the Polonius character, and this is made most clear in the famous set of instructions he gives his son Laertes as he is about to embark for France. Identical in content to Kipling's tedious poem "If", Polonius offers Laertes a *recipe* for *acting like* a good man, and never mentions the internal content of goodness. ("Take each man's censure, but reserve thy judgment./ . . . Neither a borrower nor a lender be . . .") In the present performance actor Ken Mandel mercifully injected some humor into this speech, which is too often played as if Polonius were either impart-

ing pearls of wisdom or were merely a doddering but harmless old fool. Yet this is the counselor who advised King Claudius to commit incest by marrying Queen Gertrude in order to secure the crown. No mere fool this, but an Aristotelian patently unconcerned with the meaning of morality.

Seen from the vantage point of Aristotelianism, Polonius can be viewed as a partial mirror of Hamlet, as are also many others including Laertes and Ophelia. This proposition may shock at first, but consider the similarities, particularly as Hamlet's character devolves under the pressure of unfulfilled responsibilities.

Hamlet's constant references to sterility are the purest expression of the Aristotelian disease: ". . . this goodly frame, the earth, seems to me a sterile promontory." Aware of reason as the ennobling quality of man, he turns his back

on it: "What a piece of work is man! How noble in reason . . . And yet, to me, what is this quintessence of dust? Man delights not me . . ."

### Counterfeit Reason

Though Hamlet speaks about reason, however, he consistently mistakes it for its counterfeit: psychological ruminations about personal obsessions having little connection to reality. Hence he concludes that it is too much thinking which keeps him from acting, as if unreasoned action were the highest good. This is the point of the famous act III soliloquy, so often performed as an unctuous existential exercise by the likes of Lawrence Olivier and others:

And thus the native hue of  
resolution  
Is sicklied o'er with the pale cast  
of thought,

And enterprises of great pitch  
and moment  
With this regard their currents  
turn awry,  
And lose the name of action.

Laertes is Shakespeare's response to this Hamletian trait. Laertes acts, and acts swiftly, without overly considering the consequences. Witness his organized revolt the moment he hears of his father's murder. But neither can this save the kingdom, for the unreasoning man can be too easily dissuaded from his course of action by false logic.

The "beautiful Ophelia," who is driven insane and likely commits suicide, not only mirrors the insanity of the others at the court including Hamlet, but is their direct and piteous victim. She represents the beauty that might have flourished were it not for the rampant immorality and actual insanity that is unfolded as consuming the ladies and gentlemen of the court. They fiddle with personal problems while Rome burns. Beauty must perish in such a world.

Yet if the triumph of beauty and reason over insanity is the only solution possible to save the kingdom of Denmark, and if none of the characters possess either quality, can it then be said that Shakespeare penned an unresolved tragedy and was incapable of solving the paradoxes of his own creating? This performance, it seemed to me, took on this question and resolved it to a great extent, for the solution lies in the beauty of Shakespeare's mind which can be studied as if the play itself were made of some translucent material allowing Shakespeare's own mind's light to shine through.

One apparent way in which Shakespeare achieves this is by

speaking in his own recognizable voice albeit through the mouth of one of his characters. He does this for instance in act III when he has Hamlet expostulate at some length on the proper mode of acting. To say, as many critics have, that this is an example of the autobiographical nature of the Hamlet character is to be deaf, dumb, and blind and have missed the whole point of the exercise. This device, and others such as the play within the play, merely help to make explicit the presence of Shakespeare himself already being communicated to the audience by the very structure of the play, its brilliantly lucid organization.

### Shakespeare's Language

But above all else there is one "device" which is no device at all and which most faithfully and powerfully transmits the content and quality of Shakespeare's mind. That is, the wonderful beauty of Shakespeare's language, a language too often mutilated by actors "mouthing" their lines precisely as Shakespeare had Hamlet bewail they must never do.

In part, the reason for this must lie in the failure of directors to grasp the full ramifications of the meaning of the play. Thus they are willing to mutilate it, gutting it of entire scenes, and allowing the actors to see only their own parts instead of bearing in mind at all times the overall contrapuntal structure of the play in its entirety. This is the equivalent of a conductor's failing to weld together from one unique standpoint the various voices of a musical composition.

In the Lafayette Foundation's performance, the quality of a unified conception showed through in the individual performances despite the apparent drawback of working with novice actors. One indication was the clarity of the

spoken lines, spoken by actors who clearly understood what they were saying and were thus able to overcome at least in the main their lack of professional expertise.

One enlightening result of this was voiced by a member of the audience, who commented that whoever had translated the play into modern English was to be congratulated for a job well done. Shakespeare's English, in fact, had been left untouched.

As to the performers themselves, the most striking was undoubtedly Mike Leppig in the title role. Although he moved around sometimes a trifle too much, he carried himself with the ease of seeming long experience although in fact this was his second stage role. Leppig managed to be brilliant in the part while speaking in a beautifully accented voice.

The character of Queen Gertrude, played by Dana Kastner, went through an excellent transformation by the second performance, with Gertrude changed from a too-innocent little girl into an older woman tormented by her self-imposed hell. The ghost was acted by the director, Christopher White, with wonderful voice and as a person more human than the ghost is commonly portrayed. Robert Dreyfuss as King Claudius was also much improved by the second performance in which he achieved some electric moments during the prayer soliloquy.

Ophelia, played by Lana Wolfe was much more clearly defined by the second performance as a quite normal and sympathetic young girl driven insane by the encompassing insanity of Hamlet and the court. Of the achievements of the rest of the cast, space considerations make it impossible to cite them in detail, as they deserve.

—Vivian Zoakos



1881: Centennial of the French-American Alliance

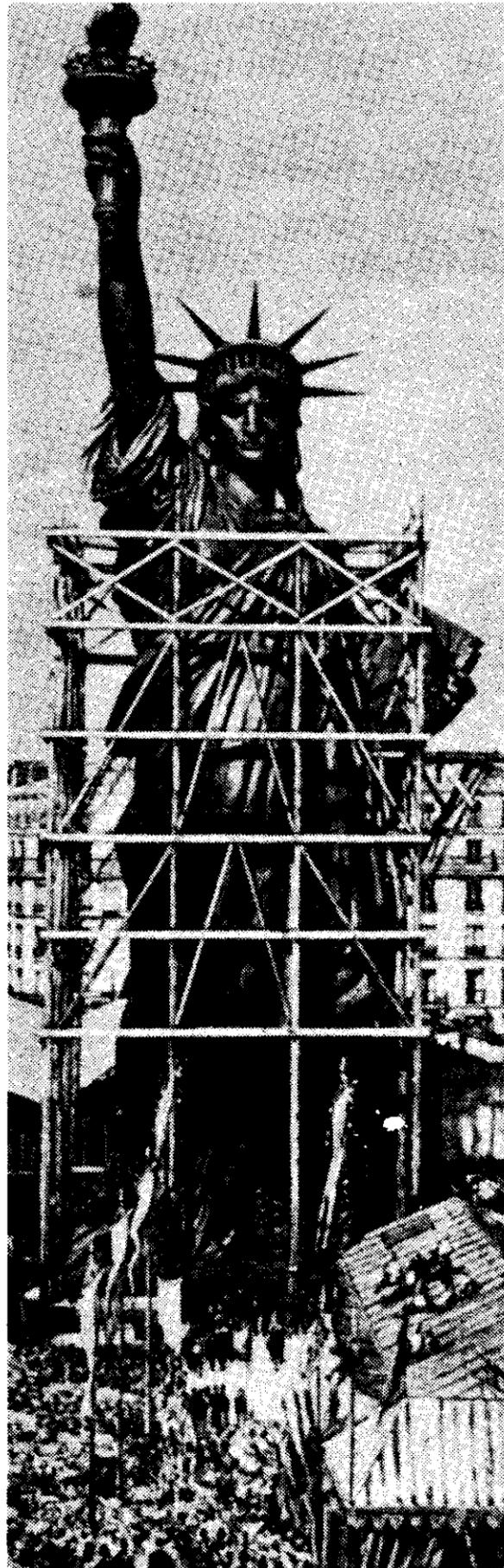
# *How the Statue of Liberty Was Built*

Every year, tens of thousands of Americans and visitors to this country visit New York City's harbor for a look at the famous Statue of Liberty. But although the sculpture of "Liberty Enlightening the World" is well known across the globe, the history of the statue is not.

The real story of the Statue of Liberty is one of a transatlantic conspiracy to spread the ideas behind the American Revolution back to the European continent where they were born.

The statue was the brainchild of the French republican Edouard-René Lefebvre de Laboulaye (1811-1883). Laboulaye saw himself as the heir of the Marquis de Lafayette, charged with carrying on the French-American alliance as the cornerstone of French foreign policy. As president of the French Anti-Slavery Committee, Laboulaye played a crucial role in keeping the French from intervening in the Civil War on the side of the Confederacy.

But Laboulaye's life-long goal was to recreate an American republican government in his native France, based on the principles of economic growth and cultural advancement elaborated by Washington, Franklin, and Alexander Hamilton. He was the driving political force behind the establishment of the Third French Republic, which finally rid France of its monarchy. With the founding of the new republic in 1875, Labou-



*Liberty delivered to the American ambassador in Paris, July 4, 1884.*

laye was called upon to draft its body of constitutional law. Laboulaye's Third Republic prevailed until the pro-Nazi traitors of the Vichy government took over France in 1940.

It was Laboulaye's idea to build the statue of "Liberty Enlightening the World" as a gift to the United States on its 100th anniversary in 1876. His motive was not only to strengthen the century-long French-American friendship, but to use his organizing drive for the construction of the giant monument as a means to educate the French people in the American System and the U.S. Constitution.

His purpose was to shine the light of reason on France, and to establish a new French republic.

### **A New France**

Laboulaye's commitment to the American System stemmed from his conviction that it was the only means by which France could be saved from the perpetual swing of the pendulum from the side of the monarchists to the anarchist Jacobin mobs that threw France into upheaval first during the revolution and again in 1830 and 1848.

1847, the year preceding Laboulaye's first lecture at the College of France, had seen monarch Louis Philippe flee from France, the collapse of an unsuccessful provisional government and, finally, the installment of Louis Napoleon, Napoleon Bonaparte's



## BICENTENNIAL HERITAGE

nephew, as president. Louis Napoleon, no more than a figurehead for the policies of Britain's Lord Palmerston, was soon to crown himself emperor.

From the very first time he stepped onto the lecturn at the College of France, Laboulaye challenged his students to see themselves as the leaders who would be responsible for the creation of a new France. No longer could the citizens of France, he said, surrender themselves to a monarchy that claimed as its divine right the power to make the laws that governed them. But to begin to rationally manage its own affairs, the citizenry must put aside the customs and traditions of ordinary political life and reach far back into history for an understanding of the foundations upon which successful civilizations are built.

This was not an easy task, Professor Laboulaye cautioned. It was a process that required leaders to determine the governing principles, or eternal laws, upon which specific laws and legislation for a successful society must be based.

A short time after Louis Napoleon crowned himself emperor of France in 1852, Laboulaye remarked that George Washington had resisted the desire to become a monarch but Caesar of Rome had succumbed. When his remark was reported to the authorities, Laboulaye's American history class was shut down, and he was forced to teach Roman jurisprudence for twelve years. During this period, Laboulaye set to work on his three-volume *History of the United States*, which detailed Washington's leadership qualities for the French, a population that had been subjected to a string of Caesars. Laboulaye was also to translate Benjamin Franklin's au-

tobiography into French, after helping to locate the original manuscript in Paris.

### Laboulaye and the Civil War

With the coming of the U.S. Civil War, Laboulaye's support of the traditions of the American Founding Fathers took on world-historical importance. As president of the French Anti-Slavery Committee, Laboulaye turned the eyes of France toward the bloody battle in defense of the besieged American republic.

Up until the 1860s, Laboulaye and his political allies had used the theme of the American System to lay the basis for the establishment of a republic in France. Now they saw their campaign transformed from a pedagogical one designed to further their aims at home to a life and death fight to ensure that America was not destroyed. They were determined to prevent France from intervening in the Civil War on the Confederate side.

French textile interests were anxious to maintain relations with the southern cotton-growers. More important, Louis Napoleon decided to take advantage of the civil strife in the United States to launch an invasion of Mexico.

Mexico City fell to the French as Lee entered Pennsylvania, and on the second day of the Battle of Gettysburg, Mexico was declared a "Catholic Empire" under the French puppet, Austrian Archduke Maximilian.

Napoleon knew he could continue to control Mexico only with Confederate support. The major obstacle to this conspiracy was Lincoln's wholehearted support for Mexican republican leader Benito Juarez, from whom Maximilian had usurped state power. With every rumor of sup-



Above, René Laboulaye, defender of the French-American alliance forged by Washington and Lafayette. Right, Union diplomat John Bigelow, who collaborated with Laboulaye to prevent French aid to the Confederacy.

port for Juarez from the Lincoln administration, the French government threatened to bring France into the war against the Union.

Laboulaye spared no effort to make clear that French support for the Confederacy would be tantamount to a French alliance with its most despised enemy—Great Britain. Laboulaye's pamphlet, "The United States and France," argues this point, and details for the French population the British conspiracy behind the outbreak of the Civil War, a story that has been all but forgotten even in the United States today.

Laboulaye recalled the global anti-British strategy embedded in the American-French alliance, inspired by the Marquis de Lafayette, that had created the United States nearly a century earlier: "When Louis XVI gave his assistance to the insurgent Americans, what was his intention but to avenge the insult that we received in Canada and to raise up on the shore of the Atlantic a people who



would one day come into competition with England and would dispute with her the empire of the seas? Read the correspondence of M. de Vergennes; it was understood as early as 1780 that it was not a few millions of men who were emancipated; it was a new world that France called into life."

Laboulaye's pamphlet, reproduced by Union diplomat John Bigelow, was distributed widely throughout France and the rest of Europe. It was immediately translated in the United States, where it sold out as fast as it came off the printing presses.

Laboulaye's polemics helped to create a pro-Union faction among European governments, best represented by the Russian Czar Alexander II, who threatened military reprisals against any European nation that dared to intervene in the U.S. conflict. Laboulaye and his allies accomplished their goal. France did not interfere in the Civil War.

The assassination of Abraham Lincoln only days after the Union

victory brought an outpouring of grief from the French people. John Bigelow was entrusted with delivering to Mrs. Lincoln a gold medal, paid for my contributions of no more than 2¢ by thousands of French citizens. The medal was inscribed with the message that President Lincoln had saved the republic "without veiling the statue of liberty."

### **The Monument**

In 1865, shortly after Lincoln's death, Laboulaye began organization for the construction of a monument, jointly by the French and Americans, to commemorate the 100th anniversary of the American Revolution eleven years hence. He called together his close political friends, among them the heirs of the Marquis de Lafayette, at a gathering which also included the sculptor Frederick Auguste Bartholdi whom Laboulaye had befriended while campaigning for a seat in the French National Assembly from Alsace.

The two decades between Laboulaye's conception of the monument project and the erection of the Statue of Liberty in New York City included difficult times for France. In the early 1870s the Paris Commune uprising began, and Laboulaye saw his country once again being pulled apart. He was as disgusted by the British-run Jacobin mobs that led the 1871 Paris Commune revolt as he was with the monarchy the rebels unseated.

The same day that the anarchists of the Paris Commune were hung, the sculptor Bartholdi left for America to organize support for the statue. Back home in France, Laboulaye and his collaborators planned a campaign to gain political power for their republican faction.

The campaign for the statue

became a diabolical method of organizing for the American System in France. Laboulaye and friends first formed the French-American Union in 1874-75, and used it to gather funds for the project at the same time as they built a national republican power base.

Over 100,000 Frenchmen contributed to the construction of the statue, and one hundred eighty cities were represented on the contributors lists. Moreover, 300,000 people visited the statue while it was under construction in Paris.

Laboulaye was thus successful in focusing the politics of hundreds of thousands of his fellow Frenchmen away from the manipulated battles between the monarchists and the anarchists. Instead, French citizens were encouraged to look across the Atlantic toward America, where the Franco-American alliance had created the world's greatest republic. Just as he had in his first lecture at the College of France, Laboulaye demanded of Frenchmen that they understand and act upon the eternal principles of natural law as the basis for their self-government.

Finally, he succeeded.

### **The Third Republic**

In 1875, Laboulaye's republican faction gained a foothold in the French government when Laboulaye was elected to the National Assembly after two unsuccessful campaigns. When Laboulaye entered the assembly, he faced a figurehead president, Marshall MacMahon, who was treading water to hold onto power until it could once again be transferred back to the monarchy. Two-thirds of the National Assembly backed the president, and supported a restoration. The monarchists, how-



# BICENTENNIAL HERITAGE

ever, were divided in their own ranks into three warring camps.

Laboulaye's republican faction took full advantage of the divisions within the ranks of the monarchists, counting on the base of support they had mobilized within the population as a whole. On January 25, 1875, Laboulaye took the floor of the National Assembly and passionately proposed the Wallon amendment for the establishment of a third French republic. He challenged the monarchy's competence to rule, and warned that if the delegates did not back his motion foreign intervention and domestic upheavals resulting from the lack of real government would destroy France.

He quoted fewer American examples than usual, yet he was living the Founding Father's role.

"His whole life for this hour,"

said one observer of Laboulaye's speech. After it was over, "the theatre was hushed. Eyes moist. Rows of deputies silently rose and held out their hand to him." Two days later, the Third Republic was established by a vote of the National Assembly.

## Liberty Enlightens the World

Laboulaye's commemorative statue was not completed in time for the celebration of the U.S. Centennial. But one piece of Bartholdi's masterpiece—the outstretched, light-bearing arm of Liberty—was completed and shipped to Philadelphia for the 1876 exhibition, where hundreds of thousands of Americans saw it on display.

On October 24, 1881, the 100th anniversary of the British surrender at Yorktown, U.S. Ambassador to France Morton accept-

ed the Statue of Liberty in a formal ceremony in Paris. "This work," he told the French foreign minister, "is the product of the noblest of sentiments which can animate man. It is colossal in its proportions, and we hope that it will grow greater still in its moral worth, thanks to the remembrances and the sentiments which it is to perpetuate."

In 1883, after Laboulaye had died at the regrettably early age of 62, Ferdinand Lessups, the architect of the Panama and Suez canals, took over as head of the French-American Union and saw through the completion of the Statue of Liberty. On October 26, 1886, more than two decades after Laboulaye had conceived it, "Liberty Enlightening the World" was raised over the New York Harbor.

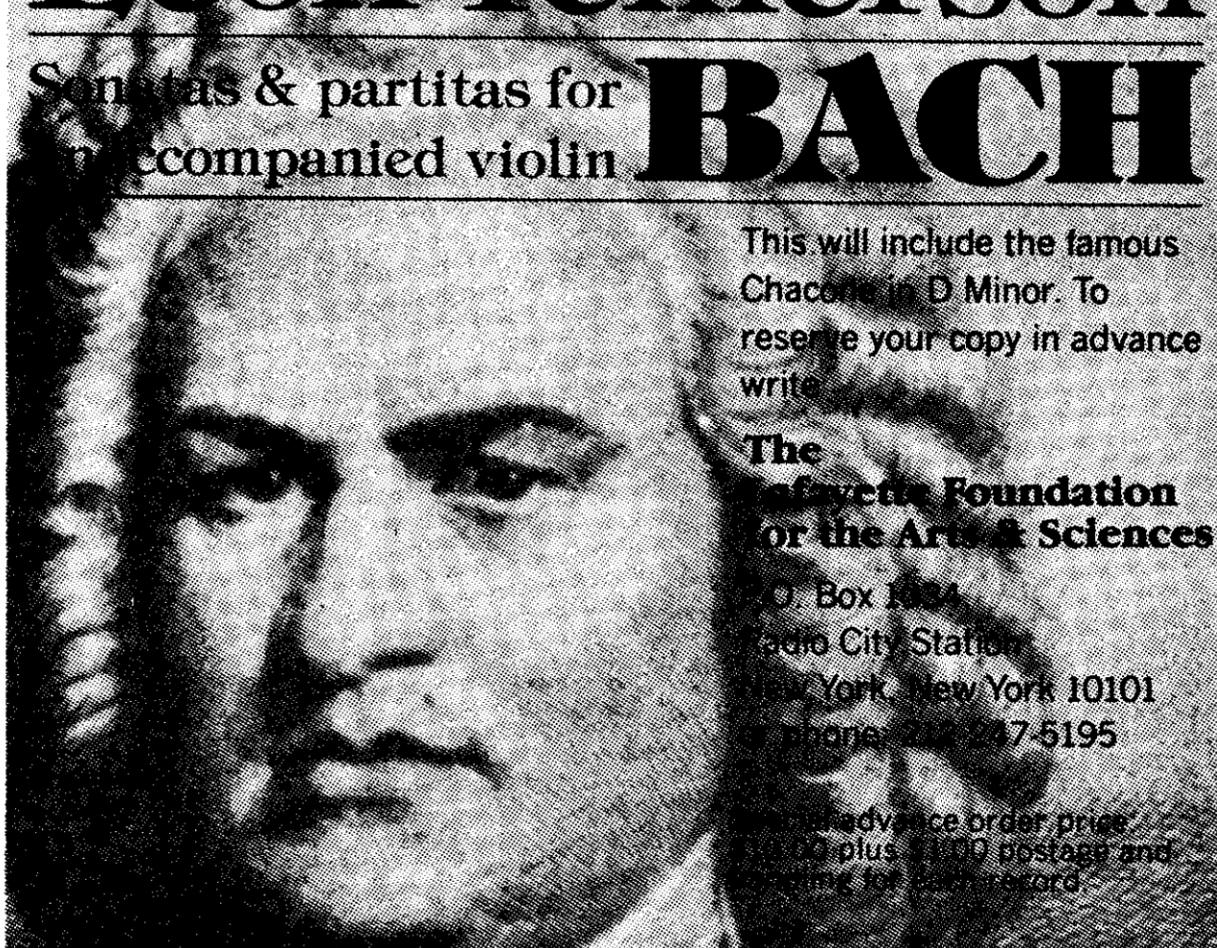
—Michelle Magraw

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## BOOKS

**The Jesuits, a History**  
by David Mitchell  
Franklin Watts  
1981  
\$17.50  
320 pp.

# *An Anglican Agnostic Tells Loyola's Story*

For the intelligence specialist, the historical detective, and the layman alike, *The Jesuits, a History* is a useful survey of the world's most treacherous espionage agency. Robert Ludlum and John Le Carré's scenario novels are no match for this colorful presentation of the history of the band of assassins and political intelligence operatives that has masqueraded for nearly four centuries as a religious order within the Catholic Church.

Much of the Jesuits' activities is well known through books like Mitchell's, and his is an interesting starting point. But what is the *real* story behind the Jesuits? This can be ferreted out only by posing the question: who have the Jesuits served as their masters through the centuries?

A review of how the Venetian-based feudal oligarchy created the Jesuits in the sixteenth century as a battering ram against the Church's Augustinian city-building networks provides part of the answer. A look at the Jesuits' deployments to protect the Venetian black nobility from the threat posed by humanist republican forces intent on establishing sovereign nation-states provides the rest.

### **The Black Popes**

Because of its role as the oligarchy's secret service from 1540 up to the order's suppression by Pope Clement XIV in 1773—and beyond—there was not one section of society, either lay or ecclesiastical, which has not at one time or another been after the blood of the Jesuits.

The Jesuit generals were "networks" specialists, and popularly known as the "black popes." They arranged the assassination of William of Orange in 1584, Henry III of France in 1589, Henry IV of France in 1601, and tried repeatedly to kill

Elizabeth I of England. Their murderous activities were well known and most European governments decreed their expulsion on at least one occasion.

Despite numerous suppressions, Mitchell details from the historical record the incredible resilience and "perennial utility" of these masters of deceit. The 1614 *Annual Letter of the English Jesuits*, for example, reported with pride on "the slanders and abuse by which the heretics seek to make the very name Jesuit a bugbear . . . We are called the Pope's janissaries; the favourite brood of the anti-Christ . . . They say that Hell has sent us forth fully equipped with learning and other gifts in order to prop up the Papacy, now tottering to its fall."

The Jesuits could well smugly boast of great learning, since the order had early seized control of the education of the Church elite, a sway over the intelligentsia of the Church which it maintains for its own purposes to this day. But, as still few outside of the ranks of the political intelligence specialist realize, defense of the institution of the papacy is something that the order could never count to its credit.

### **St. Ignatius and Venice**

In fact, Mitchell presents all the evidence necessary to tell the story of how the Jesuits were created to destroy the Church from within.

In December 1535, Ignatius Loyola, an itinerant religious fanatic and beggar, established himself in Venice, where he began to solicit support for his campaign to win the Vatican's approval for his establishment of a new religious order. He was immediately picked up by the Spanish consul in Venice and the Venetian Cardinal Contarini. Other "useful con-



*Ignatius of Loyola*

tacts made during Ignatius's two years in Venice were assiduously cultivated," Mitchell reports. These included Donna Costanza Pallavicini Cortesi, Donna Maria Frassoni del Gesso, and Duchess Eleanora of Florence, the wife of Duke Cosimo de' Medici, all choices reflecting Ignatius's strategy of cultivating women who belonged to or were closely connected to the Venice-dominated House of Hapsburg.

Shortly thereafter, it was revealed that Ignatius's followers had also perfected the art of pimping. The word in Rome was that the House of Martha for Reformed Prostitutes was "the seraglio of the priests of the Society of Jesus."

### Jesuits and Nazis

It is no accident that the Jesuits took a central role in the creation of Nazism. The model for the Nazi movement was the "Nordic cult" of the heresy of gnosticism, introduced into northern Europe by the Gnostic Bishop Arius in the fourth century A.D. The Jesuits and their oligarchic backers have repeatedly turned to the gnostic "small is beautiful" ideology in launching heretical cult movements, and this cult ideology is the common root of Hitler's National Socialism and today's Solidarist "nationalist reform movements" of Eastern Europe.

Hitler was surrounded by Jesuit lovers. Heinrich Himmler was a fanatical devotee of the order, and patterned his SS on the model of the Society of Jesus.

Mitchell reports that Himmler "possessed the largest library on the Jesuit Order and had studied it for years. . . . The Constitution and Exercises of Ignatius Loyola served as foundations. Himmler himself, as Reichsführer of the SS, was the general of the order. . . . A restored medieval fortress at Paderborn in Westphalia was, so to speak, the SS monastery to which Himmler summoned his secret consistory once a year. Here everyone had to undergo meditation and exercises in concentration." This is according to Walter Schellenberg, a close confidant of Himmler's and a former SS general.

Hitler and Joseph Goebbels were also Jesuit apostles. Hitler is said to have admitted that he had "learned much from the Jesuits." Pierre Dominique, an anti-Jesuit French historian, wrote in 1955 that Goebbels "had been educated in a Jesuit college . . . every line of his writings recalls the teaching of his masters . . . the contempt for truth—'Some lies are as useful as bread,' he proclaimed, by virtue of a moral relativism extracted from the works of Ignatius Loyola."

The political economic principles of fascism were developed by a German Jesuit economist, Fr. Heinrich Pesch, in the early 1900s. Hitler's manifesto, *Mein Kampf*, was actually written by the Jesuit Father Staempfle, Mitchell writes, citing historian Edmond Paris. Paris, in his book, *The Secret History of the Jesuits*, also states that "it was the Society of Jesus which perfected the Pan-German programme and the Führer endorsed it."

Behind the cult ideology, the Nazi program was the zero-growth and population-destroying program of the Venetian feudalists who put Hitler into power through the good offices of their British junior partners. In 1939, the Nazi Albert Hartl (who had become a priest at the insistence of his Jesuit teacher but later left the Church to join the SS and become Hitler's Chief of Church Information), and Dr. Josef Mayer, Jesuit professor of moral philosophy at the Catholic University of Paderborn, collaborated in proving that there were "reasonable grounds" for euthanasia of the mentally ill. Dr. Mayer presented his argument with a full historical summary and appropriate quotes from Thomas Aquinas. The results of this analysis were presented to Catholic and Protestant leaders, including the papal nuncio, Cesare Orsenigo, but there was no condemnation. The program for mass murder was initiated.

### Latin American Liberation

Mitchell's panoramic historical sweep finally brings us to the Jesuits' "left turn" during the 1960s. While continuing as the puppet-masters of right-wing movements across the globe, the order demonstrated its cha-

meleonlike qualities by establishing control over the training for radical insurrection, revolution, and terrorism, using Latin America as the pilot project.

Under the banner of Jesuit "liberation theology," Castro and his model of Third World revolution have been turned into Jesuit assets. Juan Luis Segundo, a Uruguayan Jesuit, penned the *Theology for Artisans of a New Humanism*, a five-volume treatise that became the founding document of the Christians for Socialism party in Chile. Following the fall of Allende, many of the Jesuit-linked leaders of Christians for Socialism were brought to Cuba as advisors to Castro.

But far from a concern for the "poor and oppressed" as Fr. Daniel Berrigan would have us believe, the "theology of liberation" is nothing but a new twist on the black nobility's program for enforcing a zero-growth world order, at the expense of their prodevelopment adversaries.

There is no better example of how this works than today's war-torn El Salvador. This unfortunate country has been reduced to a bloody battleground, where Jesuit-controlled revolutionaries are pitted against the Jesuit-run right wing, resulting in the militarily senseless slaughter of thousands. This is the old Venetian oligarchy's most modern method of "population control." They hope to continue applying it with increasing success, until the reduction of the world's population by 2 billion persons has been achieved, as laid out in the Jimmy Carter administration's genocidal Global 2000 policy document.

Author Mitchell shows many signs of being tainted with Anglican agnosticism, and refuses to draw these conclusions from the material he himself has assembled. But an examination of his book from this perspective can be entertaining and highly informative. For all readers not polluted by St. Ignatius's moral relativism, moreover, it poses the question: how quickly can we put the Jesuits out of business?

—Herbert Quinde

# BOOKS

## The War Between the Generals

by David Irving

Congdon and Lattes, Inc.

1981

\$17.95

446 pp.

## Skorzeny: Hitler's Commando

by Glenn B. Infield

St. Martin's Press

1981

\$15.95

228 pp.

# SKORZENY



## World War II Cover-Ups Yield Some Revelations

Among the rafts of sloppy and sensational books written every year about World War II and the Nazis, these two sloppy and sensational books are more interesting than most for what they don't quite cover up.

Glenn Infield's last book (he died shortly after its release) is a more or less unabashed encomium to Otto Skorzeny. Infield, who was responsible during the 1960s and 1970s for a series of really pornographic "pop histories" of the Third Reich—including *Adolf and Eva* and *Hitler's Secret Life*, admits that "Skorzeny had impressed me very favorably" during their interview in Madrid in 1973, when Skorzeny told Infield "I am proud to have served my Fuehrer and my country."

Throughout his book Infield interprets this as worthy loyalty to a vanished cause. Thus the reader must understand at the outset that *Skorzeny: Hitler's Commando* is basically a pro-Nazi history with plenty of sex and derring-do thrown in.

### Skorzeny and "The Families"

What makes the book interesting is certainly not Infield's salacious style nor his romanticization of the Nazis. Most World War II histories sold in America today pander to that perversity. The book is interesting because Infield insists correctly that in the postwar period Skorzeny and his *Spinne* network of former SS officers were central to international terrorism.

Skorzeny is known to most Americans for two exploits: the 1943 kidnapping of Mussolini, on Hitler's orders, preparatory to reinstalling a Fascist rump government in Italy; and the training of Nazi *francs-tireurs* to operate behind American lines during the Battle of the Bulge in December 1944.

Infield describes Skorzeny's role thereafter. From the end of the Battle of Stalingrad oligarchic families and their financial networks in Germany determined to remove their assets before the inevitable destruction of the Nazis occurred. Skorzeny was assigned to plan the clandestine removal from Germany, into Switzerland, Argentina, and elsewhere, of quantities of gold and other precious metals. This continuing "airlift" of wealth was strictly forbidden by Hitler, who demanded that German oligarchic families and firms turn over to him all such reserves for the war effort.

Apparently Skorzeny suffered no pangs of conscience for this "disloyalty," which eventually also involved Himmler, Bormann, and others. The conclusion is inescapable that, as early as 1942, Skorzeny and his commandos were deployed not just by Hitler but by other networks, which survive intact today in the form of the European and British ruling families.

### Jesuit Links

At the war's end, Skorzeny was chosen (not by Hitler, but by Himmler and Bormann) to plan escape routes for SS officials to new operating grounds, particularly in Latin America. The *Spinne* organization which accomplished this worked intimately with British intelligence and was modeled as closely on Jesuit-style secret brotherhoods as the SS itself had been. It was in the service of this that Skorzeny worked closely with Juan and Evita Peron, whose Argentine fascist government patterned itself on Mussolini's and was most interested in the "Bormann gold" sitting in Argentine banks.

Skorzeny's life in Madrid also routed him directly into Jesuit circles.

Through such international channels he was able to give terrorist training and advice evenhandedly to Arabs and Israelis both.

Lest anyone doubt that the fledgling Israeli government made use of Skorzeny's expertise, the surroundings of Eichmann's 1962 trial in Jerusalem make it clear. Eichmann's own testimony made clear there existed pro-Nazi terror networks within Israel, as when Eichman declared on the stand his willingness to "work for Israel, which has won the battle and proved its racial superiority to Germany."

In the development of Palestinian terrorism, too, Skorzeny was prominent. The arrival in Paris in 1961 of a Palestinian Arab terrorist on assignment to kill French President Charles de Gaulle was a direct Skorzeny mission, and the French knew it.

To read the Infield book aright and draw the conclusions which Infield is incapable of presenting requires some understanding of how British and other oligarchic circles in Europe patronized the Hitler project until it outlived its usefulness and then picked up individual Nazi networks for use in the postwar world.

### **Panned by the Times**

Although Infield is too stupid to understand the significance of the little trains of evidence running through his book, the *New York Times* was not. The *New York Times* book review column has denounced it roundly, not for being lewd or pro-Nazi, but for asserting any Skorzeny connection to postwar terrorism! This assertion, which the *Times* attacked as "paranoid and conspiracy-minded, unproved and unprovable," is, because it rests on traces of evidence linking Skorzeny and *Die Spinne* to modern terrorism, actually the only conceivable reason to read this dreadful book.

The *New York Times* also hated David Irving's *War Between the Generals*. So did I, but for exactly opposite reasons.

David Irving is a dishonest, self-serving British historian. In his book *Hitler's War*, which was a real curiosity billed as "the war seen through

Hitler's eyes," Irving framed the vile hypothesis that Hitler had nothing to do with the Final Solution, and that the policy of genocide against millions of Jews, Gypsies, and Slavs was a whim of Himmler's which Hitler neither ordered nor approved.

In *The War Between the Generals* Irving takes up the already well-known and profound split between the British and American high commands during World War II. It is discussion of this split which drove the *New York Times's* military affairs analyst Drew Middleton into a frenzy in his review of Irving's book. Middleton claimed that Montgomery, Eisenhower, Churchill et al. got on like a house afire and that Irving is simply lying when he says otherwise.

In fact, Irving reports a number of incidents which do reflect appropriate American animosity toward Montgomery's set-piece battle approach, and a number of incidents which reflect the extraordinary *noblesse oblige* with which the British High Command persisted in regarding the "former colonials" of the U.S. Irving even touches on the profound disagreement over military strategy which characterized the Anglo-American split when he reports on Eisenhower's antipathy to the insanely utopian air-power approach of Britain's RAF Fighter Pilot Command "Butcher" Harris. Churchill's repeated attempts at sabotaging the second front (which finally came almost two years late in the Normandy invasion in June 1944) in favor of British imperial shows of strength in the Mediterranean, also comes to light.

### **Hysterical Anti-Americanism**

The real problem with *The War Between the Generals* is not, as Drew Middleton claims, that there was no war between American and British generals. The problem with the book is that Irving is pro-British and pro-Nazi, and therefore hysterically anti-American. Thus, his catalogue of infighting among the generals is meant to prove that all America brought to the Allied cause was a lot of muscle—no brains. The muscle, Irving says, was exemplified by American gener-

als like George Patton (who at one point in his fury at British sabotage efforts against the D-Day invasion suggested the Americans follow a version of the German Schlieffen plan and drive the *British* back into the sea from France!); the brains, according to Irving, were located in the neurotic supercaution of a character like Montgomery, who rarely moved an inch until kicked by his superiors and who let the Americans and Canadians take the brunt of D-Day and of the Bulge.

The only misimpression more strikingly conveyed by Irving's book than that of British savvy and American bumbling is that of a disarray of the Allied command so great that the Nazi war machine, which Irving greatly admires, deserved to win and was deprived of victory by a series of mischances. Irving prefers to regard U.S. and Soviet industrial might rather as a fluke than as the greatest positive contributions any nations made during the course of the war.

Irving's prejudice is understandable from a Briton who finds the flash of Nazi blitzkrieg and the panache of British posturing more congenial than the in-depth war capabilities of America and the U.S.S.R. What galls Irving most is that the dramatic Nazi blitzkrieg—which was based on gobbling up and not replacing German industrial capacity—and the set-piece style of the Nazis' British imperial patrons, *both* lost the war.

Although reading *The War Between the Generals* will surely make American blood boil, Drew Middleton's attack on it goes after the only useful aspect of the book: Just as with the Infield title, throughout *The War Between the Generals* one can find anecdotal traces of evidence which guide the reader toward understanding why American generals resisted so strongly being yoked to the British. The conclusion therefore can be drawn, by a sensible reader, that the policy-alliance between Great Britain and U.S. administrations since the war has given the British empire its only possible basis for postwar survival, and has been, and is, a disaster for America's national interests.

—Molly Hammett Kronberg

## BOOKS

### **The Genius of George Washington**

by **Edmund S. Morgan**

W.W. Norton &

Company

1981

\$12.95

94 pp.

### **Grant: A Biography**

by **William S. McFeely**

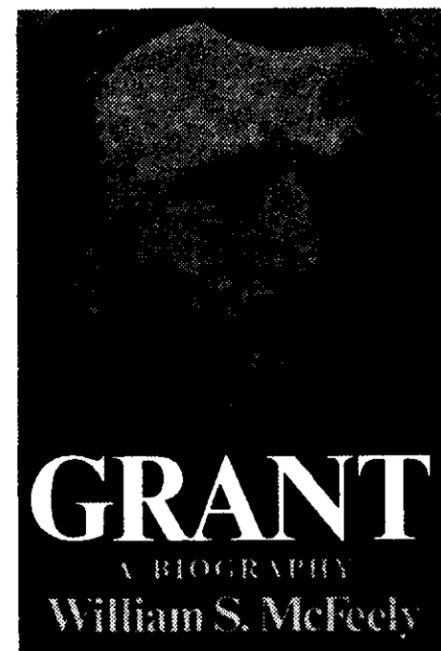
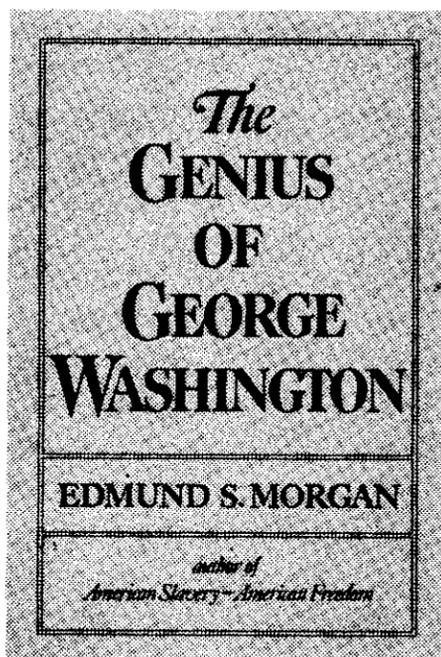
W.W. Norton &

Company

1981

\$19.95

592 pp.



## *Two Heros Misunderstood*

If Generals Washington and Grant hadn't won their wars, we Americans wouldn't be here—not, at any rate, as citizens of the United States. We owe them a debt; the debt begins to be paid only when we pass on to our posterity in some usable form the qualities that made these men what they were, able to accomplish what they accomplished. These books are not up to that standard of science.

Professor Morgan's brief essay, the third of the George Rogers Clark lectures of the Society of the Cincinnati, fleshed out to the slimmest of volumes with some letters of Washington's, does manage to convey some sense of Washington's political good judgment and leadership in a variety of circumstances. Morgan shows how Washington's fabled reserve worked to compel others to respect his offices; affirms the wisdom of his fluid military strategy, which avoided commitment to fixed positions; reflects on the general's efforts to get Congress to finance a trained continental army, freeing the United States of the recurrent difficulties occasioned by the melting away of the militias; and draws appropriate parallels between Washington's efforts and the motivations which drew him to the center of the postwar campaign to organize a stronger continental government which culminated in the ratification of the Constitution.

Having put the new nation together, Morgan contends, Washington was equally wise in the "neutrality" policy which enabled the United States to develop itself without a new outbreak of war.

### **Not Charles Beard**

I am sympathetic to Professor Morgan; his name sticks in my mind as a scholar whose popular history, *The Birth of the Republic, 1763-89*, showed no disposition to accept the Charles

Beard dogma that the men who wrote the Constitution were greedy little (and not so little) tradesmen out to protect their shops. If Professor Morgan is not quite sure what the Revolution was about, at least he gives the impression of thinking it had something to do with republicanism and progress.

Similarly with Washington: "I do not know how the Revolution generated talent . . . I cannot say how Washington acquired the abilities and character to achieve what he did."

Sad, but honest. The real trouble comes when the professor goes on "to try to say where I think his special genius lay, what his genius was and how it operated," and decides that it amounted to "a sense of power."

That phrase, with its unwelcome aroma of pragmatic realpolitik, is exactly the sort of thing one used to read ad nauseam about Lyndon Johnson in the days when the press corps pursued its love affair with LBJ before the Vietnam escalation. It is an explanation which explains zero.

### **Power and Moral Authority**

What made Washington a powerful figure was his patient, persistent commitment to republican ideas, his willingness to do the political organizing job of recreating an army again and again, recreating the nation again. Power, after all, flows from a certain moral authority. Washington's moral authority was supreme precisely because it was understood that his commitment to the idea of the United States was total, unwavering and the unquestioned benchmark against which he measured his every decision.

I sense that Professor Morgan is a little uncomfortable confronting that kind of moral authority, and so attempts to transmute it to something he is comfortable with.

## BOOKS

**Images of Labor**  
**Edited by Moe Foner**  
**Introduction by Irving**  
**Howe**

The Pilgrim Press

1981

\$16.95

94 pp.

### Armchair Military Strategy

Professor McFeely's book, on the other hand, is not an amiable inadequacy; it is stupidly prejudiced and hostile to its subject even when the author is proclaiming his own high-mindedness. McFeely sees Grant as a "sociological phenomenon" in David Riesman's lonely crowd—a man who made war successfully because he was unable to do anything else.

The professor continually insults the general in the middle of battle by insisting that he take time out to "feel something" for the men, wives, and mothers whose lives he has deliberately savaged with the butchery of war. As an armchair military strategist, he is cruelly unfair to Grant:

"In May 1864 Ulysses Grant began a vast campaign that was a hideous disaster in every respect save one—it worked. He led his troops into the Wilderness and there produced a nightmare of inhumanity and inept military strategy that ranks with the worst such episodes in the history of warfare. One participant for whom the picture was still clear thirty years later, wrote of men 'piled upon each other in some places four layers deep, exhibiting every ghastly phase of mutilation. Below the mass of fast-decaying corpses, the convulsive twitching of limbs and the writhing of bodies showed that there were wounded men still alive and struggling to extricate themselves from their horrible entombment.' A nation's adulation of the general deserves inspection in the light of this exercise in carnage. When they made Grant a hero, what was it they celebrated?"

Professor, they celebrated the survival of their country. Is that a contemptible blood-lust?

As for the charge of inept military strategy, although by May 1864 the Civil War was "won" in principle, politically it might well have been lost. Everything hung on Lincoln's reelection. Lincoln needed victories. The Lincoln-Grant strategy relied on Grant to keep Lee pinned down in Virginia while Sherman stormed through the deep South. Grant did indeed keep Lee pinned down. He grappled with the enemy "to the

death," in the words of his famous order to Sheridan.

### Rehash of Scandals

The "peacenik" war dance is only the easiest to expose of McFeely's infuriating posturings. Once the war is over, the professor gives us Grant, the fawning plaything of millionaires, perhaps corrupt himself, certainly knowledgeable of the corruption of others, a man whose appetite for glory held him prisoner to a job for which he was clearly unfit, etc.

A valuable essay could no doubt be written on why Washington was a first-rate President and Grant demonstrably otherwise. The starting point might be that Washington understood the basics of national credit and banking policy as expounded by Alexander Hamilton, and Grant did not. It was that limitation, played upon in a multitude of British-orchestrated financial scandals (Grant was notoriously soft on Britain) run through the Morgans et al., that allowed the catastrophic Specie Resumption Act of 1876-77, an abandonment of national banking principles after which the United States to this day has never really regained control of its national credit.

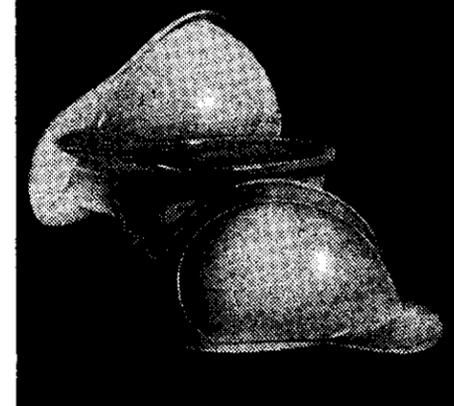
Professor McFeely has essentially nothing to say on the larger issues of credit policy, but lovingly rehashes every two-bit "cronism" scandal of the Grant years in the White House as evidence of the President's character weakness.

The only topic on which McFeely is just is that of Grant's own book, which he praises highly. The *Personal Memoirs of Ulysses S. Grant* were, until the John F. Kennedy years, the best-loved and best-selling book ever written by an American President, bigger by far than Eisenhower's *Crusade in Europe*.

The Grant memoirs, mostly written while Grant was dying in agony of throat cancer, are a superb military history, showing the general as the great wartime figure he was, and a man of rare intelligence and humor. They can still be found in second-hand bookstores today at a price less than that of the McFeely horror.

—Don Baier

## IMAGES OF LABOR



# Images of Banality

*Images of Labor* is a book of thirty-two reproductions of "works of art" commissioned by District 1199, the National Union of Hospital and Health Care Workers. An exhibition of the work was on display at Gallery 1199 until May 30. The show is now touring the country under the auspices of the Smithsonian Institution.

Because this art book promotes itself as honoring the important role of the American worker in the development of the United States, one might expect at least that the pictures convey some idea of the contribution working people have made in the struggle to advance human progress. But here is a bigger insult to workers than the socialist realism of the Stalin era. In place of brawn-filled rosy dawns, the religion of the tractor, and the heroism accorded to the meeting of production quotas, we are served up the perennial martyrdom of the oppressed wage-slave. The traditional leftist worship of "the horny hand of labor" is resurrected with a large dose of the implication that the worker's principal virtue lies in his seemingly never-ending ability to get himself (or herself) trampled on.

## Chicken-Soup Sentimentality

In *Images of Labor*, portrayals of the trampling are done by some of America's better known illustrators and commercial artists. Their names are hardly household words for the general public, but their work is broadly familiar. Milton Glaser, for example, is recognizable for his off-the-wall decorations in the psychedelic Peter Max (Yellow Submarine) manner. His contribution to this book is a pair of hands, bound by a rope and braided together in the shape of a dove of peace. This illustrates a quote from the executed anarchist Nicola Sacco: "They can execute the body, but they cannot execute the idea which is

bound to live." Every picture is adorned with some such *mot*.

Readers of the New York Times may recognize the work of Anita Siegal and Brad Holland, who got their start doing editorial collages and line drawings illustrating the darker side of the typical liberal's psychology. Siegal not long ago took to doing nudes with vegetable guts; her "image of labor" is a worker's head full of nuts, bolts, gears, and assorted flotsam—"intelligent discontent" according to the quote from Eugene Debs.

Holland, miscalled a "conceptual artist," has done composite pornographic images for *Playboy*; here he depicts one of the fat cat oppressors of the working man, a huge body endowed with two tiny heads, to illustrate a remark by Martin Luther King, Jr., that the antiunion ideologue is "a twin-headed creature" mouthing antiblack slogans as well.

Then there is Jack Beal, a man with a reputation as a distinguished American artist who professes many noble sentiments about the power of art to educate and uplift humanity. "Give us bread and give us roses," pleads the text; so Beal delivers a slice of bread and a bouquet of ghostly roses.

All the fashionable visual tricks employed cannot disguise the appalling chicken-soup sentimentality of this series of literal visions, which form a perfect continuum with the similarly banal "images" daily bombarding the citizen through his television set. Granted, as the book's introduction complains, those images are not characteristically deployed in even the nominal interests of organized labor. But one has no reason to suspect that the people who put this book together have any more sincere interest in improving the living standards and cultural level of the

working American than the people who make television commercials.

## Who's Who?

In fact, the political networks involved in the book's production are those of that branch of the U.S. liberal establishment associated with the Socialist International. This same Socialist International has publicly pledged to reduce the United States to economic and social chaos.

The introduction is supplied by Irving (*World of Our Fathers*) Howe, the editor of the Democratic Socialist Organizing Committee's *Dissent* magazine. Howe argues here that even in tomorrow's postindustrial society, there will still be a place for trade unions. Donating a brief preface is Joan Mondale, the wife of a man whose political rise to the position of Jimmy Carter's vice-president was paved by his NERA bill "welfare" proposal to revive the labor policy of Albert Speer through federally enforced mass relocation of unemployed American workers. Executive editor Moe Foner, affiliated with District 1199 of the Hospital Workers, is a fast man with a crying towel who has sometimes been mistaken for a labor historian by the Communist Party's *Daily World*.

Lending their endorsements on the back cover are hard-hat groupie Studs Terkel, *New York Times* columnist Tom Wicker, and feminist Gloria Steinem—"This book is rare because women are not invisible in it." Presumably Steinem is turned on by the inclusion of a picture by Judy Chicago, known to these reviewers heretofore as the designer of a set of dinner plates portraying the sexual organs of outstanding females. Ms. Chicago does not disappoint those who know what to expect from her here, either.

The most effusive plug of all is supplied by Henry Geldzahler, commissioner of cultural affairs for the City of New York, who promises us, "This kind of art has a long history and as great a future as the labor movement itself."

Let's hope not.

—Virginia and Don Baier

# EDITORIAL

## The Royal Wedding

Continued from page 3

- that it was Tavistock Institute that penned the 1967 study resulting in the shutdown of the NASA space exploration effort, the greatest boon to our nation's economy and scientific educational efforts in this century;
- that President Jimmy Carter and the U.S. Congress put their stamps of approval on the Club of Rome-inspired *Global 2000* program to reduce the world's population by two billion people;
- that President Ronald Reagan's Department of Defense and Office of Management and the Budget are run by economists and planners trained at that Venetian outpost, the Switzerland-based

Bank for International Settlements;

- that the White House military build-up policy is formulated point-by-point on the model of the *wunderwaffen* approach the oligarchy provided to Hitler before they threw him into his losing battle against Soviet Russia;
- that Federal Reserve Chairman Paul Volcker's economy-wrecking high interest rate policies are a mirror image of the usurious practices of Venice;
- that the economic collapse of our economy has created a situation in which \$500 billion of the total \$700 billion of U.S. corporate equity is directly or indirectly owned from abroad.

YOU MAY BE WILLING to forego the next *Ladies Home Journal*

color picture spread on how Lady Diana is redecorating the royal couple's new country estate. But if you refuse to take seriously the real story behind the royal wedding, you have no claim to moral or intellectual superiority to the pitiful British housewife who spent her biscuit money on a Charles and Diana plate, or the hundreds of thousands of frenzied Londoners who reveled through the city's streets on their future sovereign's wedding day until they collapsed from exhaustion.

And, what is equally as certain, you can expect nothing better from the future than the unemployed, poorly housed, undereducated, and subservient British will get from their Bonnie King Charles.

—Christina N. Huth

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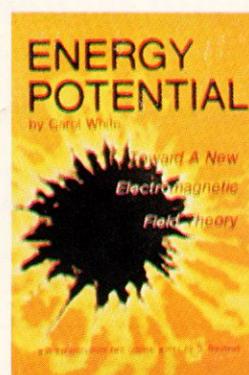
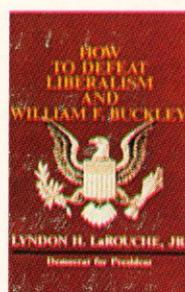
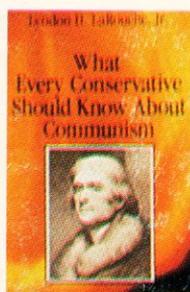
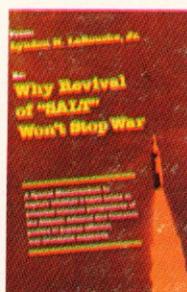
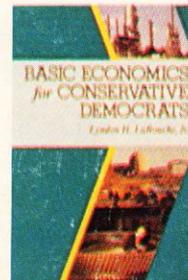
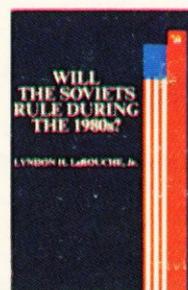
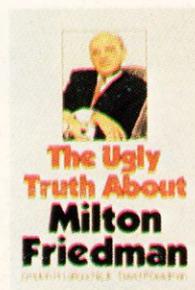
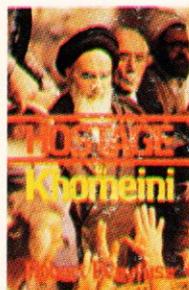
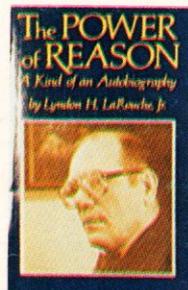
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