

the Campaigner

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The Cult of
Deprogramming



Why the British Hate Shakespeare

Election 1980:
Is There A Constitutional Crisis?



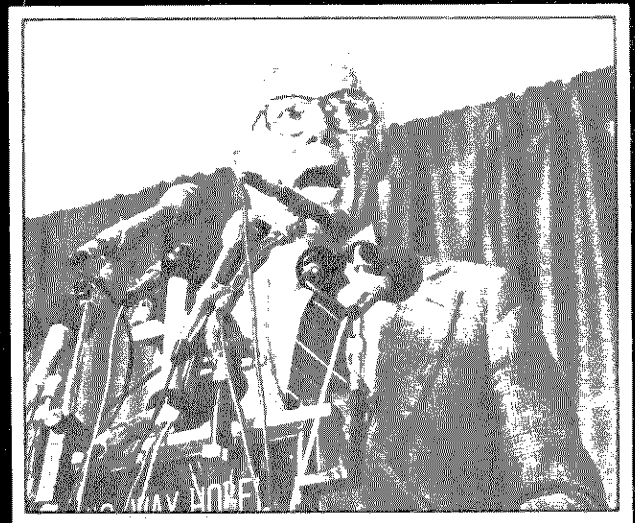
WHY THE BRITISH HATE SHAKESPEARE

Since his death 350 years ago, Shakespeare's plays have been enshrined as the greatest classics of the English language, but their performance has been systematically restricted and distorted. What would Shakespeare say today, to see the plays written to teach large numbers of people about law, government and human reason presented as psychodramas for an elite audience?

(Photo: Laurence Olivier "interprets" Hamlet)

THE DEPROGRAMMING MAFIA: KIDNAPPERS FOR HIRE

"Déprogramming?" Or Chinese-style brainwashing? An exclusive story by a kidnap victim who was subjected to three weeks of Ted Patrick's cult deprogramming. The "Age of Aquarius" looks behind the deprogrammers: who they are, and where their mercenary network came from.



ELECTION 1980 — IS THERE A CONSTITUTIONAL CRISIS?

Despite claims of John Anderson's promoters, throwing the presidential election into the House of Representatives will not cause a constitutional crisis—unless they succeed in creating one. A review of the elections of 1800 and 1824, which were both decided in the House, shows that the constitutional process worked to guarantee the nation's survival.

the Campaigner

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A Neoplatonic Republican Journal

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4

Why the British
Hate Shakespeare
by Christopher White

43

Election 1980:
Is There A
Constitutional Crisis?
by Felice Merritt

54

The Deprogramming Mafia:
Kidnappers for Hire
by Michele Steinberg



EDITORIAL	2	America Needs Shakespeare's Science Today
LETTERS	3	<i>Campaigner</i> & College; Wirszup Report
NOTES	66	The Soap Opera Called The 'NBC Nightly News'
NEWS	70	Fusion Bill Passed
	71	'Jumpstreet' Statement Endorsed
BOOKS	72	Jefferson's Nightmare
	73	Jesuit Corn Porn
	74	Jews With Hot Money

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On the Cover
William Shakespeare
Photo: Granger Collection

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America Needs Shakespeare's Science Today

WITH THE publication of "Why the British Hate Shakespeare" in this issue, we will have presented critical re-creations of the works of Dante, Schiller, and Shakespeare—the greatest poet/dramatists of the modern era—for today's American audience over the past year.

We did not undertake this as an effort in academic erudition. The works of these geniuses were once immensely popular. They were the bestsellers and Broadway theater among the educated and coming-to-be-educated populations of Europe and America. To a large degree, these plays and poems helped form the minds of the citizens who built our nations, citizens who came to them eagerly to study the moral and scientific issues of the day.

It is no doubt *prima facie* absurd to compare Dante or Shakespeare with today's television programs. They are two different universes. Even before this year, when TV became an excuse for pornographic blue-jeans commercials, everyone knew that it was stupid and totally irrelevant. Yet adult Americans live by it, despite the fact that the thoroughly incredible pabulum does nothing but reinforce the moral and political passivity of the nation.

SHAKESPEARE'S PLAYS were the culmination of a conscious, century-long educational project by English humanists to imitate the Italian Renaissance in which they had been schooled. Following in the tradition of Dante, they set out

to develop the vernacular, spoken language so that it could convey the scientifically advanced concepts appropriate to their nation-building undertaking. It was during this period that the classics of Greece and Rome were first translated from Latin and Greek into English, and printing made these works accessible to a broad audience. As these works were translated, an enormous enrichment of the English language itself was brought about by borrowing unfamiliar terms from the Latin and Greek originals, or making up English words modeled on them.

For over a hundred years a debate raged among English men of letters over the introduction of these foreign words into the language. They were called inkhorn words, to indicate their origin in the scholar's inkwell instead of common speech. They make up as much as 30 percent of our modern vocabulary, and are no more unusual than the words *domestic*, *spurious*, *inflate*, or *audacious*.

While the classical languages were being pilfered for anything and everything of use, another process were accelerated by the Tudor authors. They consciously simplified English grammar, such that it no longer resembled its relative German, or the further-removed Romance languages. This process, which had been going on for five hundred years, was wrenched to a conclusion so rapidly that the Elizabethans found the speech of their grandfathers quaint and in many cases unintelligible.

Listening or reading Shakespeare today, the modern audience often has the experience of catching the gist of meaning in a precise and extremely condensed expression, although the specific word usage or word order is unfamiliar. This was exactly the same effect Shakespeare's poetry must have had on contemporary audiences, who in many cases were hearing words used in a way that was either wholly new or at best no older than the previous generation. Shakespeare's thorough immersion in the language project has guaranteed his works their enormous freshness, their continued closeness to our modern forms of expression.

WHILE SHAKESPEARE, Marlowe and their predecessors adapted the language to heighten the impact of their dramas, a simultaneous educational mobilization was taking place in the sciences. As early as the 1550s, the first English translation of Euclid's *Elements* for use as an elementary instruction manual was produced by the Tudor scientist and political intelligence officer John Dee. Dee, whose memory haunts the unsuspecting popular mind through Ian Fleming's use of his code-name 007, appended to his translation a remarkable *Preface* in which he argued alongside Plato against the Aristotelian-scholastic doctrine that the sciences were a set of fixed and immutable dogmas. Dee lists and describes thirty-odd new sciences, wholly unknown before their modern discovery, as proof of the infinite potential for the growth of man's mastery over nature. And for these sciences he invented names like *geodesy*, *stereometry*, and *cosmography*, inkhorn terms every one.

The generation of physicists and mathematicians trained by

Campaigner & College Studies

To the Editor:

At the moment I am moving into the final semester of work on a master's degree. Even though our school is deeply involved in sociolinguistics, and has embraced Piaget, ethnography, and Friere, I hope I nevertheless qualify for student membership in the Benjamin Franklin Book Club. I am also a subscriber to the *Campaigner* and to *New Solidarity*.

One reason for joining the book club is the opportunity to hear conferences and seminars dealing with, I hope, the process of science and art in the tradition of the Ecole Polytechnique. This, I believe, may interest an emerging though long-range interest of mine in the problem of literacy among youth in blighted urban settings. This, incidentally, is the focus of my studies in education at the University of Pennsylvania, and of my part time teaching at the Community College of Philadelphia.

At the latter institution I am involved with the casualties of the public school system, with "college" students who read at a seventh grade level. The problem is not only method but scale. Is there any information on Humanist Academy activities that would suggest a starting point? We have only begun to investigate the resources of the city, but we must reach more people more effectively.

When I was first exposed to *Campaigner* publications in January of this year (the *Timaeus* issue), my curiosity exploded. Since then this curiosity has been led, through your work, to the leading ideas in

Continued on page 80



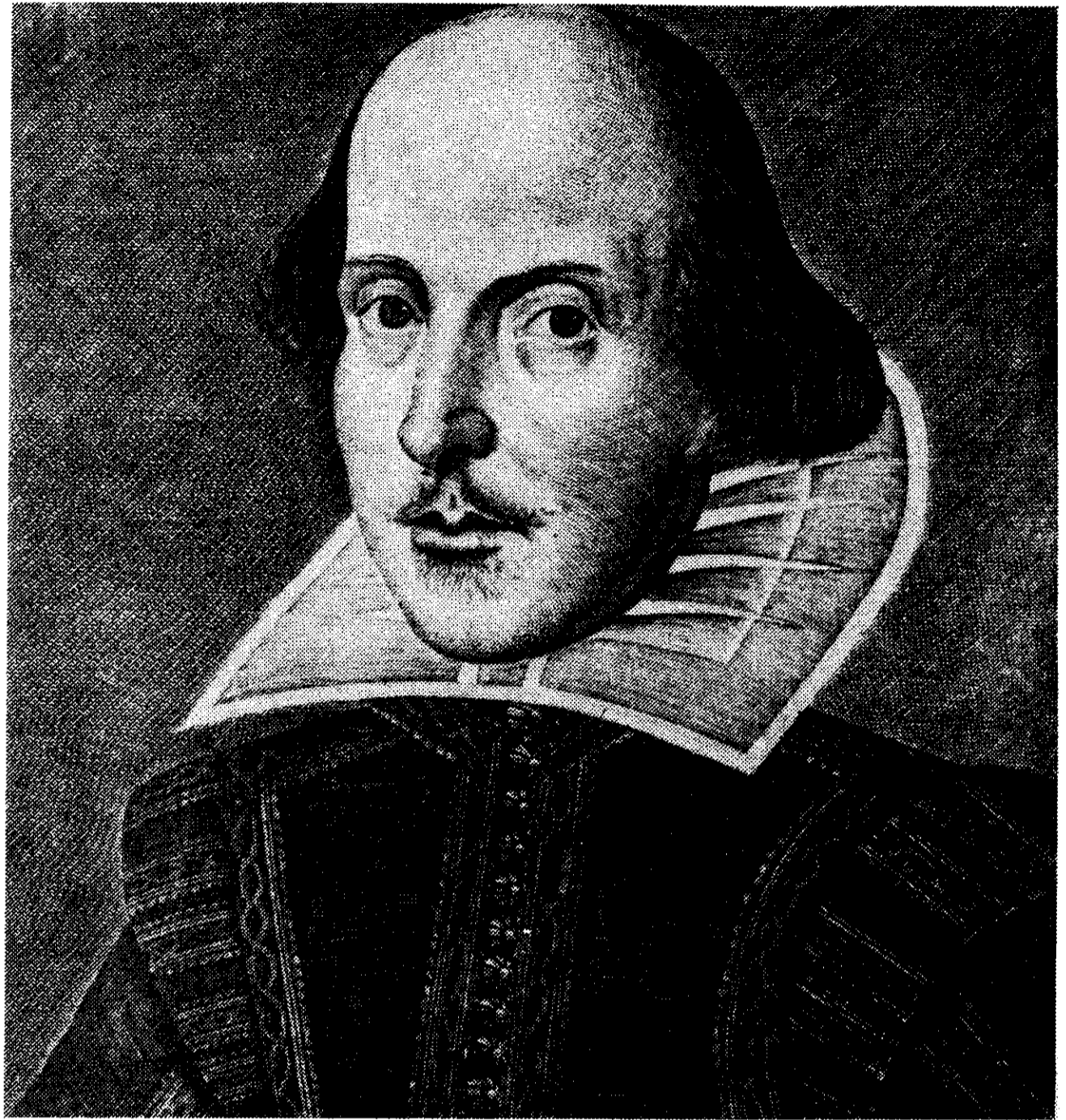
Shakespeare's theater: popular entertainment, high-powered education.

John Dee went on to train the generation of pilots, navigators and seamen who realized the Tudor dream of a republic in the New World. Without this scientific mobilization, neither the commercial expansion of England nor its new iron industry would have been possible. When it was necessary, as it was under the threat of the invading Spanish Armada, the scientific elite of Britain set up shop down on the London

docks to hold crash educationals, in the vernacular, among the maritime craftsmen. Later, in the evening, these same craftsmen would attend the Elizabethan theater.

This was the environment in which Shakespeare's contemporary at the court of Elizabeth I, William Gilbert, could produce a work on electromagnetism no less remarkable for its detailed presentation of the method of scientific

Continued on page 79



HAMLET: Ay, marry why was he sent into England?

GRAVEDIGGER: Why, because a' was mad: a' shall recover his wits there; or, if a' do not, 'tis no great matter there.

HAMLET: Why?

GRAVEDIGGER: Twill not be seen in him there; there the men are as mad as he.

(Hamlet, V.i. 144-149)

PORTIA: You will swear I have a poor pennyworth in the English. He is a proper man's picture; but, alas, who can converse with a dumb show?

(Merchant of Venice, I.ii. 70-72)

Why the British Hate Shakespeare

by Christopher R. White

For the first nearly two centuries after his death in 1616, William Shakespeare and his dramatic art were nearly totally suppressed by the same British who now claim him as their national poet. Where his art was not totally suppressed, it was rewritten and rearranged to be brought into conformity with the dictates of Aristotelian methodology. Where played on the stage, as is done now in fact, it was only in the rewritten and butchered versions susceptible of comprehension by such minds.

In this process the historical William Shakespeare, along with the historical tradition of European Platonism that had made Tudor England—and Shakespeare himself—possible was blue-pencilled out of history. A benchmark in our revolution of constitutional republican forms of government was in consequence suppressed, buried along with the artistic remains of that tradition.

Were it not for Friedrich Schiller, the great German dramatist of the close of the eighteenth century, William Shakespeare would now be as unknown as he was for the first nearly two hundred years after his death.

Ironically, Shakespeare's creations were revived at the beginning of the nineteenth century by the East India Company financed circles associated with the opium-smoking degenerate Samuel Taylor Coleridge, in an effort to offset the explosive influence of Schiller, who was Shakespeare's then-contemporary successor in mastery of the scientific principles that underlie art in the Platonic tradition.

Schiller was known and loved in the nineteenth century on both sides of the Atlantic as the poet and dramatist of the American Revolution. In the service of his pen great art once more became a rallying point for the development and uplifting of the morality of whole populations. And because Schiller contributed to the fostering of the moral and political outlooks which supported the fledgling American republic in its early years, and thus helped the republic to survive, so, at the same time the creations of Shakespeare's art were appropriated by their common opposition to be used against him.

Nowadays, Shakespeare is a more or less universally known representative of great art. Schiller, his successor, is condemned to the obscurity which by

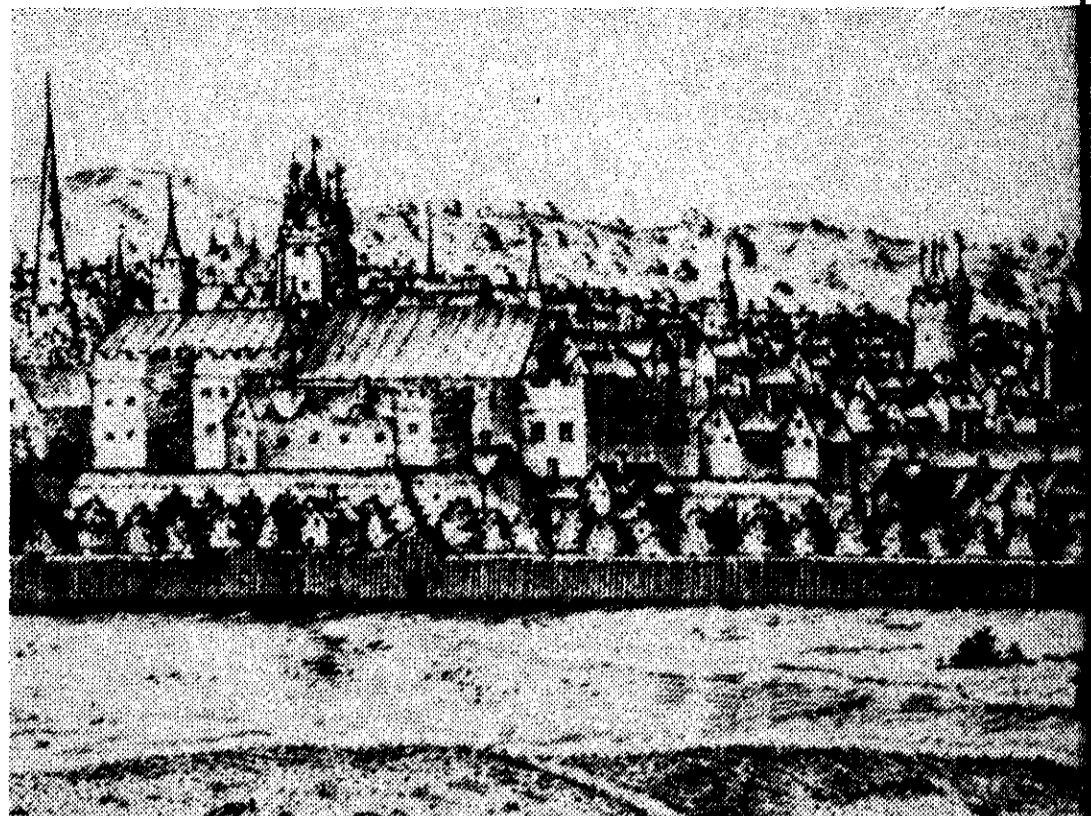
and large marked Shakespeare's art in the first two centuries following his death. The epistemology of both—in which Platonic art serves the development of qualities of greatness in moral outlook, which man joyously knows separate him absolutely from the lower beasts—is again being suppressed on the scale of entire nations. Shakespeare, though known, is merely a fig leaf of decency over the deliberately propagated misconceptions about art and its moral purpose which, in the most degenerate extreme, are reflected in the entertainment tolerated nightly by millions on television. Today's widespread knowledge and love of Shakespeare is not causally related to the fraudulent and evil doctrines with which his name is associated, but the very opposite.

Therefore, we take the occasion of the International Schillerzeit declared by Helga Zepp-LaRouche in her presentation to the delegates of the International Caucus of Labor Committees organization built by her husband Lyndon LaRouche to make more widely known the man and the art that have brought humanity so much joy over the centuries, despite the best efforts of his and our opponents.*

We will show that, despite British obfuscations, there was an actual historical individual named William Shakespeare, who was not only a conscious master of the epistemology of Platonism employed in his art, but also consciously developed the entire tradition associated with the history of Platonism, and its Augustinian Christian continuation.

We will show thereby not only that William Shakespeare was *not* Francis Bacon, nor anyone else for that matter, *but that he could not have been Francis Bacon*. This is not only because Shakespeare and Bacon were on opposite sides in every political fight of their day. More importantly, the conscious mastery of the Platonic tradition and its epistemology evinced by Shakespeare, his predecessors and successors, is a kind of knowledge which is not only uniquely appropriate to human beings, but is unknowable to a mind trapped in the lower moral ordering of Baconian empiricism. It will thus become clear that Shakespeare the Platonist is superior to anything that the British have been able to produce as so-called British *science* in the intervening period since the defeat of Shakespeare's faction in Britain itself. (Except as the British have been able to steal the fruits of such epistemology from the continental Platonic tradition.)

But first, we must settle the scandalous questions that are held over in the dispute about Shakespeare's identity and existence.



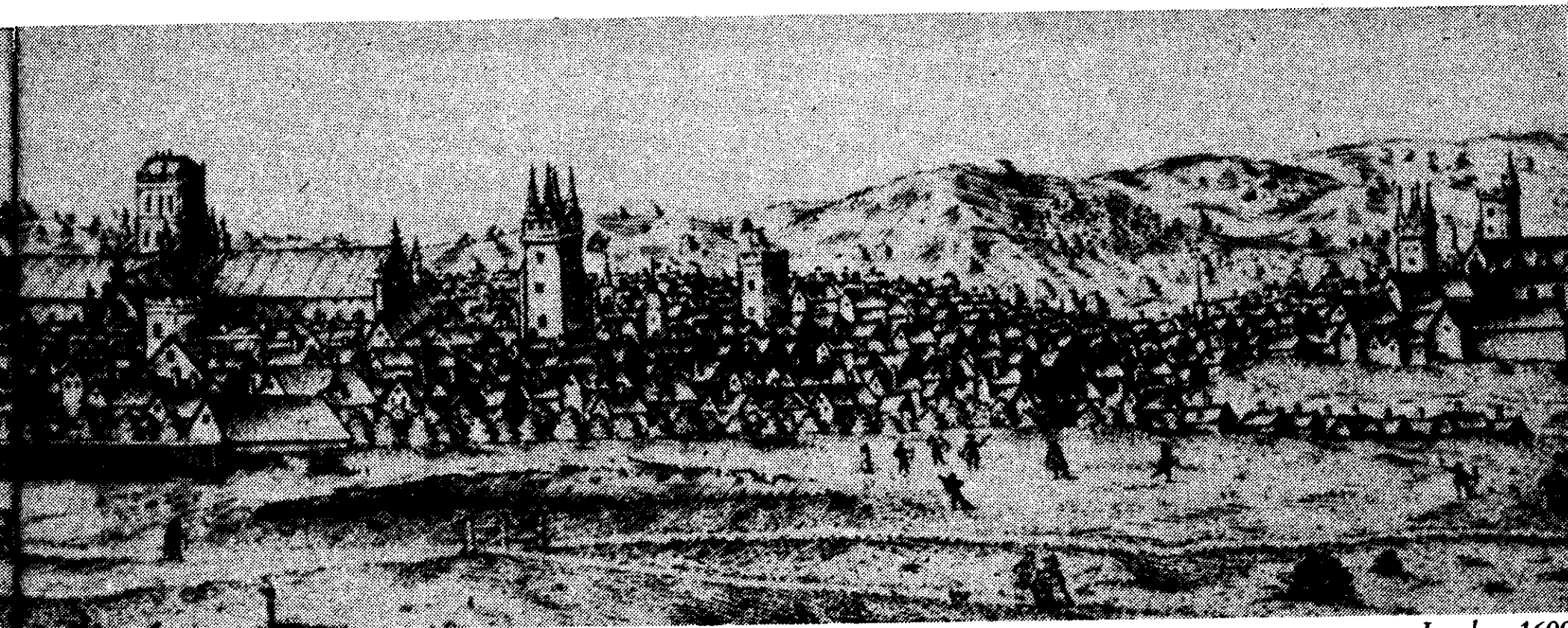
Who Was William Shakespeare?

There are two general qualities of evidence available to settle the question of Shakespeare's identity and existence. The first can be taken from the historical record of Shakespeare's family and its associates. The second is from the poems and plays themselves. We shall employ both in the following account to satisfy anyone who is honest, or not totally wrapped up in the obscene psychosis of cryptograms and deciphering in which the most insane forms of this debate have been conducted. (The nineteenth century initiator of the Bacon cryptogram, Ignatius Donnelly, a Jesuit in method and outlook, is typical of the latter case.)

Apart from the lunatic fringe, contemporary views on this kind of question are still by and large shaped by Ben Jonson's vicious characterization of Shakespeare's small-town, country-boy learning—pompously pronounced of course after Shakespeare had died, or been killed. "Small Latin, and less Greek" was the judgment pronounced by the lying founder of Aristotelian methods in English-language stage traditions against his Platonic opponent.

Shakespeare was indeed from a small town, Stratford-on-Avon. His family's presence there can be traced back for generations. It usually is in run-of-the-mill accounts. But such practices ignore the qualitative side of the evidence.

* See Helga Zepp LaRouche, "The Secret Knowledge of Friedrich Schiller," *Campaigner*, July 1980.



London, 1600.

Shakespeare's father was the Catholic mayor of Stratford-on-Avon. He was also a leading figure within the Augustinian current of Catholicism in Britain. He was driven out of public office and into a kind of political underground by persecution organized jointly by the militant proponents of rock-hard predestination in the Calvinist church, and by their Jesuit allies within the body of Catholicism.

In this capacity Shakespeare's father was responsible for the trust funds in which British Augustinians concealed investments that would otherwise have been subject to confiscation if left in the hands of private individuals. For years Shakespeare himself was involved in legal proceedings to determine the proceeds of such funds. The suit became a litmus test of the political future to be expected by the Augustinians in both the reign of Elizabeth and her Scottish Stuart successor, James.

It is only through the retrospective view of myth-shrouded historiography that such realities surprise us. The tradition of Platonic humanism, out of which modern republicanism developed, is not primarily a Protestant history. In England, the development of the republican tradition as such was mediated through St. Thomas More in his collaboration with the European networks of Erasmus of Rotterdam, Francois Rabelais, and Niccolo Machiavelli. More, in his capacity as England's highest legal officer, Lord Chancellor, which position he held before his death by beheading under the psychotic Henry VIII, was the founder of the modern natural law tradition—the tradition associated with the law of equity—in English-language jurisprudence. This is the tradition which leads into the American Declaration of Independence and Constitution. As we shall see, it is

efficiently summarized in Shakespeare's play *The Merchant of Venice*.

More, Erasmus, and Rabelais were the continuers of the tradition associated with Cardinal Nicholas of Cusa, Louis XI of France, and the Medici family of Renaissance Florence. These European forces created Tudor England to be the expression of their political faction and its outlook, as part of an ongoing war against their opponent, Aristotelianism.

In the history of Tudor England there is one family which expresses the continuity of that effort on the highest level, as well as its continuation into the Massachusetts Bay Company ventures of the 1630s. That is the Dudley family. In each generation of that family's existence over the course of the fifteenth and sixteenth centuries its leading members were assassinated, either juridically or by poisoning by its opponents.

The first generation of Dudleys built England under the dominant Florentine and French influence during the reign of Henry VII. They were beheaded. The second generation rebuilt the country's navy during the reign of Henry VIII, and attempted to build stability afterwards. They were beheaded. The third generation, under Robert Dudley, Earl of Leicester, rebuilt the navy again, defeated the Spanish armada, and were poisoned. The successor line through Leicester's natural son Robert did not come to the North American colonies. Robert became Prime Minister to the Grand Ducal house of Tuscany, the Catholic allies of Tudor England from the beginning, when driven out of England after Elizabeth's death. From Florence Robert Dudley, Jr. led the European colonization of Brazil in the early years of the seventeenth century.

Ambrose Dudley, the brother of Leicester, in his capacity as Earl of Warwick, was the political patron of Shakespeare's father. He was also the master of the ordnance for the Elizabethan army and navy.

The Dudleys brought the scientific policies of Plethon Gemisthos, the founder of modern political economy, from the France of Louis XI to Britain, thus ensuring its economic development. This line of policy leads directly into Alexander Hamilton's *Report on Manufactures*, the founding document of American System political economy. Under the direction of Dudley family scientific employee John Dee, the original 007 of political intelligence, the navy became the principal vehicle for the development of economic power, under the instrumentality of what were known as the Muscovy and the Levant Companies, as a fully European and not just British effort. Shakespeare's neighbors in London and Stratford were members of such circles. His mortgage on the Globe Theatre was held by a Muscovy Company director. And the Dudleys, while alive, were the political patrons of the theater company.

In turn it was the political complex represented by these interests that was shattered by the Cecil family-orchestrated Gunpowder Plot of 1605, when the Cecils and the Howard Dukes of Norfolk, the employers of Francis Bacon and historically England's

major allies of the Jesuits and their predecessors, organized a Reichstag-fire provocation against the British parliament to crush the opposition to their absolute accession to power under James. In this effort, which is still celebrated in Britain every November 5 in the primitive, barbaric fire worship known as Guy Fawkes Day, Shakespeare and his associates in and out of London were all targeted to be crushed. From this, Robert Dudley, Jr. fled to Florence.

The Cecils and the Howards remain to this day the principal representative families of oligarchic evil in the British Isles. The Cecils are the relative parvenus, for their family's presence in power only dates from Tudor England. The Howard Dukes of Norfolk, like their allies, the Percy Dukes of Northumberland, are the inheritors of the Norman Conquest, and despite changes of government, and changes of political climate, they have remained firm proponents of the kind of cultist practices that they have called "Catholicism" ever since. For example Lord Lothian, who in the 1930s transmitted the marching orders from London to Hitler for the invasion of the Rhineland, and the occupation of Austria and Czechoslovakia.

Lothian was a nominal Catholic trained by the Jesuits, born of the Howard family. In the sixteenth



Samuel Taylor Coleridge

Why the British Hate Shakespeare

Slanders of Shakespeare by the British have been commonplace since his death in 1616. Ben Jonson, in the notes *Conversations with William Drummond*, announced pompously, "Shakespeare wanteth art." Jonson was the leading heir of the tradition of Aristotle in Shakespeare's day, through what he called "the comedy of humors." Jonson's vitriol against Shakespeare, especially the fraudulence of his "small Latin and less Greek" characterization, has been passed down by every generation of British historians to the present day.

In the process, the myth of Shakespeare the untutored country boy, the "poet" of the English countryside, has assumed the character of a cult. In the process Shakespeare's actual historical existence has been destroyed. John Aubrey and Nicholas Rowe are the two principal creators of the Shakespeare cult from the seventeenth century. They are responsible for the myths surrounding Shakespeare's rural background, highlighting his father's occupation as "glove-maker" or "butcher," developing stories about Shakespeare as a poacher of game, and thus providing fuel for those who delight in unraveling the so-called mysteries of Shakespeare's craft.

If the "line" on Shakespeare himself has been more or less set

century Howard heads rolled in alternation with Dudley heads, depending on which faction held the upper hand.

In this way, the historical record clarifies the existence of William Shakespeare, and the sort of political tradition of which he was part. Consideration of the evidence of the plays fills out the picture, and enables us to dispose of the Bacon question in preliminary form, without having to resort to the fraudulent methods of the cryptographic school of history.

In the year 1616 James I convened a Royal Commission to determine how the system of jurisprudence practiced in the British Isles should properly be constituted. The corrupt James did not have the brains to initiate such a review himself. The commission was brought into existence by the revival of the political faction associated with the Dudleys under Robert Dudley's old secretary Lord Ellesmere. The revival occurred in the wake of Robert Cecil's death in 1612. Ellesmere brought the commission into being, in his capacity as successor to St. Thomas More in the Lord Chancellorship, to determine whether the natural law tradition of equity should be the basis for the British legal system, or whether the Roman tradition of

statute law and precedent should be maintained. Shakespeare's drama *The Merchant of Venice* was brought into the commission as evidence presented on behalf of the equity conception. Francis Bacon was the attorney who led the fight to maintain the binding power of Roman approaches to law.

The commission found in favor of the equity conception. But that decision did not mean anything. In the months surrounding the decision everyone associated with the case for equity died, including Shakespeare, Ellesmere and Shakespeare's pupil Francis Beaumont. Francis Bacon was Ellesmere's successor as Lord Chancellor, and since that time Roman Law methods have been the uncontested governing methods of British law.

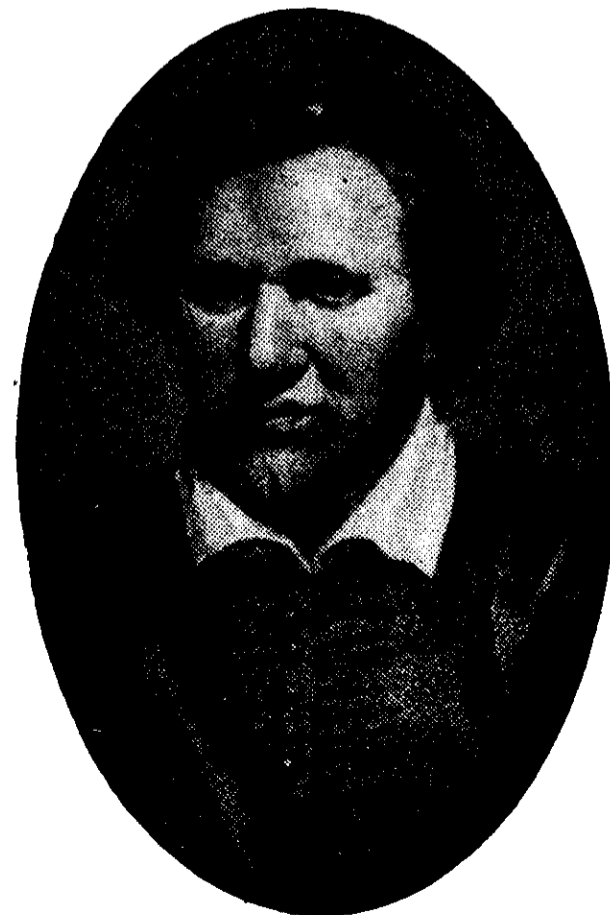
Thus the play *The Merchant of Venice* contributes to developing comprehension of the nature of the so-called Shakespeare-Bacon dispute. Not simply because Shakespeare and Bacon were on opposite sides of the fight, and because Bacon probably had Shakespeare murdered during its course. Such kinds of evidence contribute on one level to destroying mythologies created by the fraudulent followers of Bacon's methods today, but they are not in and of themselves decisive for the questions involved. To assess the question further, let us use *The Merchant of Venice* to provide a higher level of evidence.

since the early seventeenth century, the line on Shakespeare's drama as such is comparatively recent in origin. It is to Schiller's principal contemporary opponent, Samuel Taylor Coleridge, that modern types of psychodrama criticism of Shakespeare plays must be traced. In this way, Coleridge is the intellectual author of the epistemological flaws which characterize contemporary Shakespearean performances.

Coleridge's treatment of both *Hamlet* and *Measure for Measure* are exemplary. In both he divorces morality and art. For him, *Hamlet* is merely a study of an interestingly neurotic hero beset by self-doubt and lack of decision. *Measure for Measure*, as with all of Shakespeare's plays that are directly concerned with questions of

natural law, is an intolerable creation of Shakespeare's infantilism as far as Coleridge is concerned.

Coleridge's systematic hostility against Shakespeare's moral purpose has remained the constant across the years. Nowadays, however, the British proudly point to two schools of incompetents, the historical approach of literal decoders such as Leslie Hotson who psychotically attempt to decipher some "inner meaning" from whatever clear text confronts them, and the value-free "aesthetic" approach of followers of Winifred Nowotny. Like Coleridge before them, none of the latest crop is able to stomach the fact that Shakespeare knew a higher governing moral purpose in his work than that which they themselves recognize.



Ben Jonson



Shakespeare in his study, 17th century print.

'The Merchant of Venice'

The *Merchant of Venice* is more than just one of the founding documents in the modern republican tradition of natural law, under the auspices of which the modern nation state was consolidated in the seventeenth century by the forces associated with Cardinal Richelieu, Pere Joseph Tremblay, and Hugo Grotius, and under the auspices of which the constitutional republic was built on these shores. *The Merchant of Venice* is a dramatization of Plato's dialogue *The Republic*. That is why it was submitted as evidence to the Ellesmere Commission, and why its author was almost certainly murdered by his opposition. The evidence supportive of such an assertion becomes clearer as we consider the argument of the play.

It is unfortunate that the play can no longer be performed in the form in which it was written. As we have seen, there is nothing new in this. In the modern period, the Anti-Defamation League of B'nai B'rith has been assigned to protect the public from exposure to the republican conceptions of law contained therein, using the fabrications of the play's supposed anti-Semitism as its cover. Irwin Suall, the responsible official of the ADL, is well aware in his own knowledge that the reason the play is suppressed in this way, is to frighten the credulous out of considering the ideas it contains. And, he has said so in private conversations. As a result, the play has been effectively banned in New York since the early 1960s, except in a form approved by the ADL and worked out in conjunction with that degenerate representative of the degenerate acting profession, George C. Scott, who is responsible for the lobotomized version that is now permitted to be performed.

Such prejudice and irrationality inform the general quality of existing knowledge of the play. Shylock the usurer who secures a loan against a pound of flesh is generally assumed to be the merchant, Antonio, who is the actual subject of the title of the play.

There is accordingly a certain familiarity with the trial scene of the play. Antonio has defaulted on the bond secured by the pound of flesh, and is brought to court by the usurer Shylock, who insists that the letter of the law be upheld in payment of the security.

The pound of flesh, which I demand of him,
 Is dearly bought; 'tis mine and I will have it.
 If you deny me, fie upon your law!
 There is no force in the decrees of Venice.
 I stand for judgement: answer; shall I have it?
 (*Merchant of Venice*, IV.i. 99-103)

Shylock's insistence on literal observance of the letter of the law would make the law from that time forth the instrument of evil. But neither Antonio, the defendant, nor the Duke of Venice, can ward off such assaults of evil. They see themselves as victims of a paradox. Denying the usurer his bond, in order to preserve one life, would lead to the greater evil of dissolving the political bonds of law which supposedly guarantee all life, under a government of law.

Their apparent paradox is resolved by the disguised Portia, who creatively changes the laws that seem fixed to Antonio and the Duke, in order to save life and the rule of law itself.

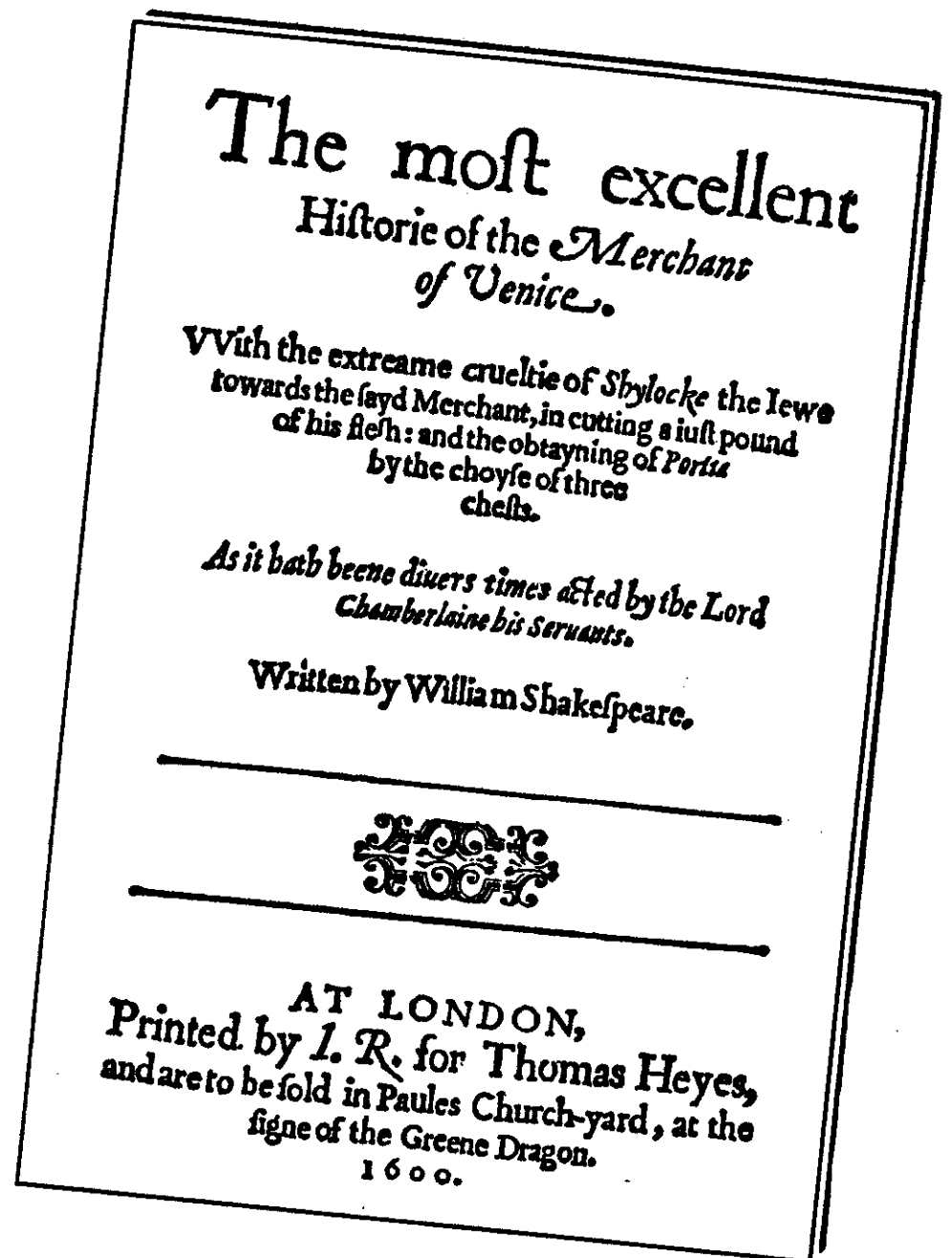
This bond doth give thee here no jot of blood;
 The words expressly are "a pound of flesh";
 Take then thy bond, take thou thy pound of flesh;
 But, in the cutting it, if thou dost shed
 One drop of Christian blood, thy lands and goods
 Are, by the laws of Venice, confiscate
 Unto the state of Venice.

(*Merchant of Venice*, IV.i. 302-308)

The ordering of the trial sequence, and the happy reorganization of indebtedness that is its outcome, is the result of the application of the principles underlying equity law to the subsumed affairs of state and contract law. But this alone is not what makes the play a contribution to the development of the equity tradition of natural law as such.

There are three orderings of judgment present in the trial scene, and three orderings of morality which govern such judgment. Shylock's insistence on the literal observance of the letter of the law to transform the state into an instrument of destruction and evil is the lowest level. The paradox of Antonio and the Duke, recognizing evil, but impotent to stop it without destroying what they consider to be a sacrosanct body of fixed law, is the second higher level. Portia's Promethean creativity in changing the law within the law to save the state, the integrity of contract law, and individual life is the third highest ordering.

The three orderings thus identified are the three qualitatively distinct levels of moral ordering and identity that are recognized in the Platonic tradition, and are the mediation for Platonic dialogue. The



nominalism of sense certainty on the lowest level. The understanding recognizing the efficiency of the higher law as eternal imperative on the second level. And creative reason on the highest level.

The subject of the play is not the happy outcome of the trial scene in Act IV, but the development of the conception of reason, the highest-level ordering of knowledge; what would today be known as a causally efficient transfinite in respect to the lower two orderings. In this way, reason reflects and gives expression to, the underlying causality of universal natural law.

This is why the play was considered to be evidentiary-quality material for a commission that sat to determine whether the British system of jurisprudence should be based on the higher-ordering conceptions of equity known through reason, or on the Roman Law statute and precedent tradition which is the organized expression in law of the evil otherwise represented by Shylock.

Shakespeare's play draws contrivances of plot from Plato's *Republic* to establish sensuous knowledge of the causal efficiency of reason, or *logos* in the Christian tradition, as knowing and expressing universal law in respect to the lower-level derivatives constitutional law, contract law, and the legal and personal obligations which govern personal life.

Productions which fixate obsessively on the presence of Shylock, and thereby relegate Portia, the Promethean expression of the Platonic conception of love and reason, to the background in ordering the play's development, miss the whole point.

Portia is bound by her father's will (a favorite Shakespeare pun) to marriage through a lottery. This device, drawn from Plato for the same purpose as it is employed by him, is used to fix our concentration on a higher-order problem. The lottery in turn is based on the three orderings of souls identified by Plato in the Phoenician lies section of *The Republic*: gold, silver, and bronze representing the levels we have indicated.

Portia's lottery is organized on the basis of gold, silver, and lead caskets. The suitor who chooses the casket containing her name within, wins her. Otherwise, he must vow to leave women alone forever. The caskets are organized in reverse order to Plato's, in order to develop Plato's argument that the victim of appearances does not prosper. In this way the individual characters of the play are conceptually ordered well in advance of the elaboration of the three levels in regard to law in the trial scene, according to the developed ability to judge appearances as demonstrated by their responses to the ordering of the three caskets.

But Bassanio and Gratiano, the friends of Antonio who have married Portia and her servant, and on whose behalf the disguised Portia defends Antonio and beyond him the state, are in turn self-deceiving. Not recognizing their disguised wives in the trial scene they each hand over rings that they have earlier promised to keep inviolate and sacrosanct in observance of their marital love. In this way, consideration of the three moral orderings of personal identity in respect to law in the trial scene is shifted onto a higher level in establishing the causal efficiency of reason-love in regard to natural law. The husbands do not know their wives' souls.

The rings are drawn from Plato's *Republic* too, from the myth of "Gyges Ring." Gyges the peasant finds a ring. It turns out that its use makes the wearer invisible. Through judicious employment of its properties, he rises to become a king. And the disguised Portia is raised to the level of "the philosopher king" of the Platonic tradition.

The actual judgment scene of the play is the last scene, when those who, as in Plato's cave, know the truth of light only indirectly through shadowed fire, are under the stars of the night sky brought to face up to who is really who. And in this last scene the development of human reason, the expression of the

beauty of universal natural law is identified as in Plato's *Republic* and elsewhere with the self-developing quality of music:

How sweet the moonlight sleeps upon this bank;
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubims;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

(*Merchant of Venice*, V.i. 54-65)

And the self-developing language, the instrument for reason's self-development in ordering states, contracts, and personal relations in accord with universal natural law. The final puns on the word "ring," as disguises, appearances, and realities are finally sorted out, are generally omitted as being offensive to decorous taste,

... The first inter'gatory
That my Nerissa shall be sworn on is,
Whether till the next night she had rather stay,
Or go to bed now, being two hours to day:
But were the day come, I should wish it dark,

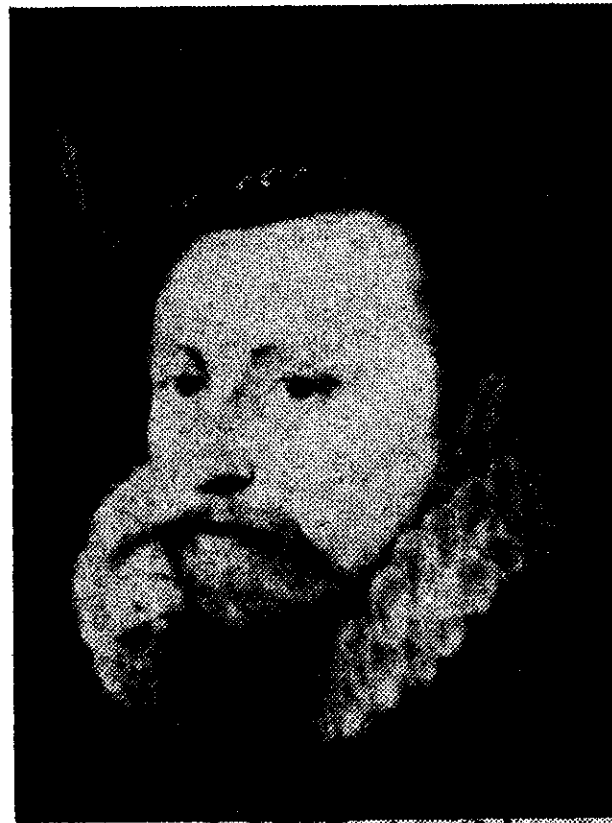


That I were couching with the doctor's clerk.
 Well, while I live I'll fear no other thing
 So sore as keeping safe Nerissa's ring.
 (*Merchant of Venice*, V.i. 300-307)

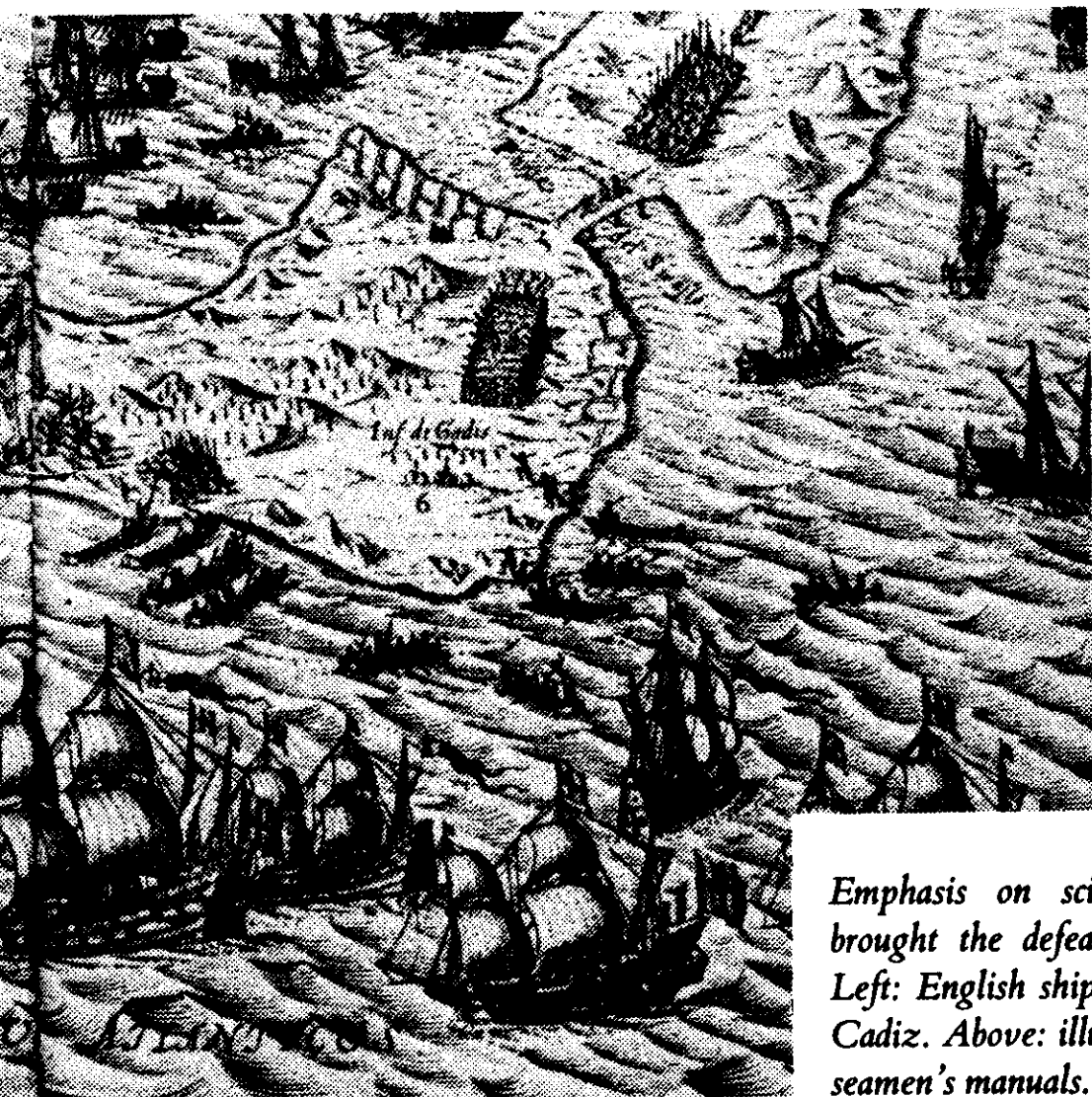
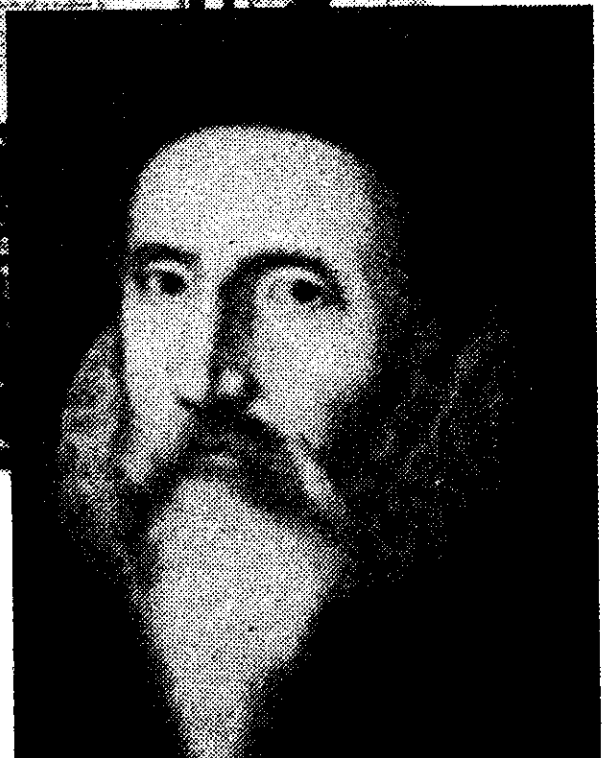
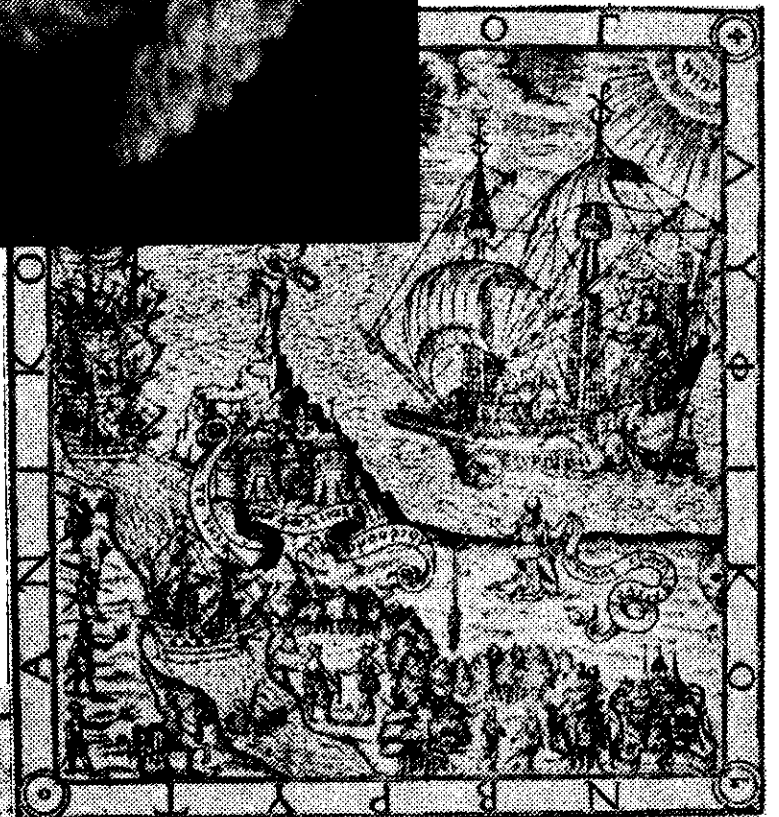
Shakespeare dramatizes Plato's conception of the higher hypothesis in identifying reason's loving creativity in changing laws lawfully with the music-like self-developing beauty of the universe. The same notion of natural law is found later in the American Declaration of Independence from British rule and British methods of thinking about rule, and in the Constitution's formal establishment of the moral principle of the "well-being" of the nation's posterity under republican forms of law as the proper standpoint from which to judge the particularities of contract law and personal case law.

Bacon's conception as the opponent of natural law is very different, as he elaborated in the 1625 edition of his *Essays*. This edition was published after he had been forced out of the country's highest legal office because he was indeed personally corrupt and was siphoning off the nation's revenues to his own account. After this, Bacon would still write:

Judges ought to remember that their office is "jus dicere," and not "jus dare," to interpret law, and not to make law, or give law. Else will it be like the authority claimed by the Church of Rome, which under pretext of exposition of scripture doth not stick to add and to alter, and to pro-



Robert Dudley (left) and John Dee (below) led the Tudor republican faction committed to commercial expansion.



Emphasis on scientific naval development brought the defeat of the Spanish Armada. Left: English ships attack the Spanish port of Cadiz. Above: illustrations from contemporary seamen's manuals.

nounce that which they do not find, and by show of antiquity to introduce novelty.

(*Essays*, LVI, 1625 ed., Of Judicature)

Bacon's subsequent elaboration on the necessity of judges to be incorruptible in their integrity and moral virtue is laid on as thickly as one might expect from someone who had just been brought to public account for massive corruption.

Such corruption however demonstrates that Bacon's view of "interpreting the law" is essentially the same as that of the evil mind's perception of the potentialities to exploit the paradoxes confronting the understanding of judge and Antonio alike in the play discussed above. Bacon opposed Shakespeare's Platonic conception of equity, elaborated through the Platonic epistemology of the higher hypothesis in accord with how the universe has to be ordered to include reason capable of changing apparent fixed orderings of universal law in lawful ways, with the nominalist's pedantry of word games in defense of his own moral corruption.

The two approaches are not merely differences of opinion found in the drafting of lawyers' briefs. As we shall see, human history has been fought out up to now as a perpetual battle between these two views. In this battle the knowledge derived by the development

of the Platonic epistemological hypothesis of the higher hypothesis represents relative truth about the nature of man in the universe.

The Aristotelian approach, as represented by Shylock and Bacon's nominalist law, is not only incompetent but a moral obscenity. Before we turn to such matters, to prove that neither Bacon nor any of his followers could have written the plays or poetry of Shakespeare, we must broaden our knowledge of Shakespeare, who we now know to have definitely existed as an opponent of Bacon on the most fundamental question in politics as such.

The play *The Merchant of Venice* was not written for the royal commission that convened in 1616. It was written much earlier, probably in 1592 or 1593. Such dating questions are problematical because they can only be defined on the basis of what the British want to conceal about themselves, and in consequence rely heavily on ambiguities of internal evidence.

The Plato-Aristotle issue we have identified preliminarily from the treatment of natural law in the *Merchant of Venice* was the determining issue in European politics between 1585 and 1600. It was made such by the Italian Platonist Giordano Bruno and the elite network of associates he built up across Europe.

Giordano Bruno: A Philosopher Put to Death

Burned at the stake in February of 1600 after nearly eight years of imprisonment, Giordano Bruno was one of the few leading philosophers ever condemned to death. As he was condemned, the tribunal announced that it was no mere heretic they were handing over to the civil power for execution, but an heresiarch. Bruno was accused of being the founder and leader of a new heresy.

Bruno's death marked a watershed in European history. He had been the recognized public leader of Europe's Platonists since approximately 1578, when he arrived in Venice from Naples and southern Italy. In the years between then and his arrest in 1592 Bruno travelled ceaselessly across Europe, never staying in any one place more than two years, edu-

cating, organizing, writing, and moving on.

From Venice to France, where he helped to pull together a political alliance around the unfortunate Henry III to offset the influence of the Jesuit controlled Guise family. Bruno's efforts within France in the early 1580s laid the basis for the subsequent Grand Design policies of Henry IV and Cardinal Richelieu. From France to Britain, where Bruno attempted to swing Elizabeth of England behind the policy elaborated in France. Bruno was expelled from Britain, framed up in the course of Walsingham's cooperation with continental Jesuit networks. Back on the continent, Bruno launched a rallying call from Paris for war against the epistemological influence of Aristotle. For this he was

Shakespeare was part of the effort. For like his fellow Platonist playwright Christopher Marlowe, Shakespeare was trained by Giordano Bruno.

The evidence for this is conclusively established from the fact that there is no Platonic conception of art as such in Britain before 1583 when Bruno visited, except for the fourteenth century Chaucer. The conceptions developed subsequent to that date can all be traced back to the initial effort of Bruno and his method of teaching known as the Art of Memory, as we shall see when we consider the Shakespeare-Bacon question in the light of Shakespeare's sonnets.

Bruno was brought to Britain from Paris at the invitation of the Dudley family. He was subsequently expelled in a diplomatic incident arranged in collaboration between the leaders of the Jesuit Order in Rome and Francis Walsingham, then Calvinist head of the so-called British Secret Intelligence Service, who was nothing but a stooge for the Jesuits.

The frame-up was part of a series of such orchestrated plots manufactured to "prove" the existence of plots against Elizabeth, to put Mary Stuart on the throne. The continual revelation of "plots" was designed to terrorize Catholic and Protestant alike. All such plots in the 1580s were controlled by Walsingham. The Jesuits in Rome supplied the cannon fodder in the form of brainwashed missionaries and

told Walsingham when they were coming. As a result, England, like France, Holland, and Germany during the same period, was kept on the brink of chaos by means of synthetic struggles between nominal Catholics and nominal Protestants, in the course of which many good people got destroyed in their unknowing allegiance to either side of a game that was manipulated at the top. It is the same as the left-right synthetic social movements deployed by the same combination of forces today.

Bruno declared war on the methods of Aristotle in an open letter circulated across Europe after his expulsion from England. At the same time, Robert Dudley arrived in Holland at the head of officially backed English military forces to try to shift the military balance on the continent in favor of the republic. John Dee was simultaneously on undercover assignment in Prague, the capital of the Austrian branch of the Hapsburg family under Rudolf. Dee used Prague as an intelligence window into the papal politics of Italy, and the Hapsburg's Spanish empire. He also operated through his agents in Poland and Russia to secure the backing of Boris Godunov in Russia for the war against Aristotle Bruno announced in Paris in 1585.

The strategy was global. Two flanks were set. The European humanists' naval forces built up in

chased from Paris by a mob deployed by the head of the Sorbonne, the political controller of the assassin of Henry IV. From Paris Bruno organized in Germany and Eastern Europe before being entrapped during the course of a visit to Venice in 1592.

Bruno was hated and feared because of his revival of the tradition of Nicholas of Cusa and St. Augustine. Through what he called the Art of Memory he taught the science of Platonic reason to the next generation of scientific, political leaders across Europe. And for that reason he was burned at the stake by his opponent forces from among the European black oligarchy and its Jesuit and Dominican allies.

For nearly ten years every institution in Europe was divided

around the political fight Bruno had laid out in his call to arms from Paris in 1585. His ideas defined the interrelated battle ground for control of the papacy and control of the French monarchy. His judicial assassination defined the basis for a historical compromise through the elaboration of an epistemological *modus vivendi* between the two principal antagonistic forces in European political life. To the extent that the truth concerning the trial and execution of Giordano Bruno has still not been made public, nearly four hundred years later, the world still remains the victim of the compromise pact that was sealed at that point, even though there would have been no modern Europe without the work of Bruno and his associates.

The Tragical History of the Life and Death

of Doctor FAUSTUS.

With new Additions.

Written by Ch. Mar.



Printed at London for Iohn Wolfe, and are to be sold at his shop without Newgate, 1614.

Christopher Marlowe wrote *Dr. Faustus* to organize support for the imprisoned Bruno.



Elizabeth I, with advisers William Cecil (Lord Burleigh) and Francis Walsingham. Walsingham orchestrated Protestant-Catholic strife through conspiracies like the Gunpowder Plot (below), which is still commemorated in England on Guy Fawkes Day. After Elizabeth, their policies gained full sway under James I (right).

England by a cooperative venture of scientists, astronomers, cartographers, technicians, and engineers would provide one flank. When the English-based perspective collapsed after Elizabeth's death, the navy and its shipwrights were transferred to Florentine territory in the port of Leghorn, where the Dudley family continued to sponsor the innovation in ship design that had made the Platonists' fleet a terror in the 1580s.

Russia under Boris Godunov provided the other flank. This side of the approach is developed in Christopher Marlowe's play *Tamburlaine*. In that play the Scythians, that is the Russians, are accorded the responsibility of raising the Persian Gulf, Middle East, North and East Africa, and India in revolt against the Turks and their European oligarchic allies, who controlled the drug, spice, and precious metal trades into the eastern Mediterranean. The humanist navy would be deployed in support, with the eventual aim of a hookup of the two thrusts, eastern and western, in Mexico. The overthrow in the course of the play of nearly twenty emperors and kings, their caging, their use bridled to *Tamburlaine's* triumphal chariot are exemplary of the republican results expected from the policy of the "scourge of God" in the crushing of evil.

The aim was to pull the territories in Asia, Africa, and America that had been opened up for European trade and commerce by the redevelopment of scientific navigation techniques in the fifteenth century out from under the rule of the Spanish Hapsburgs and the



Jesuits, and thus to cut off the sources of gold that kept the oligarchy's political and military machine supplied well enough to contain the forces associated with the Platonic elite in Europe.

The strategy as a whole depended on securing a stable government in France on the basis of the right policy. Only France had the resources and manpower in Europe to offset Hapsburg power and break Germany free. With France the balance in the Church could also be shifted against the Jesuits and thus the Hapsburg Empire, if a settlement could be reached between the two, and without it not. But France was not strong enough without cutting off the gold that kept the Farnese family troops in the field in Holland and northern France, and which provided muscle to the stormtroops of the Guise family in Paris. For that the humanist navy based in England was necessary. After the 1588 defeat of the Spanish armada, England's military leadership was removed from the scene immediately. First Robert Dudley and then his brother Ambrose, and subsequently others died by poison in mysterious circumstances. The navy passed under the control of the government of the day during the minority of Robert Dudley's natural son. Without the navy France was left isolated, under Henry IV's existentialist proclivities to take refuge from military and political stress in the arms of whatever lover happened to be nearest at hand at the time, as is reflected in Shakespeare's play *Antony and Cleopatra*. The account accords with the diaries of Henry's minister Sully.



With the loss of the English-based naval capability as a deployable force, the outcome of the fight was more or less inevitable. The military flanks necessary for crushing the European oligarchy organized around the Knights of Malta were shut off. However it was protracted into 1600, as Bruno's life became the rallying point and battleground for the contending factions across Europe, after his arrest and the initial phases of his trial by the Inquisition in 1592. His betrayal by supposed allies was made possible by a bloody fight within the Church the year before, in which four popes succeeded each other on St. Peter's chair, and factional alliances shifted rapidly.

Across Europe the networks associated with Bruno employed drama as the political weapon to make the Platonic ideas and epistemology with which their faction was associated assimilable on a large scale. The history of the London theaters under Marlowe and Shakespeare is exemplary of the effort. The contrivances that are known as the "plots" of these plays were passed around Europe as a whole and dressed up for local use depending on local language.

In Germany, the Graf Heinrich Heinzel of Braunschweig-Lüneburg, a pupil of Bruno and the subsequent employer and political patron of Kepler, is exemplary. Eight of his ten plays have the same plots as Shakespeare's plays. The Commedia del Arte tradition of Italian theater in the hands of the Venetian "Gelosi" troupe made such plots accessible for use across Europe. In Spain, the thirty plays of Miguel Cervantes that have disappeared would be more evidence of the same, in light of the existing proof of his collaboration with the Shakespeare circle in England through Shakespeare's pupils Beaumont and Fletcher.

Marlowe was killed and Cervantes jailed in the same time frame that Bruno was arrested and put on trial. Later, after the death of the proponents of the equity commission in England, the survivors of the network were wiped out. Cervantes died on exactly the same day as Shakespeare. Kepler came under attack by his mother being brought to trial for witchcraft. Hugo Grotius and Oldenbarnevelt in Holland were removed from office by an East India Company coup, with Grotius sent into exile in France and Oldenbarnevelt executed. The Russian flank was crushed between 1600 and 1604 in Jesuit-backed destabilization from Poland against Boris Godunov.

The dramatization of Plato's *Republic* in *The Merchant of Venice* is the statement of the policy issues in the fight outlined above as it affected church and state from the standpoint of the Platonist-Augustinian

conception of natural law. It is an overall policy, not a recommendation for a particular republic. It is also an effective rebuttal of the fraudulence of the opponent doctrines under which the oligarchy rallied its forces to combat the influence of Bruno and his allies across Europe. The Jesuit Mariana was put forward as the spokesman for this effort, when the Jesuit order was offered for the first time as potential determinant of the theology of the Church.

Mariana proposed to revise the doctrine of free will in accordance with the nominalism of Aristotle. He asserted that it is the *intention* to do good or evil, not the *consequences* of acting or not acting in the world, which is the determinant of man's ultimate salvation. This view necessarily raises evil to the status of a principle in the governance of man's affairs. It removes man from the moral obligation to order both his intentions, and in consequence his conduct, in the light of a higher knowable law.

Bruno's trial in Venice, in which he defended himself from charges of heresy on the basis of the Augustinian conception of the consubstantiality of the Trinity, the Christian statement of the causal efficiency of universal natural law, took place in a climate shaped by that fight, under inquisitors such as Cardinal Santa Severina who were proponents of the views represented by Mariana. At the same same time

the Inquisition moved against Bruno's allies in Venice, typified by Paolo Sarpi, the collaborator in the scientific research of William Gilbert, the Dudley-backed founder of electromagnetism, and hauled him before a tribunal charged with extending credit to Jews and Christians alike at low interest rates.

Written in such circumstances, *The Merchant of Venice* is a Platonic defense of the New Dispensation of Christianity elaborated from the standpoint of Plato's *Republic*. This is clear in the trial scene with Portia's well-known "quality of mercy" speech:

... Consider this,
That, in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy.

(*Merchant of Venice*, IV.i. 194-198)

The issues fought out in the courtroom and subsequently under the stars are man's capacity to order his life with reason in light of the higher knowable law of God's will, or universal natural law, to obtain salvation, versus the opponent view that man is fundamentally irrational and incapable of so doing. In this view, the name "Jew" attached to Shylock as the representative of the "old dispensa-



Christopher Marlowe

Christopher Marlowe

Assassinated in 1593 at the age of thirty, Christopher Marlowe's relatively short life has remained almost as much of a mystery as his more illustrious contemporary and successor William Shakespeare.

Marlowe was not only Shakespeare's predecessor in the dramatic arts, he was also his mentor. It was Marlowe who popularized the 10 syllable length blank verse line as the vehicle for his tragedies and tragical histories. Because of this, Marlowe is generally credited with having been a better poet than dramatist. The purveyors of

such views generally overlook the fact that Marlowe was assassinated precisely because of the effectiveness of his dramas. Marlowe's drama was at the service of his primary work as an intelligence operative for the networks of Giordano Bruno and John Dee.

In this capacity Marlowe penetrated the opponent networks of the Jesuit agent and spymaster within Elizabeth's government, Francis Walsingham. Not accidentally the people who were present the day Marlowe was murdered were all stringers for the Walsingham operation who had been involved in each of the successive plots that their master had unleashed.

But Marlowe was not simply assassinated by a bunch of thugs on the spur of the moment. His

tion" is no more fundamental than the name "Christian" attached to his debtor Antonio. For both have the same attitude to judgment in law. The nominal "Christian" who cannot rise above the paradoxes that confront his understanding of a fixed efficient, but unknowable eternal law makes himself in the moment of crisis the accomplice of evil:

. . . I do beseech you,
Make no more offers, use no further means,
But with all brief and plain conveniency,
Let me have judgment, and the Jew his will.
(*Merchant of Venice*, IV.i. 79-83)

And even after Portia intervenes, the wretched stoic is still so committed to the inevitability of his unchangeable fate, that he blames the whole proceedings on his friend Bassanio, and instructs him to give a true account of his noble and righteous death to his wife, who is meanwhile standing by disguised, listening to this and Bassanio's own offers to commit suicide in place of Antonio.

Tell her the process of Antonio's end;
Say how I loved you, speak me fair in death;
And when the tale is told, bid her be judge
Whether Bassanio had not once a love.

Repent but you that you shall lose a friend,
And he repents not that he pays you debt.
(*Merchant of Venice*, IV.i. 270-275)

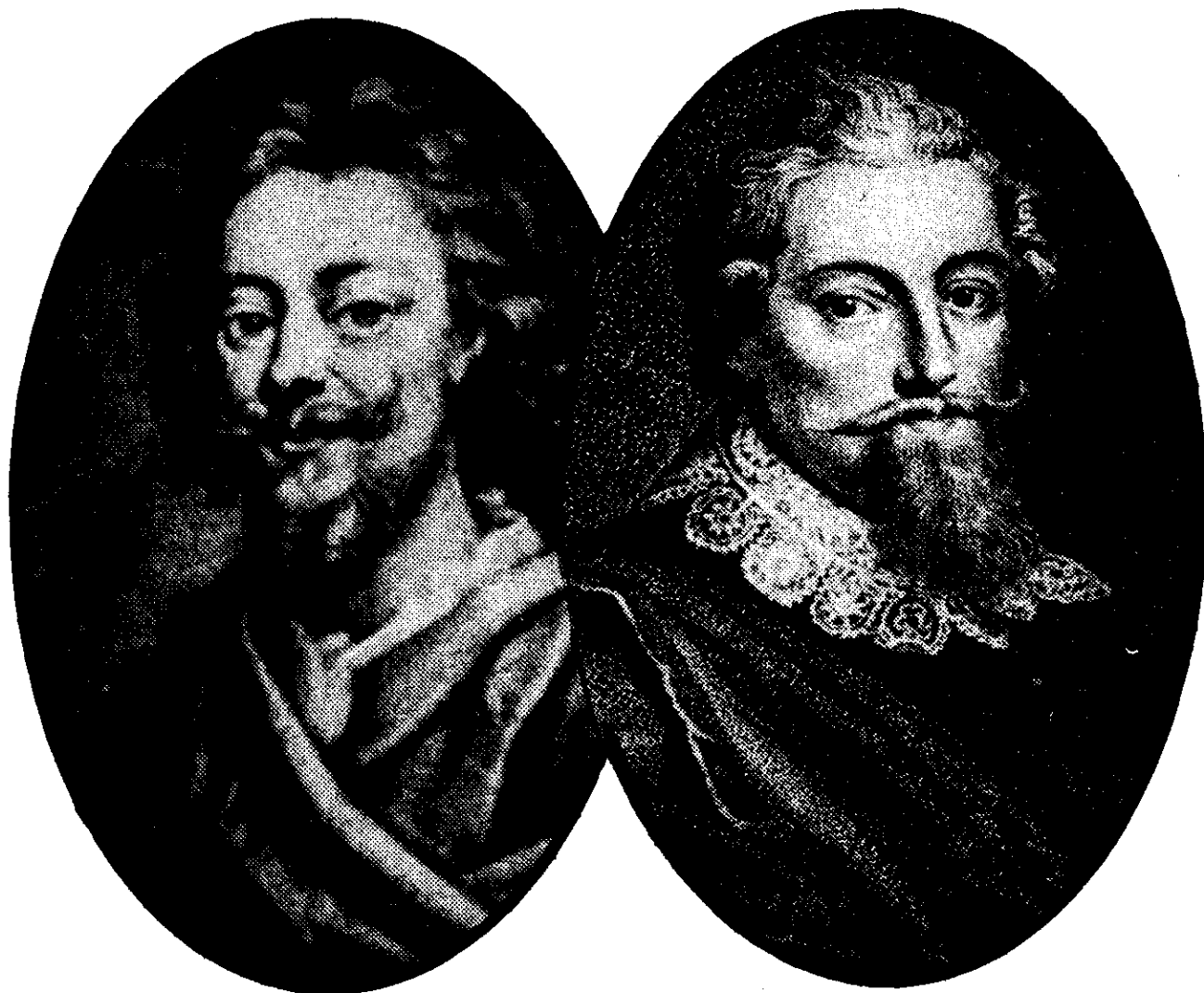
The ironies of the trial scene, which are of course never brought out in contemporary performance, highlight the knowledge that of the three qualities of outlook developed in the play only one, Portia's loving reason, represents an outlook of adequate knowledge in any domain of universal human activity, and that capitulation to nominalist evil is moral suicide. Either church and state are to be governed by reason in accord with natural law, or the pound of flesh will be exacted by the forces of evil acting in the name of the law, and mankind will not survive.

We have thus situated the historical William Shakespeare preliminarily in an adversary political relation to Francis Bacon, and shown where Shakespeare stood in relation to the political issue of his day, with what allies, and what opponents. We now proceed to examine the epistemological issues that are the actual content of what is known as "the Shakespeare-Bacon dispute" to show that Bacon could not possibly have written William Shakespeare's plays, unless the universe were governed by different laws than it actually is. No one partaking of Bacon's rabid empiricist outlook could have created such plays.

assassination was prepared from the top by a faction within Elizabeth's governing Council which had the playwright framed up on charges that he was an atheist, a sodomist, and so forth. Documents were planted in Marlowe's living quarters to make the charges stick.

Marlowe's assassination is easy to understand if one is familiar with the way the New York City circles associated with the gangster Roy Cohn responded to a recent production of Marlowe's *Tragical History of the Rich Jew of Malta*. The company was immediately black-listed. Threatening letters were dispatched to intimidate those who might otherwise permit the play to be staged.

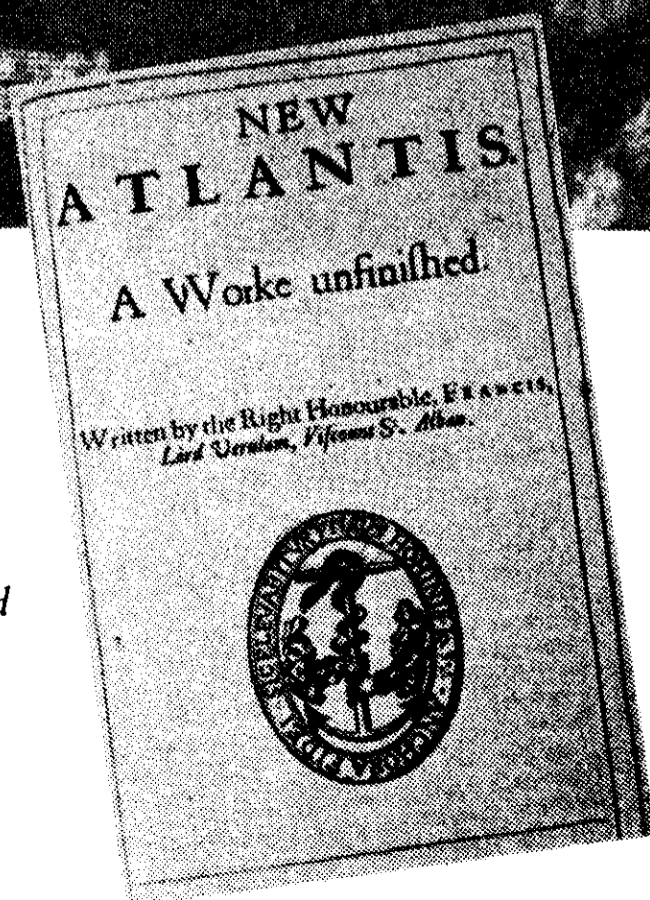
Marlowe's use of irony in his plays remains capable of enraging his opponents to this day.



Collaborators and heirs of Shakespeare's dramatic tradition:
Francis Beaumont (right) and John Fletcher.



Francis Bacon. His New Atlantis advocated strict control of scientific knowledge, and Britain's Royal Society was modeled on it.



Shakespeare Versus Bacon

The issues in law that we have seen fought out between Shakespeare and Bacon, the issues in politics that we have seen fought out between the Platonic partisans of Giordano Bruno and their Aristotelian enemies, are the outcome of two different approaches to the development of human knowledge. Human historical progress, dependent as it is on the creativity of human reason in transforming the apparently fixed laws which govern natural processes in accordance with universal natural law, demonstrates the adequacy of the Platonic conception of the development of knowledge, the science of the higher hypothesis, against the reductionist cataloguing of acquired facts that is historically the formal, incompetent hallmark of the Aristotelian approach.

Such are the issues in the fight between Shakespeare and Bacon. Shakespeare, in continuing the scientific tradition of European Platonism, is in the main line of the tradition of scientific progress against which the British have fought ever since using the viciously fraudulent and corrupt methods of Francis Bacon. This has been the case since especially the foundation of the Royal Society in the early 1660s.

These are not merely questions of learning or opinion. Knowledge, whatever the Baconians say, is not merely the accumulation and ordering of acquired knowledge. What is known, as we have seen from *The Merchant of Venice*, is dependent on the moral levels of development associated with the three levels of knowledge of the Platonic dialogue. From this standpoint we will see that Baconian empiricism, as the successor school to Aristotle, is not only incompetent relative to the truth of human existence, but obscene in its moral fraudulence. For when the Baconian begins to discuss ordering the particulars which he recognizes as acquired knowledge, he actually means undertaking to plagiarize and steal the knowledge created by the opponent Platonic tendency, and to destroy its intellectual leadership. The difference between Platonist and Aristotelian, between Shakespeare and Bacon, is in this way the rigorous scientific difference between the actually human and the moral equivalent of a beast. (What-

ever the Soviet Union's proponents of Baconian "materialism" might say to the contrary!)

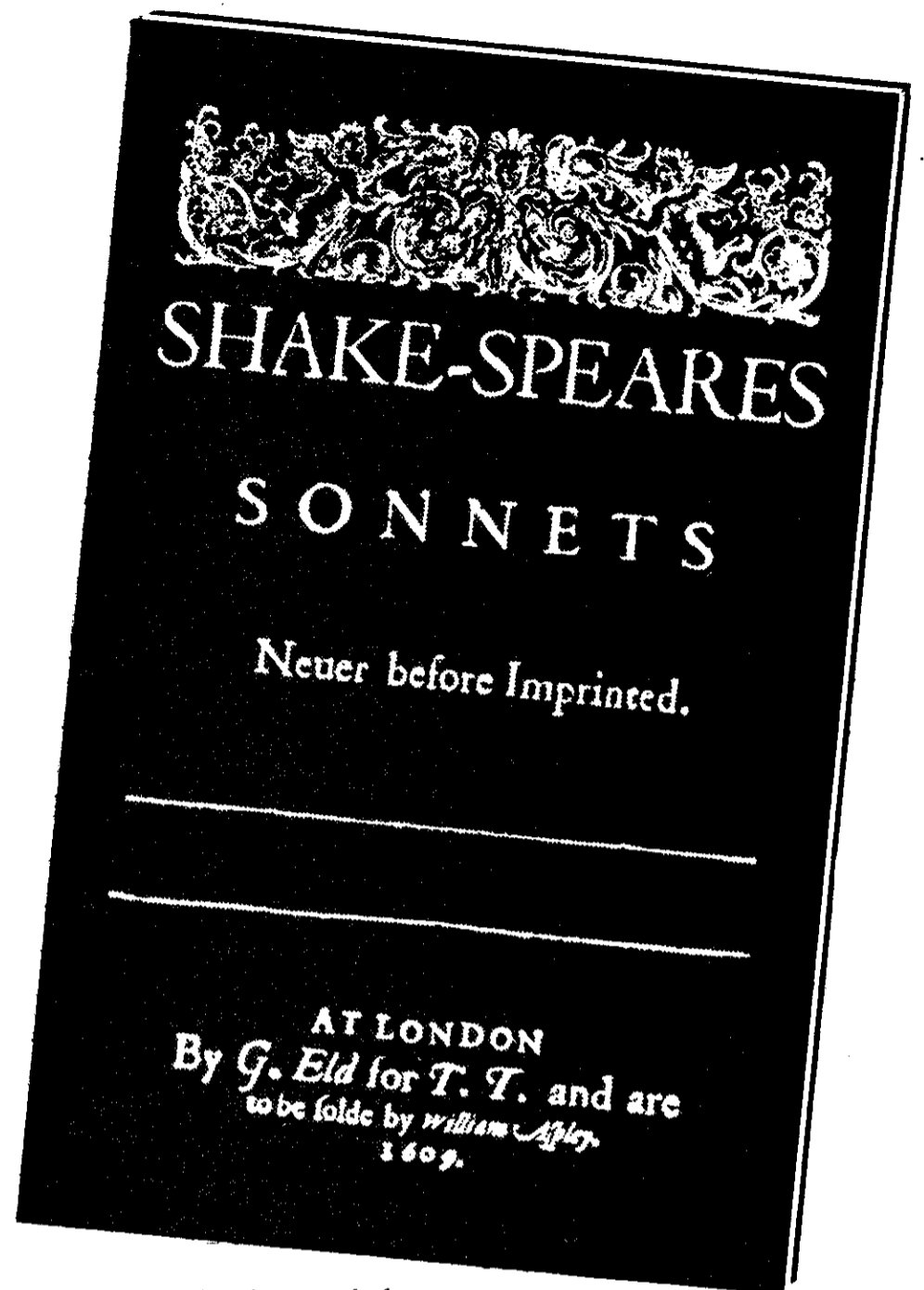
Bacon himself is explicit about his method in such locations as *The New Atlantis*, which became the handbook of the Royal Society of Isaac Newton and remains the handbook of the British followers of Bacon's so-called scientific methods. In the course of this century such types have been grouped most prominently around the figure of H.G. Wells and his successors. These are the cultists of the Cambridge tradition of science, whose association in the Hermetic Order of the Golden Dawn and like institutions is the mediation of the continuity of their method with Bacon, Robert Fludd, and the Rosicrucian order of which he was a part. Like Lord Lothian they are, and were, the prime movers of the policies known in this century as Nazism.

The scientific difference between man and the moral equivalent of beast, defined by the adequacy of respective epistemologies, is also the difference between sanity and insanity.

Against the evil methods of Baconian empiricism, Shakespeare's approach to the creation of knowledge is celebrated in the joyous use of ironies in his dramas, in which irony and humor are the principal vehicle for the development of the conceptions he seeks to communicate. Although the plays are more well known than Shakespeare's poems, we will prove the case for the former by demonstrating from his sonnets the use of irony and humor in the development of the science of the higher hypothesis.

The Sonnets, whatever might be taught in English literature basket-weaving departments, are a scientific document of the highest order. Despite the continual disputes between academics about the concrete individual identities of the "I" and "thou" of the dialogue form in which the Sonnets are written, or the "rival poet" of the middle series, or the "black beauty" of the latter series, such issues do not contribute one iota to comprehension of the poems. They are totally irrelevant.

The Sonnets are in fact an ordered series of individual poems employing the irony and humor that is characteristic of the Platonic dialogue to achieve a developed conception of the ordering of physical processes within the universe which is superior to most of what is taught in physics departments in the English-speaking world today. Shakespeare's Platonic dialogue in the Sonnets is relatively adequate knowledge in respect to universal physical processes, and as such is proof that Bacon could not have written Shakespeare's works. For Bacon, like the followers of his empiricist school who sweat over the identities of the aforementioned supposed mystery people, would



"Shakespeare's Platonic dialogue in the Sonnets . . . is proof that Bacon could not have written Shakespeare's works."

not even have understood the series. He did recognize their significance, however, as we shall see.

Beyond this, the Sonnets are in the variety of development and conception that is the byproduct of the Platonic dialogue employed there in a veritable storehouse of insight for comprehension of the dramas, from the standpoint of Platonic method. For the musical quality of ordered development of conceptions behind the surface formalisms of the words used, stands in stark contrast to the nominalist's insistence on literalism.

In the development of the sonnet sequence as a whole, the transfinite quality of the highest level expression of universal natural law, reason or love is known through the irony of the last two paired sonnets of the series (153-154, see box) as a kind of self-developing quality of energy efficacious in curing the diseases which afflict man in his mortal existence. Love's fire heats the bath which was the contemporary cure for venereal disease, and this reverses the usual Aristotelian conception of causality in such mat-

ters. This conception, which is causally efficient in respect to the development of the sonnet series as a whole, is summed up in the last line of the series:

Love's fire heats water, water cools not love.

The humor of the last two sonnets celebrates the lawfulness of the love of reason which is able to transform the universe for its self-reproduction, and the knowledge lawfully obtained through the series as a whole that the universe is ordered in such a way as to be susceptible of so being lawfully transformed. The five-fold punning quality of the "Will" sonnets (134-135, see box), spinning the multilayered inter-related conceptions of *bequest-desire-future tense-sexual organ-personal name* from the one word expresses the richness of conception that is in fact developed lawfully through the simplicity of the vocabulary chosen to express developing knowledge of universal natural law, through ironical juxtaposition in dialogue of advancing conceptual order.

The conception of the transfinite quality of self-developing energy whose highest expression is reason, establishes that Shakespeare was definitively part of the same scientific circles as William Gilbert, whose equivalent conception defines his founding document of the modern science of electromagnetism. This conception is also the same as that advanced in Bruno's *Art of Memory*.

Gilbert's *On the Magnet* establishes that the underlying primitive substance of the universe is electromagnetic energy. For Bruno, reason is able to capture and concentrate energy infinitely in the process of universal self-development. Bruno, Gilbert, and Shakespeare stand together therefore in the main line of development of the modern scientific tradition through Leibniz and into the German mathematical physicists of the nineteenth century. When Bacon attacks Gilbert in his category of delusions of the human mind known as Idols of the Theater for reviving "the subtle and dangerous teachings of the Platonic school" he also therefore attacks Shakespeare, and thereby reveals the fraudulence and lying deceptions of his followers in asserting that he is the author of the Shakespeare plays, among other things.

In the development of the sonnet series as a whole the dialogue progresses in an orderly way beginning with a lone individual sitting in isolation in a room contemplating the follies of human mortality before nature and eternity. In the first group of sonnets the problem of the qualities required to reproduce the human species in its species immortality is posed.

Mere biological reproduction as such is distinguished from a higher quality of mind developed in the puns "son" and "sun" of Sonnet 7 for the first time:

So thou, thyself outgoing in thy noon,
Unlooked on diest, unless thou get a son.

The same conception is in turn associated with love and the creations of art, that is poems, painting primarily, but also music, and distinguished from lower domains of nature, organic and inorganic, in progress through earth, water, air, and fire as characteristic orderings of natural processes.

This simple level of knowledge, the equivalent of the lowest level we saw in the *Merchant of Venice*, is left behind between Sonnets 30 and 33. The "Thou" of the dialogue is transformed into a relative universal in differentiation of a higher quality of mind, as an "Other" for knowledge. The lone individual leaves his room to set out on a journey through nature. As in the first series, nature, wind, and rain, creations of art are differentiated from a first approximation of the quality of mind, simple thought, light and love required to master such processes. The individual at first on horseback, is rebuffed by nature and time, and resumes again by ship to conquer the elements that held him back, only to be defeated again by this combination of nature and time.

In this way a conception is built up of the inadequacy of fixed qualities of lawfulness and particular bodies of knowledge, the horse and the ship, in overcoming nature and time. It is at this point in the progress of the series that the second level of knowledge, the understanding of the existence of the higher law governing particular laws (as we saw in the paradoxes of Antonio's comprehension) is introduced as an other, higher quality of knowable lawfulness governing the emergence of thought itself. It is the Platonic conception of "art" and the associated notion of "flight-wings." It is the science of generating new knowledge which is efficient and adequate in respect to both nature and time. The conception introduced is derived from and is the same as Giordano Bruno's notion of art. The language used is that of Nicholas of Cusa. This point in the sonnet series as a whole precedes the introduction of the mysterious "rival poet," who is merely the name of the conception attached to the emerging higher-order level of knowledge developed in the series thus far.

Thine eyes, that taught the dumb on high to sing
And heavy ignorance aloft to fly,
Have added feathers to the learned's wing
And given grace a double majesty.

From
Shakespeare's
Sonnets

134

SO, now I have confessed that he is thine
And I myself am mortgaged to thy will,
Myself I'll forfeit, so that other mine
Thou wilt restore to be my comfort still:
But thou wilt not, nor he will not be free,
For thou art covetous, and he is kind;
He learned but surety-like to write for me
Under that bond that him as fast doth bind.
The statute of thy beauty thou wilt take,
Thou usurer that put'st forth all to use,
And sue a friend came debtor for my sake;
So him I lose through my unkind abuse.
Him have I lost, thou hast both him and me;
He pays the whole, and yet am I not free.

153

CUPID laid by his brand and fell asleep:
A maid of Dian's this advantage found
And his love-kindling fire did quickly steep
In a cold valley-fountain of that ground;
Which borrowed from this holy fire of Love
A dateless lively heat, still to endure,
And grew a seething bath, which yet men prove
Against strange maladies a sovereign cure.
But at my mistress' eye Love's brand new-fired,
The boy for trial needs would touch my breast;
I, sick withal, the help of bath desired
And thither hied, a sad distempered guest,
But found no cure: the bath for my help lies
Where Cupid got new fire; my mistress' eyes.

78

SO oft have I invoked thee for my Muse
And found such fair assistance in my verse
As every alien pen hath got my use
And under thee their poesy disperse.
Thine eyes, that taught the dumb on high to sing
And heavy ignorance aloft to fly,
Have added feathers to the learned's wing
And given grace a double majesty.
Yet be most proud of that which I compile,
Whose influence is thine and born of thee.
In others' works thou dost but mend the style,
And arts with thy sweet graces graced be;
But thou art all my art and dost advance
As high as learning my rude ignorance.

135

WHOEVER hath her wish, thou hast thy Will,
And Will to boot, and Will in overplus.
More than enough am I that vex thee still,
To thy sweet will making addition thus.
Wilt thou, whose will is large and spacious,
Not once vouchsafe to hide my will in thine?
Shall will in others seem right gracious,
And in my will no fair acceptance shine?
The sea, all water, yet receives rain still
And in abundance addeth to his store;
So thou, being rich in Will, add to thy Will
One will of mine to make thy large Will more.
Let no unkind, no fair beseechers kill;
Think all but one, and me in that one Will.

154

THE little Love-god, lying once asleep,
Laid by his side his heart-inflaming brand,
Whilst many nymphs that vowed chaste life to keep
Came tripping by; but in her maiden hand
The fairest votary took up that fire
Which many legions of true hearts had warmed;
And so the general of hot desire
Was, sleeping, by a virgin hand disarmed.
This brand she quenched in a cool well by,
Which from Love's fire took heat perpetual,
Growing a bath and healthful remedy
For men diseased; but I, my mistress' thrall,
Came there for cure, and this by that I prove:
Love's fire heats water, water cools not love.

Yet be most proud of that which I compile,
 Whose influence is thine and borne of thee:
 In others' works thou dost but mend the style,
 And arts with thy sweet graces graced be;
 But thou are all my art, and dost advance
 As high as learning my rude ignorance.
 (Sonnet 78, see box)

In the subsequent development of the sonnet series art is known as the highest level of knowledge, reason or love. The higher level of knowledge is differentiated again as an other by requiring mastery of the developmental conceptions associated with universal natural law that we saw at the end of *The Merchant of Venice*. Music and song are brought into the series in sustained form after Sonnet 100:

Let not my love be call'd idolatry,
 Nor my beloved as an idol show,
 Since all alike my songs and praises be
 To one, of one, still such and ever so.
 (Sonnet 105)

and in Sonnet 109:

For nothing this wide universe I call,
 Save thou, my rose; in it thou art my all.

in which for the first time knowledge adequate to the problem defined at the beginning of the series—

From fairest creatures we desire increase,
 That thereby beauty's rose might never die.
 (Sonnet 1)

—is reached as a conception of the unity of universal processes of development. Again, the language used to express the conception is drawn from Nicholas of Cusa's fifteenth century contributions to Platonic science. It is the conception of the "non-other."

The quality of conception developed in this way establishes the quality of knowledge necessary to overcome the mortality of particular members of the species to ensure the immortality of the species as a whole. It is the Platonic conception of the higher hypothesis. It is the same conception celebrated by Shakespeare's ally and fellow associate of Bruno, Christopher Marlowe, in the play *Tamburlaine*:

What is Beauty, saith my sufferings, then?
 If all the pens that ever poets held
 Had fed the feeling of their masters' thoughts,
 And every sweetness that inspired their hearts,
 Their minds, and muses on admired themes;
 If all the heavenly quintessence they still



Lord Hunsdon, patron of Shakespeare and musicians.

Shakespeare And Music

Though there are many references and of course puns on music in just about all of Shakespeare's dramas, and although Shakespeare uses music and song in many of the dramas themselves, the interrelationship between Shakespeare and the circle of great musicians John Bull, William Byrd, Thomas Morley, and John Dowland who lived contemporaneously with

him has never been fully explored.

It is clear that the concerns of such musicians and a dramatist seeking to recreate culture through the spread of ideas in the vernacular language must be the same. Both are concerned to awaken human creativity through irony and laughter. We have seen that Shakespeare himself in the *Merchant of Venice*, for example, was conscious of the interrelationship. Plays like *Twelfth Night* ("If music be the food of love, play on. . .") are also exemplary.

Precisely because their concern with the development of the human mind is the same, the relationship between Shakespeare and physicists of William Gilbert's calibre has never been explored.

From their immortal flowers of poesy,
 Wherein, as in a mirror, we perceive
 The highest reaches of a human wit;
 If these had made one poem's period,
 And all combined in beauty's worthiness,
 Yet should there hover in their restless heads
 One thought, one grace, one wonder, at the least,
 Which into words no virtue can digest.

(*Tamburlaine*, V.ii. 97-110)

Shakespeare and Marlowe's conception of the loving quality of reason expressing the beauty of the universe in its own lawful reproduction—the same conception as Giordano Bruno's notion of the moral purpose of art being the reproduction of beauty in another form—may be usefully compared with what Francis Bacon had to say on the subject. Bacon's effort shows that his mind could not rise to such heights at all (let alone recognize its own depths).

Virtue is like a rich stone, best plain set: and surely virtue is best in a body that is comely, though not of delicate features, and that hath rather dignity of presence than beauty of aspect. . . . Beauty is as summer fruits, which are easy to corrupt, and cannot last; and for the most part it

makes a dissolute youth and an age a little out of countenance; but yet certainly again, if it light well, it maketh virtue shine and vices blush.

(*Essays*, XLIII, 1625 ed., Of Beauty)

Reason does not master the universe in an undifferentiated blah of oneness and continuity. The self-developing quality of reason's expanding mastery over the lower-order natural processes governed by the same universal law, is known through reason's development of the scientific knowledge which permits increasing differentiation and order to be brought out of the unified process of universal self-development. In this way Shakespeare introduces the conception named "black beauty" in Sonnet 127; for, as reason can and does differentiate on behalf of the species' development, so universal "black beauty" can be differentiated by reason and is.

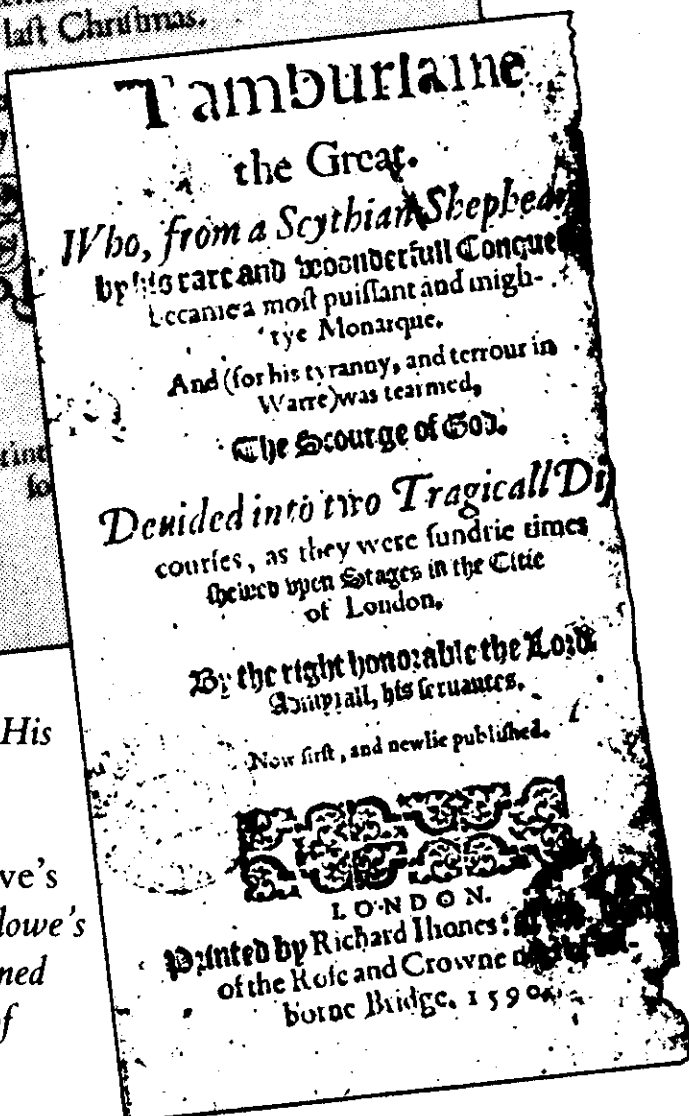
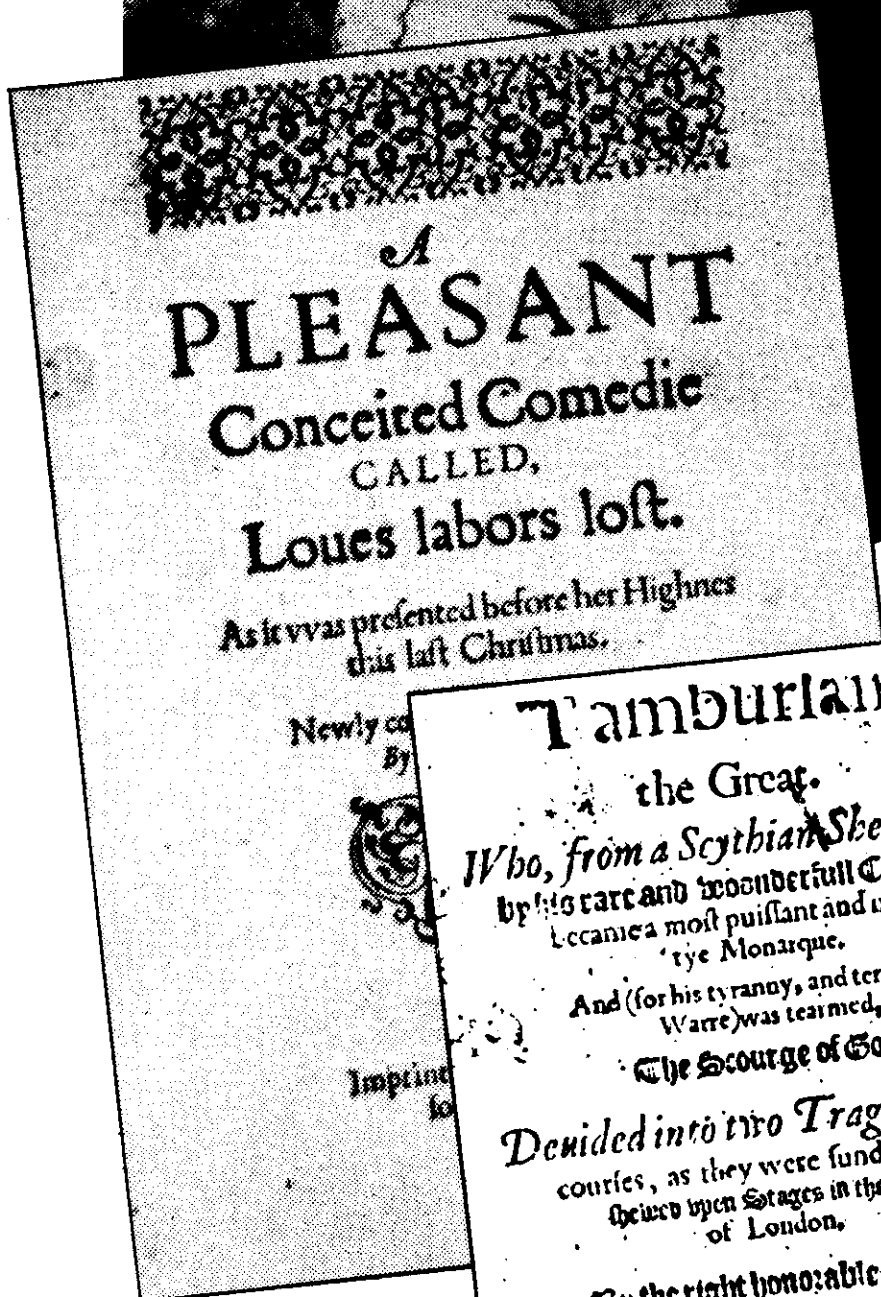
The conception is also a joyous dig at Shakespeare's opponents in poetic method typified by Philip Sidney, the son-in-law of Francis Walsingham. Sidney's *Apology for Poetry* and sonnets are generally taken to be the starting point for modern English poetry, and Sidney's prose writings for modern English prose. Sidney's sonnets are in fact as rigorously Aristotelian in conception of poetry as Shakespeare's are Platonic. Sidney espouses the same conception of

And yet William Shakespeare was patronized by the same Lord Hunston who provided political backing and protection to the composers. Like Shakespeare, these composers and musicians were also members of the Catholic Augustinian faction of Elizabethan politics. Like Shakespeare and Gilbert, they were all violently opposed by Francis Bacon and his collaborators. John Bull was driven out of England under the threat of death by Bacon and company after Elizabeth herself had died.

"The man that hath no music in his soul is fit for treasons, stratagems and spoils." No member of Francis Bacon's faction has ever been fit for anything else.



William Byrd, before a Shakespearean song set by Morley.



Sir Philip Sidney. His poetry cult was lampooned by Shakespeare in *Love's Labors Lost*. Marlowe's *Tamburlaine* defined an opposing view of poetic reason.

beauty as that put forward by Bacon, namely, the idolatrous worship of physical form. His poetry and prose are polymorphous perverse pornography in content.

After his death, Sidney's poetry and actually bestial conceptions of art were developed into a counterculture formation within Britain, to corrupt youth in much the same way as the counterculture has been used to corrupt and pervert American youth in the period since the mid-1960s. Sidney's poems are as rigorously destructive of the powers of the mind as the rock-and-roll of the present counterculture. Both Bacon brothers developed their early political careers in the administration of the Sidney countercultural cult. They were the nominal servants of the Earl of Essex, who was being built up as the replacement for the ideals of chivalry and so forth represented by the dead hero Sidney, and was portrayed as the political successor of the Dudleys. Then he was chopped down by the same Bacon brothers, and beheaded when he had served his use.

Many of Shakespeare's plays were written to lampoon this kind of culture from the higher ironical standpoint of the Platonic dialogue, so that people could free themselves from such poisons. The conception of the "black beauty" is used in this way in *Love's Labors Lost*, for example, in ridiculing the four effete young aristocratic sonneteers, who fall in love with physical form as such, but have never seen the faces of the forms they have fallen in love with:

LONGAVILLE: Look, here's thy love: my foot
and her face see.

BEROWNE: O, if the streets were paved with thine
eyes,

Her feet were much too dainty for such tread!

DUMAINE: O vile! then as she goes, what upward
lies

The street should see as she walked over head.

(*Love's Labors Lost*, IV.iii. 274-278)

Shakespeare's "black beauty" is part of the same final section of the Sonnets as the "Will" poems identified earlier, and is the same kind of conception of infinite potential differentiation by and for reason acting in accord with universal natural law as those subsequent multitiered puns.

In this way Shakespeare develops a series of successive hypotheses about the nature of universal processes. Each one of them is demonstrated to be inadequate knowledge relative to the higher ordering which emerges out of it and subsumes it. The higher hypothesis subsumes all in the conception of love's fire, ordering the developmental and causal relations

among sun/son, light, and love's flame which characterize the earlier successive phases of the series. Reason's differentiation of "black beauty" is thus its capacity to concentrate the energy of universal self-developing processes in an ordered way, willfully.

Bacon, however, in opposition to Shakespeare, simply asserts that such approaches to the development of knowledge are not permissible. In the *New Organon* Bacon attempts to show how his modern methods of so-called induction have superseded the syllogistic logic of Aristotle, and writes:

The understanding must not however be allowed to jump and fly from particulars to remote axioms and of almost the highest generality . . . , and taking stand upon them as truths . . . proceed to prove and frame the middle axioms by reference to them. . . .

. . . we rise from particulars to lesser axioms, and then to middle axioms, one above the other, and last of all to the most general. . . . The middle are the true and solid and living axioms, on which depend the affairs and fortunes of men. . . .

The understanding must not therefore be supplied with wings, but rather hung with weights to keep it from leaping and flying. Now this has never yet been done; when it is done, we may entertain better hopes of the sciences.

(*New Organon: Aphorisms Concerning the Interpretation of Nature and the Kingdom of Man*, Book I. CIV)

Here Bacon directly attacks the conception we saw earlier in Shakespeare's Sonnet 78 where "Art" adds "feathers" to the "learned's wing" to assist in the development of flight beyond the boundedness of particular bodies of knowledge. Bacon thus strikes directly at the Platonic conception of reason as developed in the Sonnets. He insists that the understanding be hung with weights to keep it from leaping and flying up to the level of reason. This is the current British view of science and epistemology. Bacon is saying, in his own words, that his so-called revival and reformation of the sciences is designed to destroy the Platonic conception of reason, as transmitted from Cusa through Bruno and Shakespeare among others.

We may review the evidence for that from the cited passage of the *New Organon*. First, as Bacon himself indicates in that passage, he is not concerned with the development of the new knowledge that is the invariant feature of the Platonic science of the higher hypothesis in developing scientific knowledge as a whole. He is merely concerned with ordering the

received predicates of knowledge in terms acceptable to his axioms. After suppressing the work of reason. Bacon's nominalism is thus the same quality of heteronomic evil in relation to universal natural law as Shylock's insistence on the pound of flesh.

But in other locations we read Bacon's assertions that the entirety of the knowledge of his day is in need of reform because it is too dominated by Aristotelian logic chopping. The cases of Shakespeare, Bruno, Gilbert, and their political movement across Europe into what is now known as the Third World prove that this is also a bunch of lies. European knowledge was dominated by Platonic epistemology.

But in the cited passage of the *Organon* Bacon does reveal the essentials of his Aristotelian method. He is a conscious continuer of Aristotle. His so-called inductive method is itself a lying fraud. He merely changes the names. He puts forward the name of the "middle axiom," to replace the middle term of the Aristotelian syllogism. The name of the system of axioms replaces the names of the Aristotelian categories. He thus proposes to destroy the Platonic tradition with the same weapons Aristotle used against Plato.

Bacon's purported foundation of modern science is thus a total fraud and swindle from top to bottom. In fact, he destroys the tradition of modern science in England. In his own terms he lies about the purpose of his writing to cover his vicious hostility to the scientific epistemology of Platonism. He lies about what he is actually accomplishing, and on top of it all he is a convicted embezzler and a pederast. His relations with his secretary Thomas Hobbes were notorious, and not with Hobbes alone. His brother, Anthony, was convicted of sodomy and pederasty in a French law court.

But, Bacon's immoral and fraudulent use of language also demonstrates, in contrast to Shakespeare's usage in the Sonnets, that neither he nor any follower of his school could comprehend the conceptions that the English language was developed by the European circle of Shakespeare to carry and communicate. Still less could a Baconian actually write to that purpose. However, as we have seen, the evil Baconian mind can recognize the significance of such conceptions.

For Bacon, and the Baconian, what is primary is not the ordering of conceptions "behind the words" as it were, but the self-evident quality of the words themselves. Bacon's nominalist swinishness in this regard defines the common outlook of his faction with the followers of Mariana's Jesuitical opposition to Platonism.

The difference between the Platonic and Aristotelian-British epistemological outlooks is efficiently

established by comparing Shakespeare's use of language in the Sonnets and Bacon's nominalist reductionism in the *New Organon* and those other writings which purport to form the corpus of what the British call the foundation of their modern scientific method.

For whatever the British and the nominalists of the linguistics departments say to the contrary, language skills and the acquisition of vocabulary are not the result of mysterious skills acquired in the manipulation of words *as words*. Language is the mediation of knowledge predicated on the moral ordering of the identity in the individual's development.

Since the Baconian mind in its evil can never rise beyond the evil of the unchecked heteronomic impulses of infantilism, its use of language must be of equivalent status in regard to universal truth. In opposition to this the Platonic faction, as in Europe at the close of the sixteenth century, has continuously had to create and recreate language to enable populations to rise to the moral level at which scientific knowledge can be assimilated directly, instead of through the pores of particular procedures of expression, which like modern administrative English more or less adequately conform to the apparently practical aspects of daily life.

The development of language skills is the devel-

opment of the mental powers to assimilate conceptions as conceptions. The development of such skills by a child demonstrates the point. The throat and mouth are indeed arranged in a usually precise and limited physical geometry such that from early days the range of noises a child can make is more or less limited. It is not these physical capacities alone which govern the child's acquisition of language skills. A child no more learns the skills of language by mastering the apparent formal rules of language than it learns to eat by acquiring table manners and such like. Language is developed as a byproduct and expression of the assimilation of a moral conception of "what is good" as causally efficient. As the child masters an expanding array of differentiations of the assimilated conception of "what is good" in opposition to the contrary, so the child's language skills are enhanced. The child's knowledge of the love of the parents for its development as the mediation of their love for each other enhances the capacity to assimilate such conceptions on the level appropriate to the child in its infantile here-and-now world.

The ordering of development in that way is enhanced in accordance with universal natural law through the efficacy of the conceptions underlying the Platonic dialogue's capacity to make such devel-



William Gilbert

William Gilbert

While Shakespeare is not identified by name in any of Francis Bacon's works, the great contemporary scientist William Gilbert is, and is vitriolically attacked by the same Bacon whom the British consider to be the father of modern science.

There are not too many British scientists or historians with the honesty or the insight to ask themselves how this can be. William Gilbert, one of the fathers of modern experimental physics, the scientist who first began research in the modern period into the inter-

related phenomena of magnetism and electricity, is known universally as the founder of that branch of science. British scholarship however would rather focus on the pederast Bacon, whose insane "experiments" with dead chickens in the snow eventually lead to his death.

Gilbert's researches were published in the volume *On the Magnet* shortly before his death in the early seventeenth century. In a series of experiments using spherically shaped magnets, he developed a series of hypotheses concerning the physical existence of the planet earth in the universe, once he had proven then the earth itself functioned as a giant magnet. Gilbert postulated that the universe as a whole was composed of

opment the subject for knowledge itself. Reason, and reason's instrument, language, are then the universal development of such conceptions developed to expand man's freedom for necessary progress.

In examining the so-called Shakespeare-Bacon dispute in this way, we are able to reclaim Shakespeare and his European circle as part of our Platonic tradition. We also discover more about the qualitative side of the fundamental immorality that makes the British outlook what it is. We can see in consequence that Shakespeare comprehend such outlooks in ways that confirm that a proponent of British-style Aristotelianism like Bacon could not possibly have written any of his plays. Shakespeare ridiculed them. Thus, in plays such as *The Tempest* we find Prospero, the exiled humanist prince, taming the Aristotelian-Baconian outlook and method as represented by Caliban, as in the following exchange between the two:

PROSPERO: . . . Abhorred slave
Which any print of goodness will not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak,
taught thee each hour
One thing or other: when thou didst not,
savage,

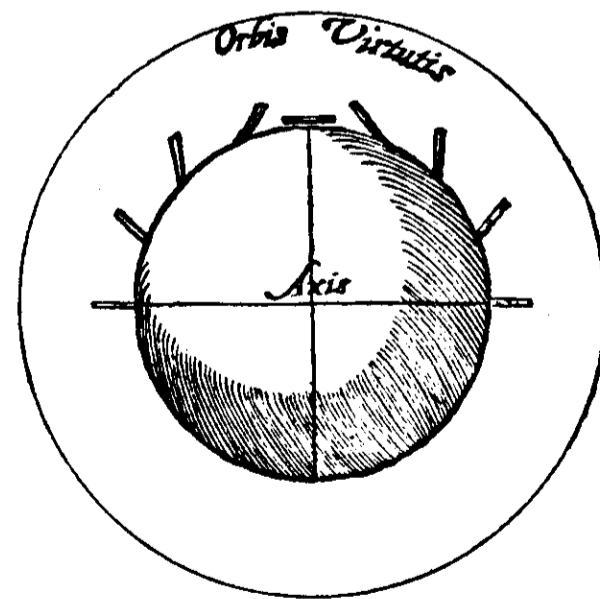
Know thine own meaning, but would'st
gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known;
but thy vile race,
Though thou didst learn, had that in it
which good natures
Could not abide to be with: therefore
wast thou
Deservedly confined into this rock,
Who hadst deserved more than a prison.
CALIBAN: You taught me language;
and my profit on't
Is, I know how to curse. The red plague
rid you
For learning me your language!
(*The Tempest*, I.ii. 354-368)

The Tempest is one of the plays the British have sought most to destroy. Their enduring attitude toward the Platonic tradition and Shakespeare is captured in Aldous Huxley's naming the New Dark Ages policy that has been their commitment to date *Brave New World*. The perverted title is touted by the Huxley-Wells circle as a joke directed against Shakespeare's totally contrary conception:

some underlying, universal substance or energy—magnetism. Any reader of his work today would have to admit that much of what is claimed for Michael Faraday, that nineteenth century associate of Samuel Taylor Coleridge, was accomplished by Gilbert in the sixteenth century. Gilbert's work was in turn incorporated into Kepler's slightly later hypotheses concerning planetary motions.

There is no evidence of the sort that would be accepted by scholars of the British outlook to directly link Shakespeare and Gilbert. However, the evidence of Shakespeare's Sonnets in regard to the necessary physical nature of the universe, including the human species, is conclusive.

Gilbert was in fact intimately associated with the 1580's development of the Tudor navy, as was the circle with which Shakespeare was associated. He was physician to Queen Elizabeth. He was also an intimate of the scientific circles gathered in Padua in Italy, with which the Italian philosopher Giordano Bruno was associated, and may have known Bruno when the latter lived in England. Like Shakespeare he is integral to the main line of European scientific development leading into the nineteenth century efforts of Carnot, Monge, Riemann, and Cantor. For such reasons British scholarship will generally remain indifferent when the facts of the existence of a Gilbert are set beside the realities of the corrupt Bacon.



Gilbert's description of magnetic field lines (above) was later credited to Michael Faraday.

... O! Wonder!
 How many goodly creatures are there here!
 How beauteous mankind is! O brave new world,
 That has such people in't.
 (*The Tempest*, V.i. 182-185)

In *Timon of Athens* the republic has fallen into the hands of the epicurean hedonists typical of the political outlook and methods of Aristotelian-Baconian epistemology and their Huxleyite successors. After Timon, the epicurean ruler of the republic, has squandered its wealth, and encouraged the outbreak of widespread corruption, he flees from his venging creditors into the woods. He digs the earth for roots. But he does not find them. He discovers gold instead. Now, however, he no longer wants gold, he wants roots. As he grovels on hands and knees and digs he is joined by the epicurean philosopher Apemantus, and the following discussion occurs:

TIMON (alone): . . . Common mother, thou,
 Whose womb immeasurable, and infinite
 breast,
 Teems, and feeds all. . . .
 Yield him, who all thy human sons doth hate,
 From forth thy plenteous bosom,
 one poor root!
 . . . O! a root; dear thanks:
 Dry up thy marrows, vines, and plough torn
 leas;
 Whereof ingrateful man, with liquorish drafts,
 And morsels unctuous, greases his pure mind,
 That from it all consideration slips!

Enter Apemantus.

More man? plague! plague!
 APEMANTUS: I was directed hither: men report
 Thou dost affect my manners,
 and dost use them.

And subsequently:

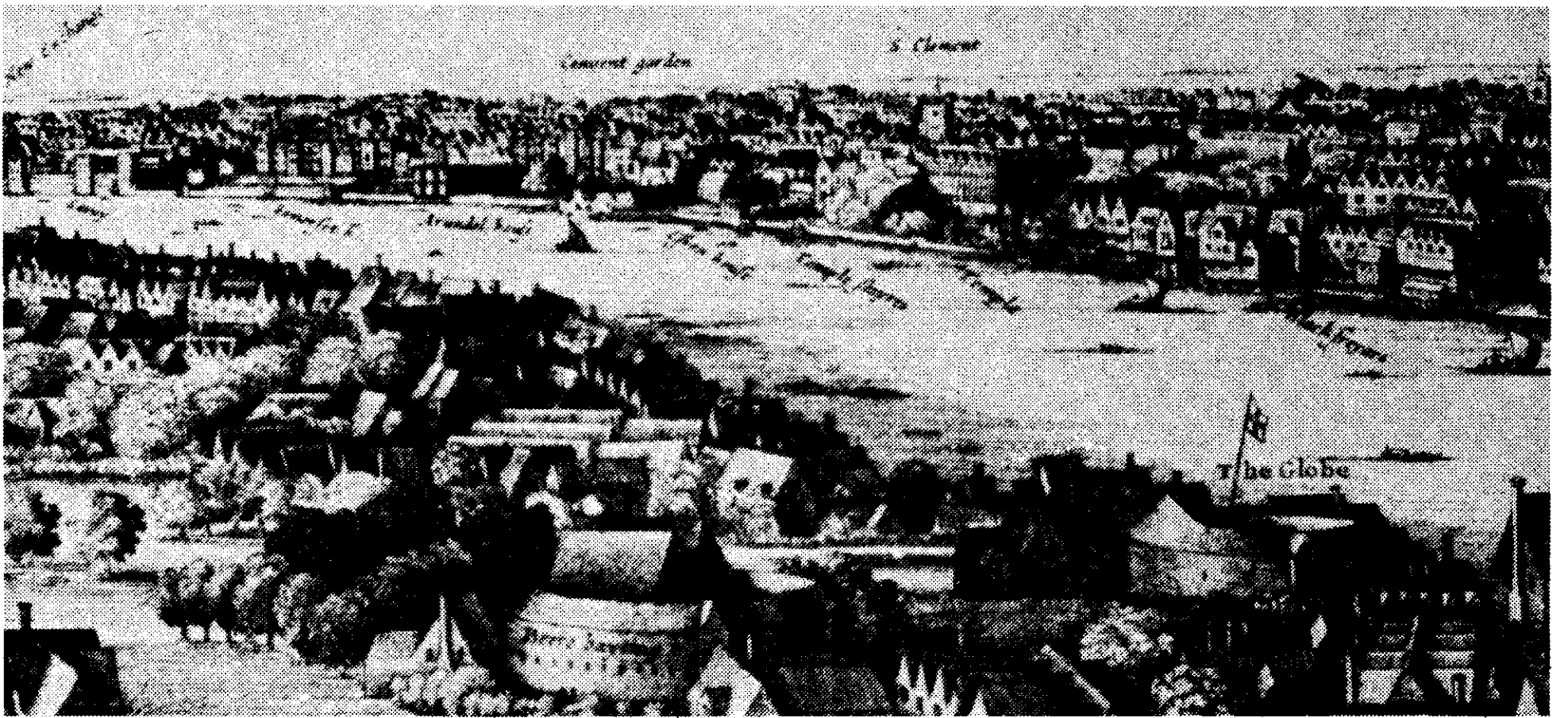
TIMON: . . . What would'st thou do with the
 world, Apemantus, if it lay in thy power?
 APEMANTUS: Give it the beasts, to be rid of the
 men.
 TIMON: Would'st thou have thyself fall in the
 confusion of men, and remain a beast with the
 beasts?
 APEMANTUS: Ay, Timon.
 TIMON: . . . What beast could'st thou be that
 were not subject to a beast? and what a beast
 art thou already, that see'st not thy loss in
 transformation

APEMANTUS: If thou could'st please me with
 speaking to me, thou might'st have hit upon it
 here; the commonwealth of Athens is become
 a forest of beasts.
 (*Timon of Athens*, IV.iii. 178-355)

To combine the evidence we have seen thus far in relation to the individual Shakespeare, and the Platonic tradition with which he and the other European associates of Giordano Bruno were associated is to enrich one's comprehension of the institutionalized form of anti-Platonism that has ruled in Britain more or less unchecked, with the exception of John Milton's successor faction in the aborted Commonwealth, since it captured absolute power in 1604-05.

The richness of conception mediated through the development of the science of Platonic epistemology as seen in the view of the directedness of the energy that underlies self-developing universal natural law, whose highest expression is human reason, is in the direct line of the development of modern science through Leibniz into the nineteenth century and the modern period. The development of such scientific outlooks through the economic policies of Plethon Gemisthos as assimilated by the Dudley faction and realized in the Tudor navy as a European and not British scientific and technical engineering project, is the direct line of the development of modern political economy through Richelieu, Colbert, Leibniz, and Alexander Hamilton. The conceptions of the interrelationship between such natural law and its development as expressed in the constitutional law conceptions of *The Merchant of Venice* is the direct line into the U.S. Declaration of Independence and Constitution. The enemy of that tradition is the morally bestial enemy of the human race.

The British are truly not understood as the institutional focus for evil in the world that they have been since the latter half of the seventeenth century, and especially since the 1815 consolidation of London's world power in the Treaty of Paris and Congress of Vienna. Whoever does not understand the significance of the British hatred for the political faction of Plato as represented in the man to whom they have given the name "national poet," "national genius," does not understand the capacity for evil of such nominalist minds at all. This is the case with those representatives of the Soviet Union who trace their epistemological roots to Bacon's nominalism under the name of materialism. We may now proceed to examine Shakespeare's dramas, not as mere dramas, but from the standpoint developed of the political approach of the Platonic epistemological faction of which Shakespeare was a part.



Globe theater (right) in this view of Shakespeare's London.

Shakespeare's Drama

We are situated to comprehend that drama in the Platonic tradition, going back at least as far as Aeschylus, is informed by the same qualitative conception of morality that informs every aspect of the Platonic faction's contributions to human historical evolution. Drama, in particular, has been used by the Platonic faction to awaken and develop those intellectual and moral capacities of mankind as a species which rigorously distinguish it, as we have seen, under universal law, from the lower beasts. Drama, as was well known to Friedrich Schiller, has always provided man with an efficient means of celebrating his capacity for freedom, by demonstrating the necessary existence of those capacities which make man free to order his own development.

This moral purpose of drama is sufficient in itself to not only arouse the hatred and hostility of the opponent Aristotelian faction. They have fought since the early seventeenth century activities of the Venetian Monteverdi, to suppress this side of the activities of Giordano Bruno and his network, who they otherwise betrayed. It is also the standpoint from which to comprehend that there is no way that any one afflicted with British nominalist prejudices and outlooks could comprehend, still less direct, produce,

and act a drama whose composition is governed by the development for knowledge of the ordered conceptions that underlie in dialogue the Platonic notion of morality.

There will be no great drama again until this is comprehended, and humanity's capacity to consciously master the lawfulness of its species evolution will in consequence remain weakened and impoverished.

The nominalism of the Aristotelian faction happens to coincide with the ordering of the mind on the lowest level of knowledge identified by Platonic science, and with the susceptibilities of the mind on the second-highest level of such development. Drama, in contributing to the development of man's capacity for freedom, thus aspires to free him from enslavement to the particular kinds of illusion that are characteristic of the two lower orderings of knowledge.

It is for this reason that Platonic drama as such has been the object of such vilification and hatred by the Aristotelians. Man can be freed from the relative sinfulness of the lower orderings of knowledge by helping him to stand back and develop the distance of judgment in which such relative sinfulness as his becomes the subject for his humor and laughter. In this way he is in part able to free himself from the sinful consequences of what he knows to be his follies, and joyously celebrate his capacity for such freedom.

The British cannot produce, stage, or act any of Shakespeare's plays because they cannot comprehend the Platonic tradition's conception of freedom. They must thus be unaware that their nominalist insistence on literalism is the subject for ridicule in all of

Shakespeare's plays. This is true for tragedy, comedy, tragicomedy, and history plays alike. However, British efforts to do so can in the meantime become the subject for the humor of the rest of us.

The difference between the Platonic moral purpose of drama, and the opponent Aristotelian approach was concisely located by the unfortunate Philip Sidney in his *Apology for Poetry*:

And the great fault even in that point of laughter, and forbidden plainly by Aristotle is, that they stir laughter in sinful things; which are rather more execrable than ridiculous.

(*An Apology for Poetry*)

However, there are difficulties in assimilating such notions because of the prevailing domination of Aristotelian methods. The Aristotelian, committed to his irrationalism, can only comprehend particular jokes—particular kinds of jokes at that—and his drama and entertainment, like his politics, are expressive of that.

Platonic drama is governed in development by the basic irony that politics under Aristotelian rule or influence is theater. Such theater as politics is, is also governed by a higher law which is incomprehensible to the inveterate Aristotelian, but totally comprehensible to the true human being. In this way the ironies of drama can be ordered from the stand point of freeing man from the nominalist illusions which keep him subject to the theater of Aristotelian politics and which time and again have doomed humanity to disaster. Irony and humor thus become the lawful subject of the process of development which is a drama. But moored in the necessary and real ambiguity that *what one laughs at in the theater is exactly what one is oppressed by outside the theater*. In this way, in its highest moments, drama thus joyously demonstrates the existence of the higher governing law that is expressed in man's mastery of the truth that he not only has to change, but is capable of so changing, in order to contribute to the development of the species capacity to sustain and further universal progress. Such qualities of knowledge are in turn the moral basis for the forms of dramatic art known as comedy and tragedy.

But nowadays the depth of assimilation of the alternate Aristotelian approach to such matters is such that any regular American television viewer could almost write the drama section of Aristotle's *Poetics* straight out of the prejudices of what constitutes tolerable kinds of entertainment which have been thus formed.

The method that has been assimilated is revealed on the first level in terms of irrationalist fascination with effects, in and of themselves. Comedy and

tragedy are thus reduced to the mediocre banalities of "sad" and "happy" endings, and the quality of the artistic value of a piece of entertainment can be measured in the kinds of tears it jerks forth in concluding. The corollary of such misconceptions are the realists' obsessions with credibility, and the capacity to sustain credibility in plot, and its development line, and in characterization.

These features of tainted judgment are the same as those which tolerate the blatant rigging of the nation's politics, and by and large global politics by behind-the-scenes directors and script writers of the Trilateral Commission and Council on Foreign Relations for the cast of prima donnas and extras used in the nightly installment of Walter Cronkite's Aristotelian epic known as the national news. Platonic drama would demonstrate efficiently that a nation or civilization which tolerates such practices is in the process of committing moral suicide and will not survive.

To elaborate such outlined conceptions we will select three types of Shakespeare's dramas to show how the Platonic approach actually works. We thus also begin to set standards for judgment of British competence in the direction of such matters, including national television, by assisting in the development of a conception of truth which will be useful in the necessary revival of Platonic dramatic art.

We will look at Shakespeare's so-called British history plays, the so-called Roman tragedies, as typified by *Julius Caesar*, and as representatives of tragedy and comedy, *Hamlet* and *Measure for Measure*. The plays have been selected on the basis of ascending universality of conception, in light of the Platonic epistemological approach we have identified and discussed earlier.

We will use the so-called British history plays to demonstrate the use of irony as an ordering principle for lawful development. With *Julius Caesar* we will see how the ironical ordering of development determines the development of plot, characterization and effect. *Hamlet* and *Measure for Measure* will enable us to show how tragedy and comedy respectively serve the identified moral purpose of Platonic dramatic art.

The group of plays known as history plays, the *Henry IV* and *Henry VI* series, and *Henry V*, although entitled "History of . . .," are only known that way because of British obsessions with literality. In governing British conceit, the plays, whose subject matter was selected out of an assortment of chronicles typified by Raphael Holinshed, represent the actuality of British history in the fifteenth century. We have seen enough of the political background of Tudor England to know that this was not true, and that it was known

to be not true, by Shakespeare as well as others. These plays are dialogues designed to increase powers of comprehension concerning a kind of political process more or less particular to Britain, but like a contagious disease susceptible of epidemic proportions if not checked.

The British produce and act such plays as history plays. They conventionally establish two levels of action in the development. There is the serious level on which an assortment of kings, nobles, and church dignitaries deliberate in private and make public their decisions. Below this there is the comic relief provided by such well-known monstrosities as the fat fool Falstaff, Nym, Bardolph, Pistol, and so on. In the prevailing British view, the comic relief element is only included in drama of such noble and serious import to amuse the minds of those who have paid to go to the theater for entertainment. Such minds cannot be expected to rise to the level of refinement necessary to appreciate the sheer beauty of the portrayal of such aristocratic and monarchical decision-making processes.

The same people attempted to destroy music in basically the same way. What is called comic relief is not that at all. It is the equivalent of counterpoint in the development of polyphonic music. The antics of the underlings provide an ironical mirroring and reference point for judgment to be passed on the



"Comic relief is the equivalent of counterpoint in polyphonic music." Above: Falstaff; below: Elizabethan clowns.





Henry V, a shallow puppet, is usually romanticized as a hero, as in Laurence Olivier's version above. The war between England and France was more a meat-grinder than a romantic escapade (below).

moral qualities ordering the private and public lives of the aristocratic and royal representatives of the elite that takes the decisions that affect the lives of each and every one. In such an approach the quality of such moral ordering is shown to be the same as that of Falstaff and his band of cutthroats, pimps, prostitutes, and other villains of ill-repute.

The conventional British view argues further that Shakespeare shows himself to be a proponent of the methods of consensus among such aristocratic elites as still govern in Britain, methods aimed at avoiding the unnecessary spilling of aristocratic blood in the civil wars which ensue as the result of the lack of such consensus. Shakespeare, we are told, is therefore the proponent of a stable monarchy and undisputed hereditary succession.

The ironical ordering and development of such plays, however, demonstrates that Shakespeare is the proponent of the actually republican Platonic conception that man should be raised out of his nominalist obsessions with the appearances of things, armed with developed powers of comprehension to name things scientifically in accordance with what they actually are. In this way the counterpoint functions efficiently to identify for comprehension the nature of the mental processes of the bunch of cutthroats, villains, thugs, pimps, and prostitutes that still rule in Britain by



ordering the appearances to gull the minds of those susceptible to nominalist delusions into believing that the appearance of urbanity and sophistication proper to genteel taste is the reality of the quality of mental processes actually governing underneath.

The play *Henry V* is perhaps the most sophisticated in the development of this approach among all of the so-called history plays, even if Falstaff himself is finally buried during the course of the play. For *Henry V* combines the presentation of such qualities of knowledge as can be developed through the increased capacity to recognize between good and evil with a further level of irony in development which increases the comprehension of the theatrical quality of politics governed by such ruling outlooks. Shakespeare adds a chorus to add critical distance through humor to the development, so that the actual play functions in effect as a "play within the play" framed by the reflection and development of action through the chorus. It is a double fugue.

In prevailing British views Henry V is the dashing young hero rushing off to war against the hereditary enemy, the French, and of course succeeding. The play is thus played straight in conformity with that romantic existentialist aspect of British thinking. It was done thus in World War II as an allied propaganda movie with Laurence Olivier, and is still circulated in this form. In actuality, however, the young hero Henry is a typical manipulable shallow puppet, who is tricked into going to war by the Archbishop of Canterbury, and once in France, is tricked out of systematic conquest by the politically astute French who bribe him with the daughter of the French royal house. Henry's infantile manipulability is set off in counterpoint as usual by Nym, Bardolph, Pistol, Doll Tearsheet, and others. The irony is heightened by the play's use of English, French and dialect forms of English which are all comprehensible in terms of the action as a whole, even if the particular words are not known.

The Chorus is then contrapuntal, in ironical juxtaposition to the development as a whole, ridiculing those who think that foreign war, like theater, is an appropriate way of having the sheep take their minds off domestic problems:

CHORUS: O, for a Muse of fire, that would
ascend
The brightest heaven of invention;
A kingdom for a stage, princes to act,
And monarchs to behold the swelling scene!

... But pardon, gentles all,

The flat, unraised spirits that have dared
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon!

(*Henry V*, Prologue)

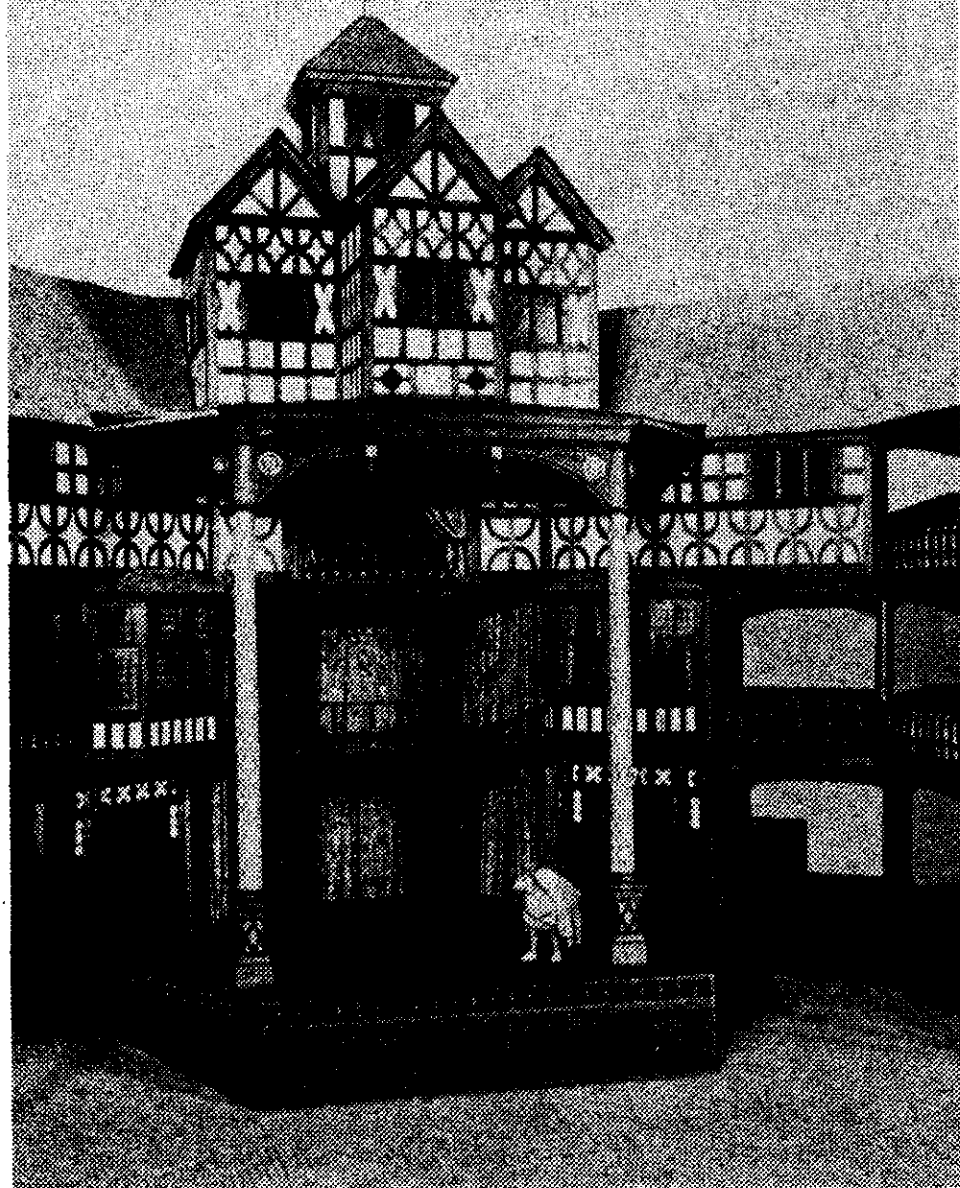
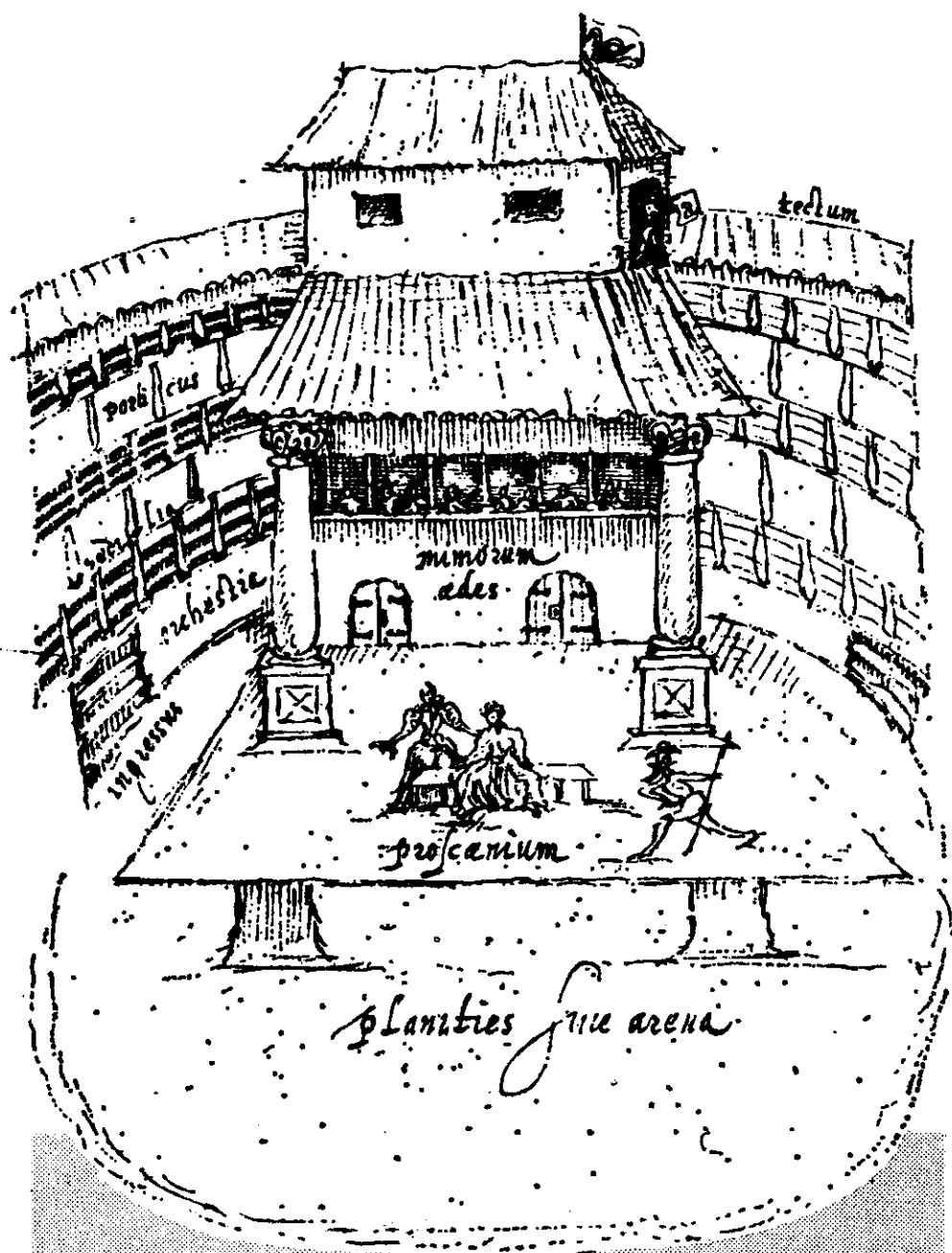
And we subsequently see the Archbishop of Canterbury planning how to exploit the king's vulnerabilities to manipulate him into a war to save the Church's tax base, the success of this manipulation, and so forth.

In this way such plays are far from being eternal paeans to the noble virtues of the British or any other ruling oligarchy. They are joyous celebrations, through the continuous use of humor, in man's capacity to raise himself above the dark forces which appear to rule his life, to make those forces comprehensible in terms of the characteristic method of thinking which governs their outlook, and to differentiate among such outlooks in moral quality by being able to call them by their names.

In this way all of Shakespeare's plays draw upon the ordering process that we saw employed above in our treatment of the Sonnets, in order to create and develop through irony the political outlooks which are necessary to defeat the organized evil that manipulates nominalist susceptibilities.

The modern view of such matters however has been conditioned for rather more than one hundred and fifty years into thinking about such matters rather differently. We may now move on to consideration of *Julius Caesar* to show how plot, characterization, and effect are not, contrary to what the Aristotelian asserts, the primary subservient contrivances mediating the development which as we have seen is based ultimately on the nature of man's comprehension of Aristotelian-nominalist politics as theater.

The proponent of the Aristotelian view ipso facto reduces drama to the moral quality and consistency of soap opera, among the other abominations that are purveyed on television. It is useful in that light to consider the similarities in construction between soap opera, and what is now generally judged to be good dramatic art, for example the early movies of the Jesuit-trained British Aristotelian Alfred Hitchcock. Both are fundamentally irrational in their development, though both purport to be realistic. Neither are concerned with the development and assimilation of



The Elizabethan thrust stage reduced realism in order to heighten the audience's concentration on ideas. Above: Shakespeare's Swan theater in original drawing and modern reconstruction.

lawfully demonstrable cause and effect relations. Both instead rely on plot lines whose banality assures credibility, characterization which reinforces instead of challenging susceptibilities to identify with particulars in the development as a whole, and both are governed by the doctrine of effects. Hitchcock is typical of the entire genre in this regard, for there would be no development in his movies at all, were it not for the special visual effects and related tricks on which his purported realism is based.

The methods that underlie the Aristotelian use of the cinema and television to foster mind destruction on behalf of maintaining the directed agitprop-style illusions of political theater are then transferred directly to drama as such as they are so assimilated.

The relevant notion in all of this is the immoral swinishness summed up in the Aristotelian precept, "the suspension of disbelief." Like politics, Aristotelian theater is organized in such a way as to conceal the fact that it is actually theater. This is a total waste of time because people go to the theater or movies to find illusion, and hence "freedom" anyway. That desire is the basis for good drama. Hence the viciousness of the Aristotelian approach.

The "suspension of disbelief" becomes the watchword for the process of "sucking into" the action, in which apparent realism is used to manipulate feelings, identification patterns, etc., in the interests of building for and accomplishing the brainwashing of effects. Hitchcock's endings are notorious for this, but they are typical of the genre. In this way one gets the zombified, desired result, "It was lovely, I was so moved." But by what? and why? one is entitled to ask, as least to determine that one has not been defrauded or ripped off at the ticket office.

General preconceptions about theater are shaped in this way, right down to conceptions about what constitutes a physical theater. The modern proscenium picture frame stage auditorium, which is usually associated with the idea of a physical theater, was created in the early seventeenth century by the circle around Monteverdi and the Mocenigo family to destroy Platonic theater. The ordering of the proscenium stage is designed to assist what the Aristotelian calls "the suspension of disbelief" by providing a kind of vacuum cleaner-like pull of attraction for primarily visual perception (see Figure 1). In this way the realist use of the perspectivity of the stage, plus scenery and props, are used to downgrade the ironical development of dialogue designed to awaken and develop critical powers of thought by compelling and provoking judgment to be ordered on the basis of higher knowable morality, and as in the seventeenth century to push it out of existence.

The ironies of drama depend on the capacity to

compare and contrast the over-the-shoulder peek, as it were, at the moral ordering of the private process of judgment and decision making, with the public view of the ostensible results of that process. As we have seen, contrapuntal elements assist in that. The staging arrangement characteristic of sixteenth century Europe—flat platforms approximately forty feet wide by twenty feet deep—were designed to facilitate this process (see Figure 2). Such stages are surrounded on three sides by the audience. Unencumbered with props or scenery, such stages create the capacity to order development solely through ironies in dialogue, and the ironies that can be developed through the simultaneous tiering in perception and judgment of different qualities of dialogue—the play within the play. The arrangement further assists in breaking apart the mental outlook that gets “sucked into” the action. In this arrangement, the illusions of theater are ordered as a succession whose ordering and development through irony is the subject of concentration and the development of judgment and reflection, not the particular illusion of each successive scene and act. *Julius Caesar* exemplifies how the process works, and thus disabuses literal fixations on plot and characterization and so on.

In the conventional view, the British view, *Julius Caesar*, like the other Roman plays, is a history play much as the British history plays themselves. In this view, the plays are the glorification of the supreme noble Roman qualities of stoicism. Thus *Julius Caesar* is the story of a high-minded noble effort by idealistic republicans to remove tyranny in the interests of political freedom. Unfortunately the idealism is not up to the demands of the practical situation, and they are plunged more or less by accident into a civil war which was outside their control. Of course, in their

impotent idealism, they lose the civil war to the more realistic and practical forces of the enemy, and die with dignity, without compromising the underlying integrity of their republican principles and ideals. They commit suicide.

Thus Brutus remains for the British, as he did for the French Jacobins, the terrorist-mob predecessors of today's environmentalists, whom the British controlled, the classic example of the freedom-loving republican rising up against oppressive tyranny, and giving his life for a noble but losing cause. The literal view of plot and character comprehends the play thus.

Again, this is not why such plays were written. The history of republican and imperial Rome seared a permanent scar on the process of mankind's development, from which we have not yet recovered. It took Christianity more than four hundred years to free mankind from political domination by the bestial cults which ruled ancient Rome in the name of Aristotle. Roman mobs were deployed in organized form as the army, or in unorganized form as the simply heteronomic mob, to be the battering ram of social support for policies of genocide and destruction. Continuing British predilections for the method of ancient Rome, and the stoic cult of the noble Roman are expressed in the Jacobin mob politics which such oligarchs have used continuously since the French Revolution's Jacobin terror under Marat and his allies who were the forerunners of the Nazis and environmentalists of this century.

Shakespeare's Roman tragedies are political dissections of the outlooks governing such kinds of mob politics, demonstrating in development that rule under such auspices is the equivalent of moral suicide. As with the British history plays, because someone

FIGURE 1
Proscenium Theater

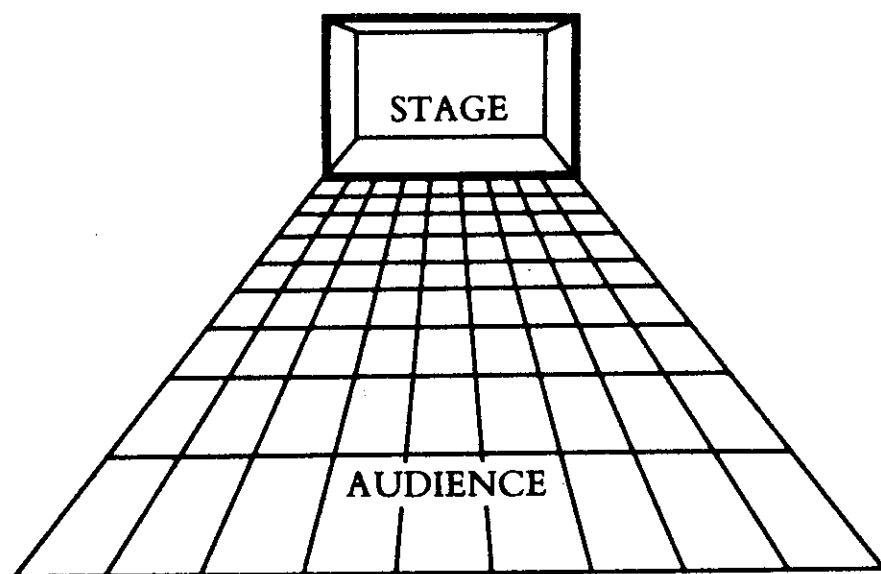
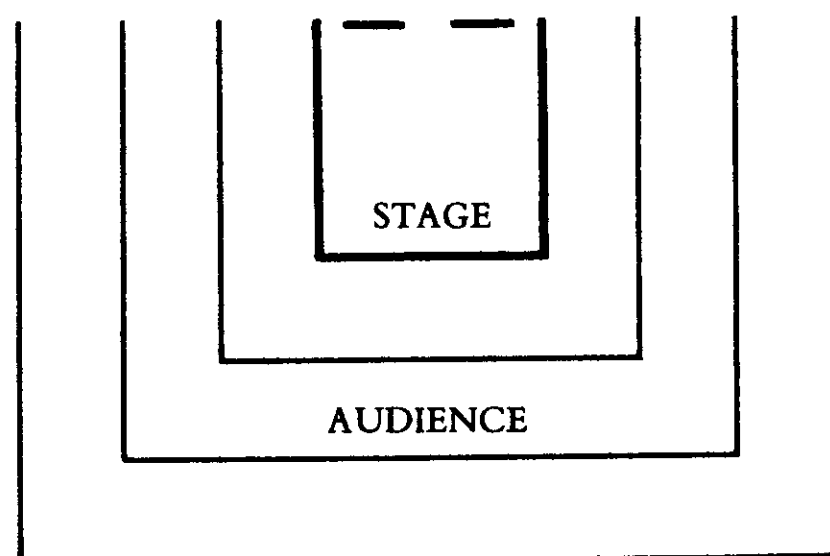


FIGURE 2
Thrust Stage Configuration



describes himself as "noble," republican," or "for liberty and justice" does not mean that anyone in his right mind should take such a person at face value. The subject of the irony of the Roman tragedies is the relatively more universal form of Aristotelian politics associated with the political and legal tradition of ancient Rome, rather than the more particular form of swinishness, thuggery, whorishness, and villainy that passes for such politics in the particularity of British politics as such.

However, there is no mob in the plays.

Irony is employed to develop comprehension of the governing characteristic process, through the juxtaposition of the private, over-the-shoulder view of the plotting, republican faction of effete, degenerate "noble" Romans united by no more than their mutual hatred of the vacillating, ineffective, superficial Caesar, and the mob. The pre-Monteverdi staging demonstrates its importance in this kind of play, by making possible the conceptual differentiation of dialogue "within" the confines of the stage and dialogue and action directed to "the outside." The orderings possible within such a configuration permit the rapid development of consciousness of what the actual subject of the play is, and how the nominal fictions of plot and characterization serve that higher purpose.

The moblike heteronomic desire for entertainment can be confronted, directly, effectively, and humorously, at the beginning of the play:

FLAVIUS: Hence! home, you idle creatures,
get you home:
Is this a holiday? What! know you not,
Being mechanical, you ought not walk
Upon a Laboring day without the sign
Of your profession?

(Julius Caesar, I.i. 1-5)

In this way the ironies developed by contrast with the over-the-shoulder view of the development of the existentialist terrorist plot, can be adequately comprehended. In this view a lawfully causal process is elaborated, in which Mark Anthony's utter evil is not a momentary opportunistic interference in the noble schemes of the idealist republican Brutus, but the lawful consequence of the irrational obscenity of the political process deployed in the name of "liberty and justice." It is not only the particular evil of Mark Anthony's demagoguery in the famous speech:

Friends, Romans, Countrymen, lend me
your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;

The good is often interred with their bones;
So let it be with Caesar.

(Julius Caesar, III.ii. 77-81)

but the determinate outcome of the process by which political evil is created, that is the subject for the higher powers of comprehension. The hedonism of the mob can thus be looked down on from that vantage point, as it runs wild, driven into frenzy by the politics of nominalism in the next scene.

THIRD CITIZEN: Your name, sir, truly.

CINNA: Truly, my name is Cinna.

FIRST CITIZEN: Tear him to pieces, he's a conspirator.

CINNA: I am Cinna the poet, I am Cinna the poet.

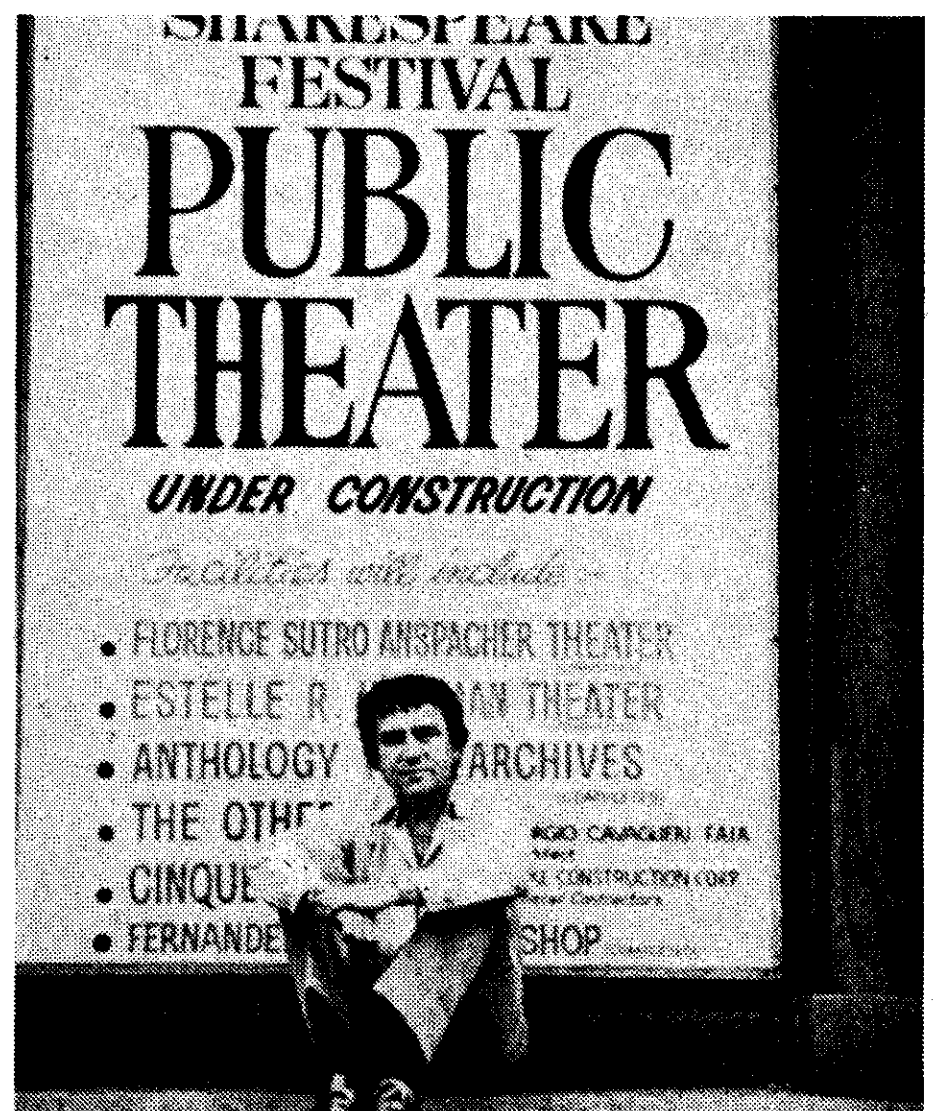
FOURTH CITIZEN: Tear him for his bad verses, tear him for his bad verses.

CINNA: I am not Cinna the conspirator.

FOURTH CITIZEN: It is no matter, his name's Cinna; pluck but his name out of his heart, and turn him going.

THIRD CITIZEN: Tear him! tear him! Come brands, ho! fire-brands! to Brutus, to Cassius; burn all.

(Julius Caesar, III.iii. 26-35)



Joseph Papp

In this way the ironies that order the succession of illusion, from the standpoint of developed morality, create the kind of situation in which it is possible to say, "this is not what's going on" or "this should not be going on," or "this kind of thing is disgusting." Disguise plots and mistaken identities contribute to this effectively. Plot and characterization, rather than being taken literally, serve the mediating function of contrivance in establishing through irony the existence of a higher governing law, whose workings can then be mastered in subsequent development, as the capacity to anticipate the likely outcome that can be expected to ensue is mastered through the further employment of the Platonic dialogue. The capacity to so anticipate upcoming surprise is also the moral and intellectual capacity that demonstrates the affinity in outlook with the dramatist, as such kinds of surprises do indeed occur.

The irony and humor of dialogue in this way subsume the broader purpose of creating the conditions in which man can for the brief moment that is a play, put himself in the frame of mind of posterity, as such can be conceivable, in order to see the capacities for self-perfection, or alternately the moral flaws, which will respectively either contribute to the creation of that posterity, or ensure that it does not have

the chance to exist in a human way. Man may thus know true joy in celebration of humanity's capacity to effect such progress, mitigated with the real sorrow that unless he changes to eradicate the causes of such follies as he tolerates, there will be no posterity.

This is why the British, as the perverted inheritors of the traditions of Aristotelianism, hate Platonic art, and thus hate their so-called national dramatist. It is why they determined to crush and suppress the influence of Friedrich Schiller as rapidly as they could and did. They fear, as we saw in Bacon's opposition to the epistemology of the Sonnets, the Platonic republican moral outlook of human freedom thus made accessible. Such qualities of freedom necessarily entail the elimination of nominalists and their methods from the governance of human affairs.

Despite prevailing misconceptions about "sad" and "happy" endings, tragedy and comedy are united on a higher level because they make such necessary moral qualities subjects for human knowledge.

Among Shakespeare's dramas, *Hamlet* and *Measure for Measure* serve to demonstrate the higher unifying moral purpose that underlies drama in the Platonic

Joseph Papp, The ADL, and Shakespeare

There was no New York Shakespeare Festival this year. Deprived of public funding by budget cuts, Joseph Papp, the organizer of what had been an annual event since 1957, refused to go on with the expected performances held in Central Park on summer weekend evenings.

Those who thought that Papp's continued commitment to cheap and entertaining productions of Shakespeare marked him as representing something different than the usual kinds of obscenity that are known as theater in New York were in for a big surprise.

This year Papp laid on a Mobil Oil funded rock-and-roll production of Gilbert and Sullivan's operetta *The Pirates of Penzance*. The star was California Governor Jerry Brown's cover-story Linda Ronstadt.

Papp had been offered the Mobil money to continue the Shakespeare Festival. That was what Mobil actually wanted to pay for. However, Papp is of the opinion that Shakespeare, and such-like "great art," should be publicly funded. If it is not going to be publicly funded, Papp, as a matter of principle thinks it had better not be funded at all.

Thus there will be no more Shakespeare-In-The-Park until Mayor Koch, or his successor, rescinds the budget cuts that axed the program. Meanwhile there probably will be a whole lot more

privately funded rock-and-roll in the park.

Linda Ronstadt's role in the Papp *Pirates* brings things full circle. Like the object of her attachment, Ronstadt is a representative of those Zionist lobby circles who boosted Papp to notoriety in the first place. Papp's Shakespeare Festival became an institution as a result of a fight staged between him and the Anti-Defamation League of B'nai B'rith over Shakespeare's *The Merchant of Venice*.

The ADL won that fight, not surprisingly given who Papp is. As a result it has been impossible to see the play in its original form in New York City ever since. As might be suspected, Papp the backer of rock-and-roll is no friend of either Shakespeare or any other Platonic dramatist.



Laurence Olivier turns Hamlet into existentialist drivel.

tradition, while also demonstrating the differences employed in what is known as tragedy and comedy.

As we saw the *Merchant of Venice* to be a dramatization of Plato's *Republic*, so *Hamlet* and *Measure for Measure* draw their ostensible subject matter from St. Augustine's *City of God*, in order to identify through the ordered process of hypothesis formation of Platonic dialogue the quality of moral outlook required for the reproduction of the human species as a human species. Both plays make use of the contrapuntal ironies we saw employed in the British history plays and in *Julius Caesar* to contribute to the development of the necessary quality of conception.

In consequence both plays have been the special object of attack by the Aristotelians. *Hamlet* over the years has been chopped up, butchered, and rewritten according to the literal-minded dictates of the British prima donna star system, which puts appearance before substance to destroy the substance of the play. *Measure for Measure* has been by and large totally suppressed, in line with Samuel Taylor Coleridge's vicious qualification of the play as one of Shakespeare's "infantile" creations. Coleridge in this way

expresses the special hatred the British reserve for any Platonic treatment of the conception of natural law.

Yet both plays from their different standpoints are concerned with the development for knowledge of the Platonic conception of natural law. Both plays are ordered such that the kind of ending to be expected is known from the beginning, in the form "either something like this will happen, or it will be stopped." The process of development of both plays then makes the principles underlying the progress toward the alternative futures known in that generic way susceptible to comprehension and knowledge. In this way the audience is conceptually situated with the relative overview of posterity, to learn how the political process necessary for its coming into being was ordered.

In *Hamlet*, though the degenerates and perverts of the modern school associated with the existentialism of Laurence Olivier usually omit the salient episodes of the play, it is established in advance that either the kingdom will be subjected to invasion and destruction at the hands of foreign armies, or there will be an intervention to change the situation. The preparations for war of Act I scene i, and recurrent references to the invasion in subsequent speeches and entire scenes, are a counterpoint to the ostensible action, in assisting the development of judgment and comprehension concerning the appropriateness of actions adopted in light of the impending future. The play as a whole is meaningless, existentialist drivel without the moral compulsion provided by the overhanging threat of the necessary contrapuntal element.

Measure for Measure is ordered in development similarly in light of the knowable alternatives of an anticipated future. The Duke of Vienna announces that he is departing, and leaves his subordinates in control in his place. His designated surrogate Angelo revives certain old laws, and condemns Claudio to death for fornicating with his fiancée. However, the Duke has not really gone away. He has disguised himself as a monk, and will return in his proper identity, at the point when he has determined the truth about the moral qualities of his subordinates. Thus the problem is how the Duke will find out the truth, so as to return with justice.

The development of both plays is based on a dramatic review of St. Augustine's analysis of the moral outlooks of the leadership of ancient Rome in the first book of *The City of God*. Why does God punish the ostensibly good in equal measure with the ostensibly wicked and evil? Are the rationalizations employed by the good in consolation for their failure to act against evil justified? Is murder justified ever? Is suicide justifiable in avoidance of a greater sin? What is sin or evil? As St. Augustine demonstrates the

existence of a higher law knowable to men of sufficient moral courage and will to rise up to such knowledge out of the transitory oppression and burdens of the particular ordering of human affairs to contribute to the work of posterity, so does Shakespeare make use of the same moral leadership problems in the development of the two plays, to aid comprehension of the same higher qualities of knowledge.

The moral ordering of the development of both plays is known through the contrary conceptions of love and brotherhood that respectively characterize the outlook and rule of the protagonists of *Hamlet*, and the Duke in *Measure for Measure*. In *Hamlet*, such conceptions are known through their degenerate opposites: murder, incest, and paranoia. In *Measure for Measure*, the Duke subordinates his reason to the discovery of truth adequate to justice known from the higher standpoint of natural law, through a succession of inadequate approximations of such truth.

In *Hamlet* all of the principal protagonists possess sufficient knowledge to know what the anticipated outcome of the development will be and how to change it. Yet no one has sufficient courage or will to act on the basis of that knowledge, or to organize others on the basis of that knowledge. In this way the impending future creates a kind of conceptual prison, or controlled environment, composed out of existentialist obsessions with what are known to be secondary issues. In *Measure for Measure* knowledge is limited to the partial view of different individuals as to why the brother is in jail under threat of execution, and how he can be freed. Only the Duke in his disguise can contribute to securing the brother's freedom by organizing a course of action that subsumes the differing qualities of particular knowledge of particular individuals.

Both plays equally develop knowledge of the consequence of the cited moral leadership qualities in government through a process of hypothesis formation that forces self-consciousness in respect to the ordering of the development as a whole. In *Hamlet* the Aristotelians' approach is thus made the subject for knowledge through a series of plays within the play to the ironies of the concluding ambiguous murder/suicide scenes of the last two acts, in which Ophelia's suicide is known to be murder in fact, and Hamlet's murder by the same token moral suicide. The criteria for judgment are the same as Augustine's.

FIRST GRAVEDIGGER: How can that be, unless she drowned herself in her own defence?

SECOND GRAVEDIGGER: Why, 'tis found so.

FIRST GRAVEDIGGER: It must be *se offendendo*; it cannot be else. For here lies the point: if I

THE Tragicall Historie of HAMLET,

Prince of Denmarke.

By William Shakespeare.

Newly imprinted and enlarged to almost as much
again as it was, according to the true and perfect
Copie.



AT LONDON
Printed by I. R. for N. L. and are to be sold at his
shoppe vnder Saint Dunstons Church in
Fleetstreet. 1606.

drown myself wittingly, it argues an act; and an act hath three branches; it is to act, to do, and to perform: argal, she drowned herself wittingly.

SECOND GRAVEDIGGER: Nay, but hear you, good man delver—

FIRST GRAVEDIGGER: Give me leave; Here lies the water; good: here stands the man; good: if the man go to this water, and drown himself, it is, will he, nill he, he goes; mark you that; but if the water come to him, and drown him, he drowns not himself: argal, he that is not guilty of his own death shortens not his own life.

SECOND GRAVEDIGGER: But is this law?

(*Hamlet*, V.i. 6-22)

In *Hamlet* the succession of plays within the play heightens the truth pronounced by the First Gravedigger, "He that shortens his own life, is guilty of his own death" as correlative of the evident lack of the moral qualities necessary to act on behalf of averting impending doom. In this way the richness of language that is so fetishized in British productions of the play is one of the primary ingredients in the layering of the play's ironies. *While there are many fine words, no one does anything.* But on the other hand, much of what is said is, in general, true:

HAMLET: What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! and yet, to me, what is this quintessence of dust? man delights not me; no, nor woman neither. . . .

(*Hamlet*, II.ii. 303-309)

Measure for Measure is opposite. Relative to the language employed in *Hamlet*, the language is simple, and prose in fact is more significant in the play than verse. The play within the play is employed again, but to heighten the thinking behind the Duke's disguised direction of developments. For example, Angelo, the Duke's subordinate, informs Claudio's sister Isabel that he will free her brother if she surrenders her virginity to his lust. She breaks the news to Claudio in jail, who sinfully urges her to accept in language befitting Hamlet. She equally sinfully refuses.

CLAUDIO: Ay, but to die, and go we know not where;

To lie in cold obstruction and to rot;
This sensible warm motion to become
A kneaded clod. . . .

ISABELLA: Alas, alas!

CLAUDIO: Sweet sister, let me live:

What sin you do to save a brother's life,
Nature dispenses with the deed so far
That it becomes a virtue.

ISABELLA: O, you beast!

O faithless coward! O dishonest wretch!
Wilt thou be made a man out of my vice?
Is't not a kind of incest, to take life
From thine own sister's shame?

(*Measure for Measure*, III.i. 118-145)

The disguised Duke overhears this discussion, and solaces both in ways appropriate to what both should and do know, but in matter-of-fact and direct prose:

DUKE: The hand that hath made you fair hath made you good: the goodness that is cheap in beauty makes beauty brief in goodness; but grace, being the soul of your complexion, shall keep the body of it ever fair. The assault that Angelo hath made to you, fortune hath conveyed to my understanding; and, but that frailty hath examples for his falling, I should wonder at Angelo. How will you do to content this substitute, and to save your brother?

(*Measure for Measure*, III.i. 179-187)

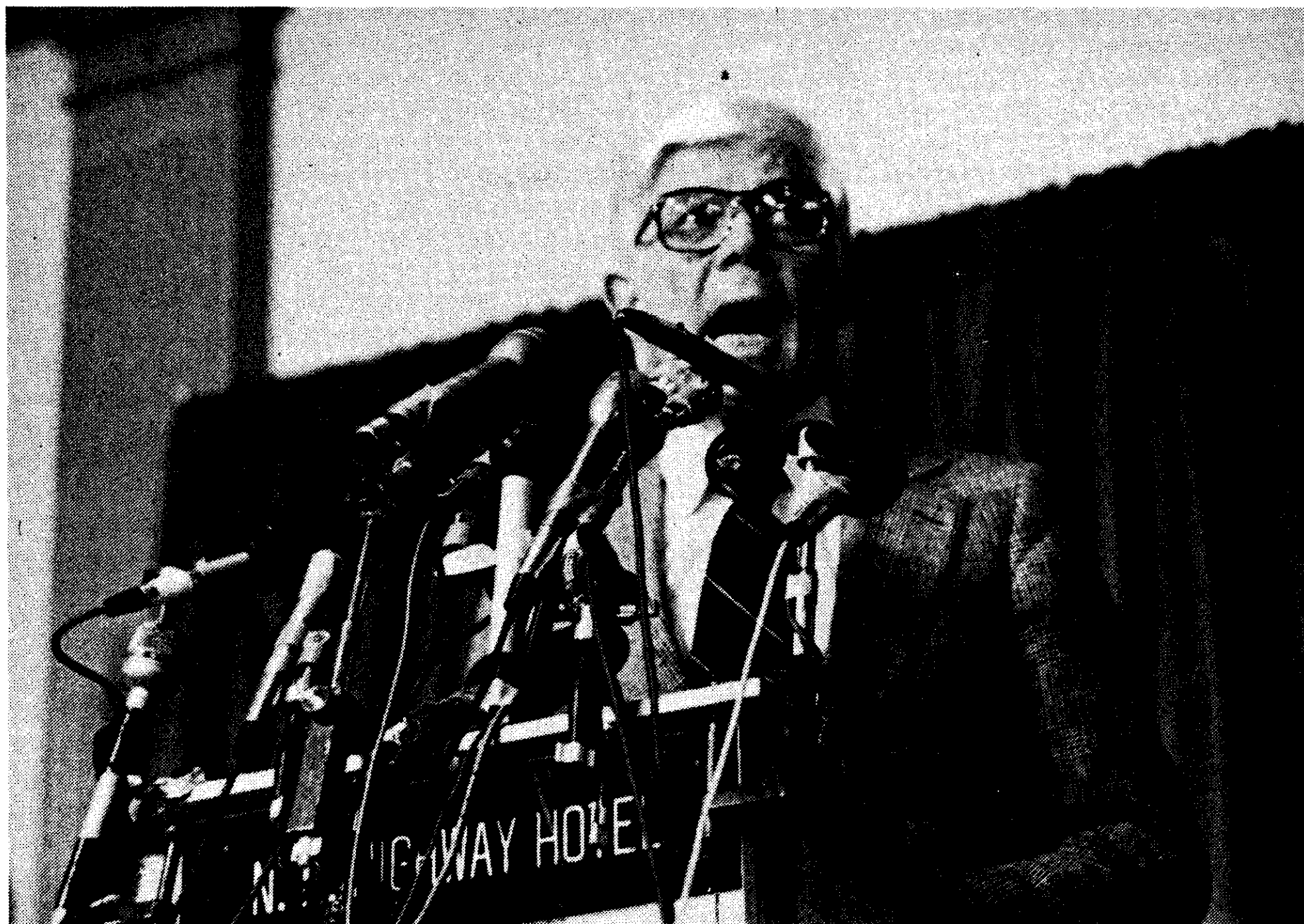
Thus in both plays irony is tiered from the standpoint of the alternative futures known from the beginning to develop a conception of the quality of morality that is required to order human society in its progress from the standpoint of brotherhood, justice, and natural law.

In this light the two plays trace the alternate and opposed lines of progress and devolution of societies ruled respectively by Platonic and Aristotelian epistemological governances in terms of the moral consequences of such governance. But the process of development of both ensures that such consequences are viewed through the eyes of a Platonically informed posterity. Where *Measure for Measure* celebrates the return of justice for all, the judgment on *Hamlet* has to be that life tolerated under such circumstances is no better than moral suicide.

In neither is the so-called happy or sad ending the hallmark of what is known as tragedy and comedy. It is instead the ironical ordering of ambiguities through development in the dialogue method of the higher hypothesis that we saw in the Sonnets to create both knowledge of the joy that the higher efficient natural law is knowable and comprehensible while at the same time sorrow at the reality of the consequences of the lower ordering of the relatively sinful life that is still subject to such natural law, despite illusions to the contrary.

It is in such a way that drama has been a weapon in the hands of the Platonic faction over the millennia, whether through comedy or tragedy, on behalf of the development of the necessary qualities of outlook and morality that will enable humanity to maintain its species progress. Drama has never been in the hands of Platonists a mere form of entertainment, in which the existentialist immorality of the doctrines of "art for art's sake" so favored by the British and their cohorts are permitted to detract from the necessary higher purpose to which the Platonic faction has historically been dedicated.

Thus it is not Shakespeare's drama per se which makes him still known and loved today. He is known and loved, as Schiller is, because under the governance of Platonic epistemology he created drama as an instrument to contribute to the moral uplifting of a nation, to create minds that could assimilate the morality of universal natural law in their daily practice as citizens. In consequence Shakespeare's politics, the science of the Sonnets, and his drama are all one, the offspring of the efforts of the Platonic faction that made us what we are. Such joys as we inherited through the efforts of our faction are in turn our obligated trusteeship for future generations, if we have the courage to act on behalf of that legacy, despite what the British say.



Is There A Constitutional Crisis?

by Felice Merritt

The carefully orchestrated John Anderson campaign, front-page in the press, then fading to the back pages, then making headlines again; up in the polls, then down, then back up again, is the joker in a presidential election campaign where almost all interest has focused on the wild cards. But with backers like George Ball, Felix Rohatyn, and Albert Jenner, as well as Norman Lear, Stewart Mott, Alton Frye (director of the Washington, D.C. Council on Foreign Relations) and many less kooky behind the scenes power-

brokers, the Anderson campaign is no mere rerun of the Eugene McCarthy idyll. It has its own role in the long-term strategies of the Aquarian Age kooks and their oligarchical backers—political manipulators who have repeatedly insisted that the Constitution of our American Republic has made the nation “ungovernable,” “unresponsive” to the “changing needs” of the 1980s. Their views were best summed up by Joseph Slater’s 1979 Aspen Institute paper on “Governance” where he described the need to stop “those

betting on more and better technologies” from “charging ahead with scientific discovery.”

The crew backing the Anderson option, whatever the political realities of the 1980 Presidential election may be, would like nothing better than to get their way by rewriting the U.S. Constitution. In fact, this has been repeatedly proposed as part of projects funded by the Ford Foundation, the Mellon Foundation, and the American Enterprise Institute to celebrate the Constitution’s bicentennial in 1987 by “reevaluating” it. Cer-

tainly a deadlocked Presidential race, with all the uncertainty and maneuvering which would attend an election decided in the House of Representatives, would create just the situation Anderson's kooky backers seek—the opportunity to throw the entire system out the window, and place control of the government in the hands of a national unity team.

The mechanisms already are in place through the direction of the Federal Emergency Management Agency, FEMA. FEMA, set up to provide coordination of services in disasters, has set up a shadow government at every level and has tested out its capabilities in a variety of disaster and riot settings within the last year. FEMA is run by precisely the same set of kooks who question the “governability” of the United States and whose backing of Anderson is intended to play a role in creating a Constitutional crisis. From such a crisis to rewriting the Constitution is no giant step. The play-by-play scenarios—most culminating in suggestions that we adopt a parliamentary form of government modeled on Britain—run in the *London Times*, the *Economist*, the *New York Times*, *Washington Star*, *Baltimore Sun* and other major newspapers, demonstrate just how intense the interest is in molding such an outcome.

If John Anderson is really to accomplish any of the objectives of his fellow Trilateral Commission and Bilderberg Society member friends and supporters in actually creating a constitutional crisis, it will be hard work. Despite the media hoopla, the chance of any presidential election going to the House of Representatives is quite remote. The Twelfth Amendment to the U.S. Constitution provides that a President shall be elected if he has a *majority* of the votes cast in the Electoral College. If no candidate has a ma-

majority, the election must then immediately be decided by the House of Representatives, voting by states, choosing from among the three highest vote getters in the Electoral College. A majority of states in the House of Representatives decides the election.

This has only happened twice in U.S. history despite numerous significant third and even fourth party presidential candidacies. Even the campaigns of Teddy Roosevelt and Eugene Debs, challenging Democrat Woodrow Wilson and Republican William Howard Taft, failed to deprive Wilson of the majority of Electoral College votes he needed for election. The same is true for the Progressive Party candidacy of Henry Wallace and the Dixiecrat candidacy of Strom Thurmond in 1948, and the American Party campaign of George Wallace in 1968 and the independent campaign of Eugene McCarthy in 1976.

The two elections which were decided in the House of Representatives were those of 1800 and 1824, both of which occurred before members of the Electoral College were chosen in every state on the basis of popular vote. Even those two elections are more illustrative of the critical role great men have played in shaping American history and of the capacity of a republican form of government to resolve political deadlocks than they are of any dangers of Constitutional crisis inherent in our electoral system. Should the Aquarian conspirators, particularly their adherents in the Trilateral Commission, determine to create a Constitutional crisis by manipulating the outcome of the election, it is precisely the qualities of those great men of the nineteenth century we will need—not any scheme of Constitutional revision or emergency national unity government. A look at those

two elections also demonstrates that exactly the same type of machinations represented by today's Anderson campaign—an effort to overturn an American system based on industrial scientific advance on behalf of a group of Anglo-American oligarchs—emerged in those two electoral campaigns as well.

By the time of the election year of 1800, the United States was in nearly as severe a crisis as it had been during the Revolution. Great Britain was fully determined to restore the former American colonies to the control of the British Empire and was buying its way into domination of as much of American politics and as much of the American economy as it could. The primary immediate objective was to dismember the federal government as it had been established by the Constitution, to prevent the United States from developing any credit system capable of financing trade and manufacture, to encourage sectional squabbling, and to eliminate the embryonic American army and navy. Those policy objectives would continue to govern British-U.S. relations until the Civil War.

The British attack was conducted on every level. Not only were American finances and credit controlled and manipulated, Britain directly confronted the United States on its rights to trade, rights to fish, and rights to carry the goods of other nations. Beyond these overt attacks, Britain conducted its warfare against the United States through its secret intelligence networks in this country and in France. The most dangerous operations were run through British controlled and financed Jacobin groupings in France, and their allies in the United States.

America's greatest weakness under these circumstances was the Presidency of John Adams. Al-



Above: the Devil prompts Jefferson in this Federalist cartoon.

“Great Britain was determined to restore the former American colonies to the Empire. . . . Most of the political dirty work was carried out by Jefferson.”

though Adams had been sent on a number of missions to France by the Continental Congress during the Revolution, and although he had served eight years as Vice-President under Washington, he had from the start been possessed of such a strong Francophobia that his role as a negotiator with France caused more damage than good

even before the British-orchestrated French Revolution, an event which undermined the international deployment of French republican forces and placed French foreign policy under the sway of British machinations. The ties with Lafayette and the republican faction in France, and its allies throughout Europe were

foreign to Adams. To the extent that Britain, using its agents, chose to create a foreign policy crisis with France, Adams was helpless except under the guidance of Alexander Hamilton—guidance he was increasingly loathe to accept. This problem set the stage for all the domestic political crises which were to ensue.

Most of the political dirty work in the United States was carried out by Thomas Jefferson and his partisans through the press and through state legislatures controlled by them. The opening salvo of the 1800 election campaign was the passage of the Kentucky and Virginia Resolutions in the beginning of 1799. These resolutions, drafted by Thomas Jefferson, then *Vice President of the United States*, asserted that Virginia and Kentucky, as sovereign states, could hold the Alien and Sedition Acts passed by the U.S. Congress as unconstitutional and void. Those two states were refusing to enforce federal law and denying the right of the federal government to make laws binding upon the states. Jefferson also proposed, in his draft Kentucky Resolution, that the excise tax which had been laid to support the defense of the United States, and the establishment of the Bank of the United States also be declared unconstitutional and void. This section was eliminated before the Kentucky legislature voted, but it makes quite clear Jefferson's *intention* to disband for all intents and purposes the federal government and any national defense.

Jefferson's Treachery

The precedent established by Jefferson in the Kentucky and Virginia Resolutions didn't take long to spread. On March 6, 1799 in Pennsylvania a gang of 50 armed men began attacking federal tax collectors, and ended by raiding the jail of a federal marshal and

forcing the release of 18 prisoners arrested for rioting. President John Adams denounced the actions as treason and asked the Pennsylvania governor and legislature to send out the militia to enforce the laws. They refused, and were supported in their inaction by the Jeffersonian press. Adams was finally forced to call out the regular army under the command of Alexander Hamilton to restore order.

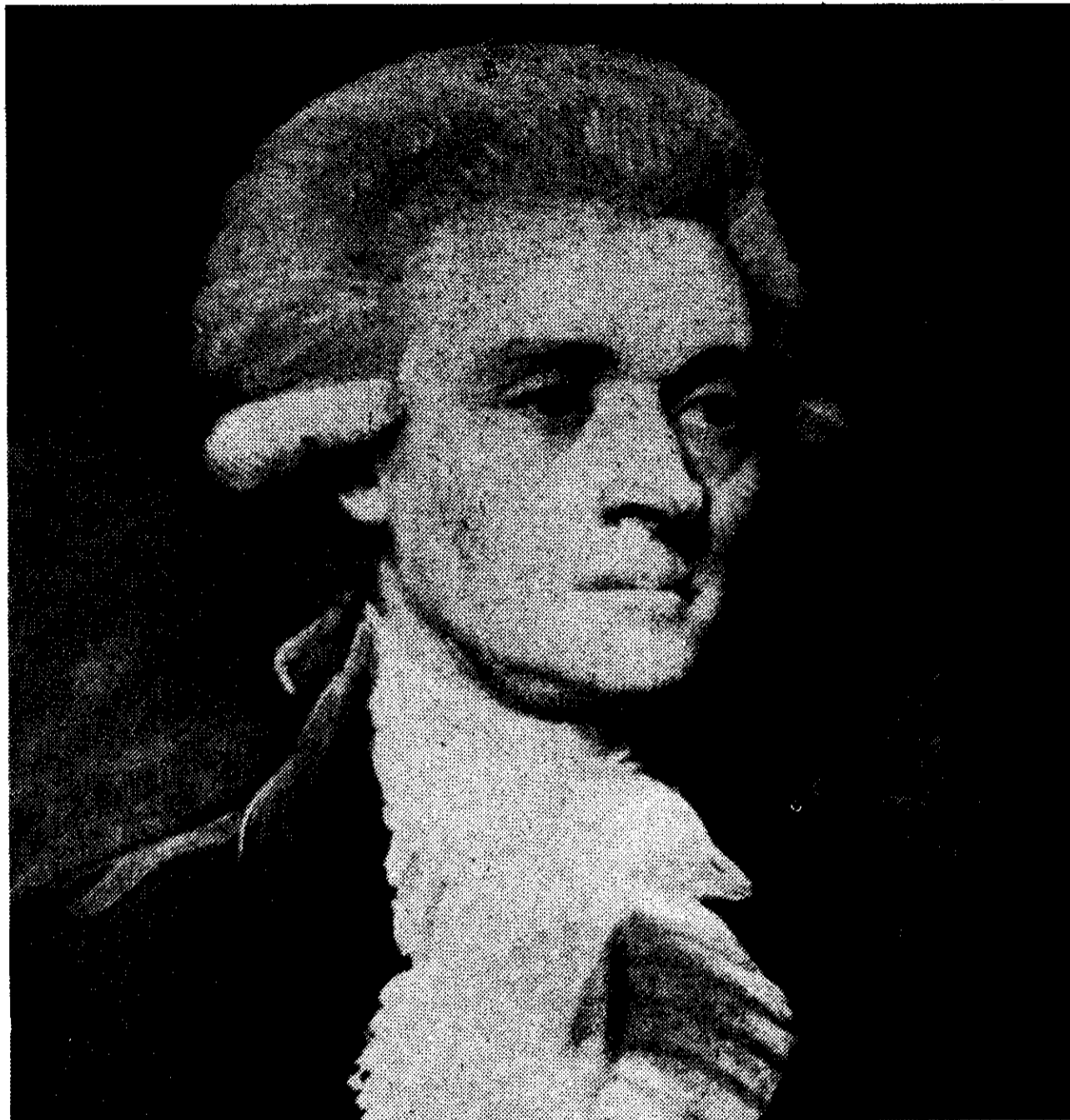
This the Jeffersonians attempted to build into a campaign to eliminate the standing army and lay up the navy at a time when the United States was being squeezed between the warring British and French. Both France and Britain were seizing U.S. ships, both in the Atlantic and the Caribbean. France as well was considering an invasion of the United States from the Louisiana Territory which it had recently pried away from Spain. The deck was being neatly stacked, politically, legally, and militarily, for the dismemberment of the union.

While the Jefferson Republicans seemed to be fully behind such policies—choosing the two most successful anti-Federalists, Jefferson and Burr, as their candidates, the Federalists were in considerable internal disorder as a result of shifting foreign policies adopted by President Adams, and vulnerable publicly because they lacked the resources to answer the Republican press attacks. Adams, who spent seven months of 1799 holed up in Quincy, Massachusetts communicating by letter with his cabinet in Philadelphia, was widely seen by party leaders as ineffectual, and on those occasions when he did act, unpredictable. A particular bone of contention was his conduct of American diplomacy towards France.

France, both Adams and Hamilton initially agreed, was seeking all the advantages of war

“It did not occur to Jefferson until January 1801 that he might very well not be chosen. The vast majority of the Federalists were determined to elect Burr.”

Thomas Jefferson

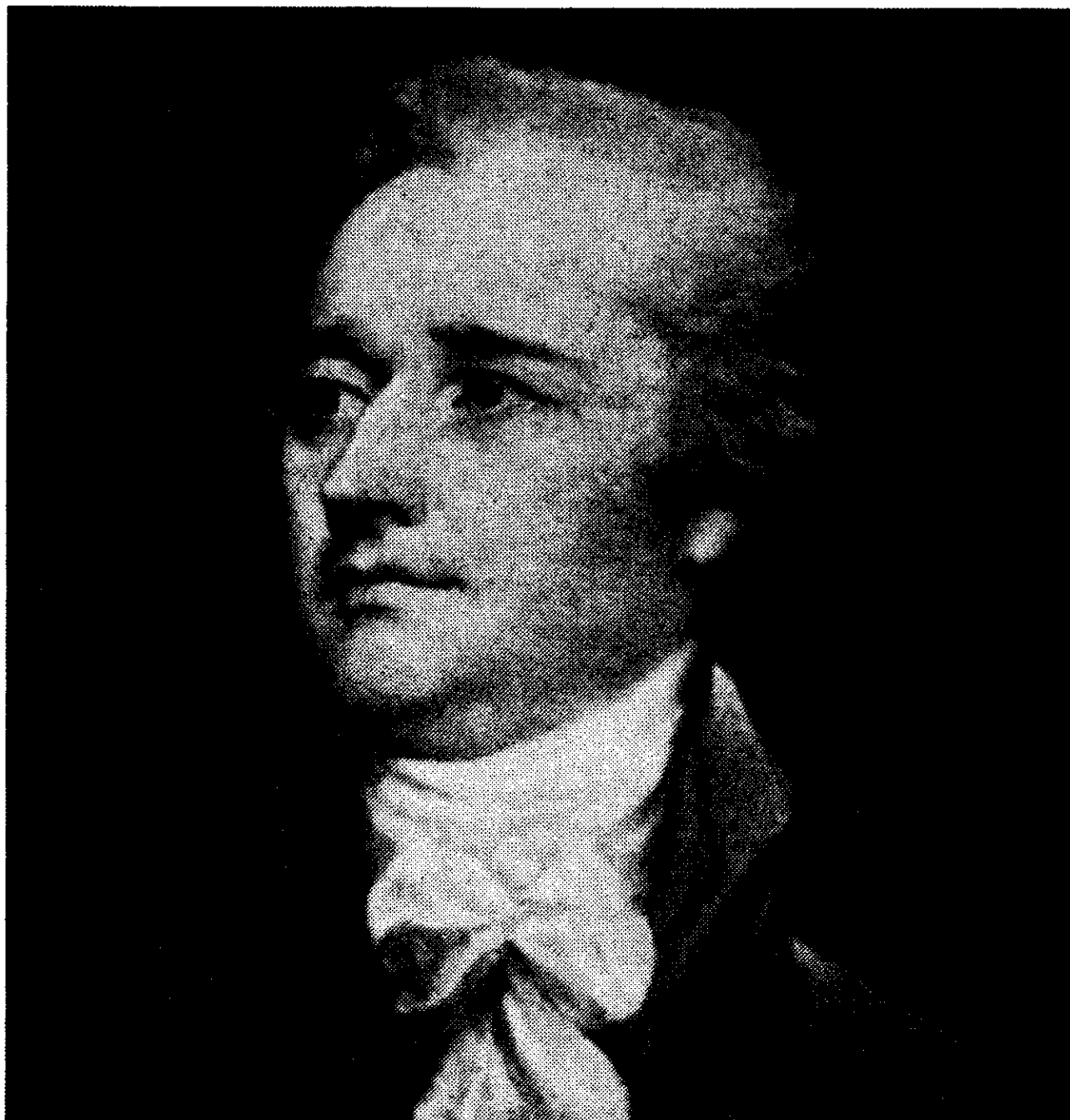


with the United States without having to engage in it. Hamilton encouraged, and Adams largely abided by a policy of “leaving to France the option of seeking accommodation, or proceeding to open war.” This policy Jefferson, while Vice-President, attempted to undermine by dispatching his own emissaries—the Quaker physician George Logan, the poet and propagandist Joel Barlow, the Polish soldier and Revolutionary War veteran Thaddeus Kosciuszko—to conduct diplomacy with the French outside official U.S. channels. France then seized the initiative to entice Adams to

reopen diplomatic relations and broaden his political popularity at home among Francophile Republicans. When Adams proposed emissaries who had been endorsed by French foreign minister Talleyrand, Logan and Barlow, he lost all respect from the core of the Federalist party. Rumors began to circulate that he had been won over by Jefferson. 1799 ended and 1800 began with President Adams nervously suspending himself between efforts to take back a measure of control in his party and an attempt to launch himself as a popular political figure in a climate dominated by perhaps the most

“Hamilton expressed his real opinion: ‘Jefferson or Burr? The former without doubt. The latter has no principle, public or private.’ ”

Alexander Hamilton



partisan, libelous, vicious press that had existed in United States history.

Hamilton's Fight to Avert Crisis

Hamilton attempted to heal the split in the party and combat the popular press by proposing a platform urging the creation of “establishments which will extend the influence and promote the popularity of the Government” including the extension of the judiciary system to include more local justices of the peace, internal improvements including a loan of one million dollars for a national

system of turnpikes, as well as the construction of interstate canals. Hamilton also suggested offering premiums for inventions and the establishment of a military academy. However, the death of Washington at the end of 1799 ensured that no effort to heal the personal breach between Adams and Hamilton or to seal the wounds of the Federalist Party would succeed if Adams remained President.

Hamilton determined to elect Charles Cotesworth Pinckney of South Carolina to the presidency. His plan was based upon a provision of the Constitution, later

amended following the 1800 election, that required votes to be cast for President and Vice President without distinction as to who was to occupy which office. That is, each elector cast two votes and the person receiving the most votes became President; the person who came in second became Vice-President. Every presidential election had been plagued by problems and maneuvering resulting from this system of election. Hamilton believed it could be turned to the Federalists' advantage in 1800 however, permitting the election of Pinckney without splitting the party. Therefore, it was agreed in the caucus of Federalist legislators who met to select their presidential and vice-presidential candidates, that Adams and Pinckney would be assured of equal support from all Federalist electors.

A week later the Republican legislators met in caucus and nominated Jefferson and Aaron Burr. The election returns of 1796 had shown that Republican control of New York would probably determine the outcome of the presidential election. Aaron Burr, as the power behind the Tammany Society of New York City, had devoted the previous eight years to building a vote fraud machine of unparalleled size. He devised such tricks as purchasing a single house and registering it in the names of fifty or more individuals who then met the property qualifications to vote in the state.

When the Tammany Society got into action, aliens and citizens alike were rounded up, paid, and marched to the polls to vote Republican. For the election to the state legislature in 1800, Burr put together a “dream ticket” of the most prominent and influential Republicans in the state. The places he could not fill with such powerbrokers were taken by individuals whose names resembled those of Federalist heroes. Having

left little or nothing to chance, Burr won control of the state legislature for the Republicans by a margin of 250 votes in New York City. The state legislature in New York selected the presidential electors. Burr had won control of New York for the Republicans—under certain conditions. Offered the vice-presidential nomination, Burr accepted, provided every member of the nominating caucus signed a written pledge that he would receive equal support to that given Jefferson. The pledges were signed.

Adams attributed the loss of New York state to the Republicans Adams attributed directly to Hamilton's personal animus against him. It ensured that Hamilton's plan to dump Adams without splitting the Federalist party would not work, for Adams in a rage purged his cabinet of those closest to Hamilton. He then de-

clared he believed Hamilton was a British agent. Hearing the slanders of the vitriolic Republic press from the mouth of Federalist President Adams determined Hamilton to abrogate the caucus agreement and to defeat Adams decisively. He produced a pamphlet indictment of Adam's character and fitness for the presidency which almost immediately fell into the hands of Burr and was published in all the major Republican newspapers. The Federalist Party was split irretrievably. The Republicans won. Jefferson and Burr, as had been agreed, received an equal number of votes, 73 each. Adams won 65 electoral votes and Pinckney 64. According to the Constitution, this meant the House of Representatives had to vote to break the tie between Burr and Jefferson, with a majority of the states—nine at the time—choosing the President.

It did not occur to Jefferson until January 1801 that he might very well not be chosen President. But the vast majority of the Federalist Party, horrified by Jefferson's treasonous capers while Vice-President, were determined to elect Burr. Their strength in the House of Representatives made it a very real possibility. Hamilton also was well aware of this and wrote on December 16, 1800, "I trust New England at least will not so far lose its head as to fall into this snare . . . upon every virtuous and prudent calculation, Jefferson is to be preferred. He is by far not so dangerous a man and he has pretensions to character."

Burr, as Hamilton was no doubt well aware, was wholly in the pay of the British Baring Bank and maintained the closest connections with the faction around William Pitt and Lord Shelburne who had financed and directed the Ja-

Scenarios For Dumping The Constitution

Over the course of the Anderson campaign, the East Coast media has speculated wildly on the potential for provoking a Constitutional crisis. According to some of the more spectacular analyses, not only could Anderson's presence in the race throw the election into the House of Representatives, but the House and Senate could both find themselves unable to select a new President and Vice-President as respectively mandated by the Constitution. At this point, the promulgators of the "deadlocked election" scenario take pains to point out that anything could happen—including the election of an emergency government.

Even if none of this comes to pass, there is ample

evidence that the *possibility* of a constitutional crisis is being seen as a means to force through sweeping changes in the Constitution. The argument is that the Constitution is inadequate to govern a society that is rapidly reaching the limits of its economic growth. The new role of government, as the Anderson presidential platform bluntly states, is to "allocate burden" and "orchestrate sacrifice."

Recently, several prominent political figures have called for the United States to adopt a system akin to the British parliamentary model. Among the loudest voices urging this transformation are:

• **Lloyd Cutler**, counsel to President Jimmy Carter. Writing in the Fall 1980 issue of the New York Council on Foreign Relations journal *Foreign Affairs*, Cutler urges immediate "changes in our Constitution."

"The separation of powers between the legislative and executive branches," writes Cutler, "whatever its merits in 1793, has become a structure that almost guarantees stalemate today." The constitutional system is outmoded, "because government is now constantly required to make a different kind of choice than usual in the past, a kind for which it is

cobins in the French Revolution and were heavily involved with the vilest Republican Jacobinism in the United States. To Gouverneur Morris, Hamilton expressed his real opinion of Burr: "Jefferson or Burr? The former without all doubt. The latter . . . has no principle, public or private—could be bound by no agreement—will listen to no monitor but his ambition; and for his purpose will use the *worst* part of the community as a ladder to permanent power and an instrument to crush the better part. He is bankrupt beyond redemption except by the resources that grow out of war and disorder or by sale to a foreign power or by great speculation."

The Federalists' Jefferson Gambit

Again Hamilton returned to seeking agreement on critical questions of policy to unite the Feder-

alists and the nation behind at least a stop-gap solution. The agreement he proposed was that the Federalists would choose Jefferson if he would assure them that he would (1) preserve the fiscal system (including the Bank of the United States and the funding of debt which had restored American credit); (2) adhere to neutrality in Europe (rather than risk a war with Britain which that nation was intent upon provoking); (3) continue certain Federalists in office at levels below that of Cabinet officer; and (4) preserve the navy and what remained of a defense establishment in the army and military.

Most Federalists were unmoved by Hamilton's arguments. The House balloted 34 times in six days with out giving a majority of states to either candidates. Finally Jefferson indirectly provided the assurances Hamilton sought and

James Bayard of Delaware, a close associate of Hamilton's, reluctantly informed the House that he intended to swing Delaware's votes to Jefferson—sufficient to break the deadlock. After further face-saving maneuvering permitted certain Federalists to abstain from voting, Jefferson was elected.

In writing the Constitution, the founding fathers had made every effort to avoid establishing a parliamentary system of party government. The great achievement of the eighteenth century republican movement was that it recognized a higher-order principle of government than the mere competition of one faction against another for dominance or control. Instead, as all the debate at the Constitutional Convention indicates, and as *The Federalist* makes clear, the American revolutionaries established a government in which the very process of election

difficult to obtain a broad consensus. . . . There may have been a time when we could simultaneously pursue all of [our national] goals to the utmost. But . . . that time is now past. One of the central tasks of modern government is to make wise balancing choices. . . . For balancing choices like these, a kind of political triage, it is almost impossible to achieve a broad consensus."

Therefore, argues Cutler, the United States should move to integrate its executive and legislative branches, which will permit the government to dictate unpopular policies.

• **William Fulbright**, former senator from Arkansas and a lawyer with the Washington firm of Hogan and Hartson. In the Sept. 13 *Washington Post*, Fulbright uses the current presidential campaign to argue for sweeping changes in the U.S. Constitution:

"It is no secret that the division of power in our present system presents a major obstacle to effective diplomacy, a weakness we can ill afford in this nuclear age." Echoing Cutler, Fulbright suggests this weakness be overcome by merging the executive and legislative branches: "Selection of the executive by the legislature from among its own members could be

beneficial to our government in a number of respects."

Fulbright suggests a constitutional convention be convened to "develop suitable amendments" to the Constitution.

• **John Anderson**: Anderson is known to personally favor the Cutler-Fulbright proposal for writing the separation of powers provision out of the Constitution. While he hasn't made this a campaign issue, his recently released platform asserts that a fundamental overhaul of the American political system is needed. Under the heading "How An Independent Can Govern," Anderson declares:

"The major parties have proved unequal to the task of formulating a realistic post-New Deal public philosophy. . . . The traditional parties were reasonably effective mechanisms for distributing the dividends of economic growth. But during a period in which the central task of government is to allocate burdens and orchestrate sacrifice, these parties have proved incapable of the necessary hard choices. We are prepared to tell the American people what we must do and allocate the burden in a manner sensitive to both economic efficiency, and social equity."

was designed to ensure adequate deliberation as to what personal qualities and policies were suitable for the advancement of the nation as a whole.

The entire experience of the British party system in the eighteenth century had shown the Americans that the parliamentary system and party discipline were incapable of permitting the quality of deliberation needed to ensure a national commitment to progress. Neither had the British opposition impressed the American revolutionaries with its flings at radical democracy. Instead the republican system was designed to go beyond the narrow self-interest of either a ruling oligarchy or of the mass of the population focused on the here and now.

The writers of the Constitution knew precisely the kind of individual capable of being President, and precisely the appropriate forum for political debate and deliberation. Having guarded against problems of faction, they did not take into consideration the possibility that political parties would be formed—particularly the possibility that they would be formed as a British-sponsored campaign against republican government. The formation of the first political party—Burr's Tammany Society—which formed the backbone of Jefferson's republican faction, demonstrated the problem. Rather than selecting candidates from a group of qualified individuals, each party would nominate its own presidential and vice-presidential candidates. Hamilton's intervention was able to create the basis for a resolution.

Although the 1800 election pointed up an obvious procedural defect in the method of presidential election—no way to designate the presidential and vice-presidential nominees—it also demonstrated the validity of the presidential election procedure

generally. Rather than creating an unresolvable constitutional crisis, the deadlocked election and its resolution in the House of Representatives permitted sufficient deliberation and partial resolution of critical questions of policy to preserve the United States from the imminent danger of invasion or dissolution. Granted it took the intervention of one great man, Hamilton, to resolve the deadlock. The core of the republican system of government is that it provides the possibility for precisely such interventions—permitting deliberation to go beyond the confines of party discipline, personality or immediate factional advantage.

The 1824 Election: The Constitution Works Again

Precisely the same potential for the rule of reason to prevail over narrow immediate advantage permitted a resolution in 1824 when the presidential election was again decided by the House of Representatives—this time under the rules of the Twelfth Amendment to the Constitution.

The Twelfth Amendment, passed to deal with the procedural difficulties that created the 1800 deadlock, provided for presidential and vice-presidential candidates to be elected separately by the Electoral College. If no presi-

The four-way election of 1824 pitted candidates William Crawford and Andrew Jackson against American System supporters John Quincy Adams and Henry Clay. Adams won when Clay threw him his support in the House.

Below: three of the four candidates at the starting line. Right: Henry Clay.



dential candidate won an absolute majority of the electors' votes, the House of Representatives would choose one of the top three vote-getters—again voting by state rather than as individuals. The winner would have to receive a majority of the states' votes.

America's situation before the 1824 election was not dire in the same immediate sense it had been in 1800. However, the sectional problems and economic stagnation which would lead to the Civil War were already apparent. They are summed up by John Quincy Adams in his diary: "The bank, the national currency, the stagnation of commerce, the depression

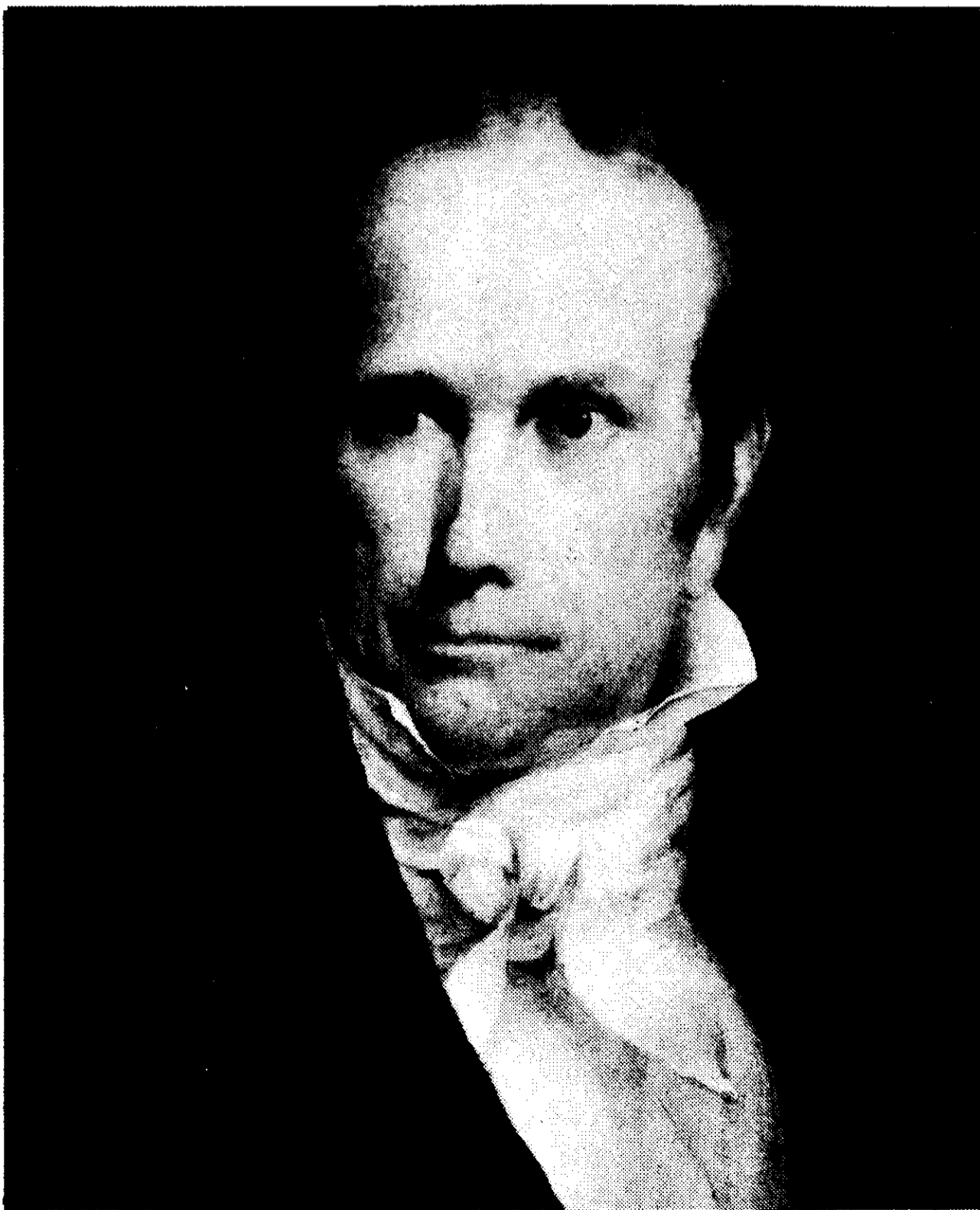
of manufactures, the restless turbulence and jealousies and insubordination of the State Legislatures, the Missouri slave question, the deficiencies of the revenue to be supplied, the ranking passions and ambitious projects of individuals, mingling with everything, presented a prospect of the future which I freely acknowledged was to me appalling."

Jefferson, from retirement at Monticello, had repeatedly attacked the administration of President Monroe and established a faction of so-called traditionalists within the Democratic Party. It adhered strictly to a states' rights philosophy, insisting on a narrow

construction of the constitutional authority delegated to Congress and to the President. In practical terms this translated into opposition to the national credit structure (which had just been successfully reconstituted when Nicholas Biddle reorganized the Second Bank of the United States), to any federally sponsored public works or transportation projects, and to a protective tariff. This faction had fought tooth and nail against the banking and tariff proposals urgently needed to resurrect the United States from the panic and depression caused by the economic manipulations of British banks from 1814 on.

By 1824, the same traditionalist faction had determined to seize the Presidency and implement their views through William H. Crawford of Georgia, then Secretary of the Treasury under Monroe. Crawford's strength lay in his enormous patronage machine composed mainly of employees and agents of the Treasury Department. The old Jefferson machinery gave him strong support in the South. The chief paid agent for certain British banking interests, Martin Van Buren, organized his campaign in the North. Van Buren, the political protégé and heir of Aaron Burr, controlled the New York political machine Burr had created and used to great effect in the 1800 election. With such backing it was assured that Crawford would receive the nomination of the congressional caucus—until 1824, tantamount to victory.

The caucus itself showed that the unity of the Democratic Republican Party—the *only* political party at that time—had crumbled. Traditionally convened at the request of the President, the 1824 caucus was called by Martin Van Buren after President Monroe declared that he opposed the caucus method of nomination. Of 261



eligible attendees, only 66 showed up to choose Crawford as the nominee.

Crawford had one particular disability, in addition to his political views, which made the politicians independent of the traditional party machine regard his nomination as a disaster. Since the middle of 1823 Crawford had been paralyzed by a stroke and was blind and deaf. Apparently to the Jeffersonian states' righters this made little difference. In fact, they did not expect him to live through a four-year term. In February 1824, John Quincy Adams reported in his diary the following conversation with John Taylor, one of the Jeffersonian faction's staunchest supporters: Taylor told him that "from the state of Mr. Crawford's health it was highly probable the duties of the Presidency would devolve upon the Vice-President, which had made it necessary to select with particular anxiety a person qualified for the contingency which was to be anticipated." Taylor then offered Adams the vice-presidency.

The offer in fact seems to have been made according to precisely the same custom Adams himself attempted to follow in dealing with dangerous political enemies. For in January 1824, Adams tried to have Martin Van Buren appointed to the United States Supreme Court to remove him from directing Crawford's campaign. At about the same time, he urged his backers to choose Jackson as his vice-presidential running mate. "I wish my friends to vote for Jackson as Vice-President because I thought the place suited to him and him suited to the place. . . . I said the vice-presidency was a station in which the General could hang no one, and in which he would need to quarrel with no one. His name and character would serve to restore the forgot-

ten dignity of the place, and it would afford an easy and dignified retirement to his old age."

Jackson's campaign, while not drawing from the old time Jefferson radicals who were backing Crawford, simply represented a variant on that same theme. Jackson's supporters were opposed to national banking practices that interfered with speculation, particularly land speculation, and anxiously looked to Jackson as the kind of military hero who would not hesitate to open up the West, and possibly even new territories to slavery and cotton plantations. In the North, his supporters were the same variety of small time Jacobins who in 1800 refused to pay taxes to finance the defense of American trade and commerce against British and French depredations, and individuals who continued to idolize him as a military hero.

Quincy Adams and Clay

The other two candidates—both candidates of the American System—were Henry Clay, Speaker of the House of Representatives, and John Quincy Adams, Secretary of State. Their policies centered on the Second Bank of the United States stimulating and stabilizing credit, the creation of a national system of roads and canals financed by the public sale of lands, and protective tariffs to encourage the development of American industry.

Clay, Adams, and Jackson were all nominated and placed on the ballot by various state legislatures. There were only five states of a total 24 where all four candidates' names appeared on the ballot. Six states, which encompassed one quarter of the total population of the United States, chose their electors through a vote of the state legislature. When the popular election was over, Jackson had

won one third of the total popular vote, the other three candidates dividing the remainder. Jackson won 99 electoral votes, Adams won 84, Crawford 41, and Clay 37. No candidate won a majority and, according to the Twelfth Amendment, the House of Representatives was to choose from among the three top electoral vote getters.

Immediately Jackson and Crawford began maneuvering. While Jackson had won a plurality of both the popular and electoral votes, he had nowhere near the required majority of states. Crawford's backers, led by Van Buren, decided to hold fast and make no deals with Jackson, for by doing so, they hoped to force a second or third ballot and hold out their deaf and dumb candidate as a compromise to break the deadlock. This, Van Buren assumed, would place him in direct control of the Presidency.

The key to victory, however, was Henry Clay who, as Speaker of the House, was a far more powerful force than he had been as a candidate. And Clay, as soon as the results of the Electoral College vote were known in early December, had determined to support Adams and organize the support for a victory on the first ballot. Most fortunately for the American System backers, the Marquis de Lafayette was making a triumphal tour of the United States while the election outcome remained in doubt.* His very presence helped keep the Clay-Adams supporters in line.

* See Warren Hamerman, "America's Unpaid Debt to the European Republicans," *The Campaigner*, June 1980. Hamerman discusses the critical role of John Quincy Adams in maintaining and supporting contact and collaboration with European republican networks led by Lafayette at a time when the Treaty of Vienna and the Holy Alliance had forced the republican movement internationally into retreat.

Jackson, through Pennsylvania Congressman James Buchanan (who as President in 1859 and 1860 permitted the South to arm itself and prepare for secession), offered Clay the position of Secretary of State if he would only drop his support of Adams. Clay refused. Jackson then convinced the Kentucky legislature, in Clay's home state, to pass a resolution demanding that Clay and the Kentucky delegation vote for Jackson. Clay refused to be bound. An anonymous letter was published in a Philadelphia newspaper controlled by Jackson alleging that Clay had agreed to support Adams in exchange for being appointed Secretary of State. Upon investigation, the author of the letter was found to be an eccentric, simple congressman who denied his own charges publicly. Apparently the Jackson supporters, finding Buchanan rebuffed by Clay, decided to turn their own tactic into a propaganda smear against the other side. Finally, the Jackson supporters began a whisper campaign threatening a military coup if Jackson were not chosen. John Quincy Adams received yet another anonymous letter from Philadelphia threatening civil war if the election went against Jackson.

Such threats having failed to shake Adams's support, careful vote counters determined that New York, again, was the key to the election. Seventeen members of the New York delegation had announced themselves for Adams. Seventeen firmly under the control of Van Buren had announced themselves for Crawford. Twelve states were committed to Adams. His election required thirteen.

Van Buren's control of his New York delegation had become increasingly shaky as he had lost one political fight in the state after another due to his adherence to the bankrupt and corrupt Craw-

ford machine. Daniel Webster targeted one of the most shaky, General Stephen van Rensselaer, a former Federalist, and pointed out to him that the consequence of voting for Crawford was almost certainly the election of Jackson—with all the dangers Jackson's policies entailed for the future development of the United States. When the ballots were cast, van Rensselaer voted for Adams, swinging New York into his column and electing him President on the first ballot. The majority of the U.S. Congress had decided to go with the American System.

Jackson's Fight Against The American System

The election of 1824 was just the beginning of the fight. No sooner had the election been concluded than the Vice-President, John Calhoun, and the loser, Jackson, announced that they would do everything in their power to destroy the effectiveness of the Quincy Adams administration and to prevent his reelection. There had been no constitutional crisis in the deadlocked election; Jackson, in the fight to destroy the administration after the election, attempted to create one. Certain of his own intentions in offering Clay the position of Secretary of State, he accused Adams of having made a corrupt bargain when Adams' gave Clay the cabinet seat. Well aware that he had received nowhere near a majority of the popular vote, he asserted that the will of the people had been thwarted because he had not been elected.

Although Adams and Clay won the election, they failed in the four years that followed to establish the political support for their policies on a broad enough scale in the population. Slavery ruled the South and Jackson was its candidate. In the North, Clay

and Adams lost their hold over New York to the same kind of Jacobinism organized into a political machine that controlled Pennsylvania. Jackson was elected President in 1828 and immediately proceeded to dismantle the American System and set the course irrevocably for the Civil War.

In each of these two elections, the race was deadlocked and sent to the House primarily because the candidates were elected in tightly controlled state legislatures where political machines refused to give way. The 1800 election created a kind of crisis because the Constitution had not addressed the problems of political parties nominating their own candidates. The other created no such problem. However, each was resolved on a political basis well within the probabilities considered by the founding fathers when they created our electoral system.

The Anderson campaign poses a possibility of creating a constitutional crisis, although a very slim one. For the deep and bitter factional divisions in the population that resulted in the 1800 and 1824 deadlocks do not exist today. Anderson's campaign and the scenario-writing associated with it instead simply reflect the complete lack of leadership and lack of competent policy among any of the other presidential candidates running in the general election.

Any discussion of the possibility of a constitutional crisis at this time can point to only one conclusion: the Trilateral Commission and its adherents in the media are in the process of softening up the population for a manipulated or staged "crisis" aimed at eliminating or rewriting the Constitution to resolve that difficult problem that threatens to make the U.S. "ungovernable" from their policy standpoint—the American people's commitment to progress.

The Deprogramming Mafia:

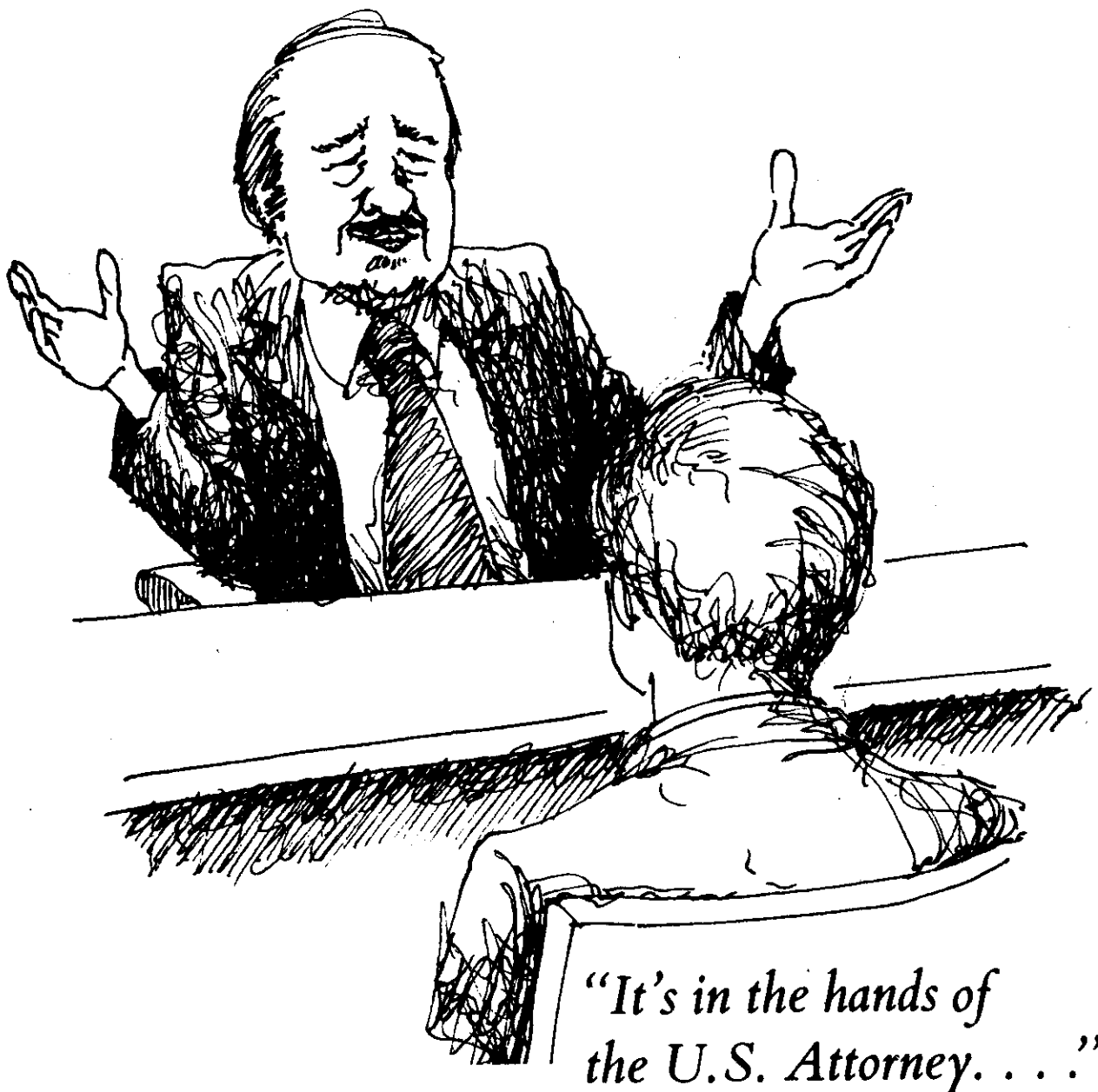
Technically, this is a kidnapping," stated the FBI agent after listening for two hours to Roger Maduro's story. "I say 'technically' because the policy of the government has been to not prosecute in cases of deprogramming. I'm not saying that every case is the same and that they won't prosecute this case, I'm just stating the policy. Maybe it's changing, I don't know, it's in the hands of the U.S. Attorney's office."

Maduro, a 20-year-old engineering student who is a member of the International Caucus of Labor Committees (ICLC), looked at the agent and remembered the words of his kidnapers during the three weeks he was held prisoner. "Don't bother trying to escape," Ken Conner, Jr., a former Moonie-turned-deprogrammer," had said. "We'll hunt you down . . . we have friends in the FBI and the police . . . we'd rather see you dead than in that cult."

Six weeks after being kidnapped, Maduro is free and intent on pressing charges against the mercenaries who have made deprogramming a multi-million dollar business.

Conner and other deprogrammers prey upon desperate parents, who have stood helpless as their children entered one or another outgrowth of the "Aquarian Age"—the Hare Krishna cult, the Unification Church of Reverend Moon, or the Divine Light Mission—usually following a bout with hallucinogenic drugs while in college. They practice a crude form of "Chinese brainwashing," grabbing their victims by force, keeping them cut off from all outside contact, moving them from one isolated basement to another, until the victim is "broken." Then the "rescued" cult member is returned to his or her parents, a confused wreck, with the psychological problems of the initial cult experience compounded by this second, brutal brainwashing.

Roger Maduro escaped on August 13 from a deprogramming team headed by Ken Conner, Sr. and Ken Conner, Jr., a father and son operation trained by Ted Patrick, the self-described founder of deprogramming. After two weeks' imprisonment, Maduro succeeded in convincing his kidnapers that they had persuaded him to leave the ICLC. Conner was so sure he had deprogrammed

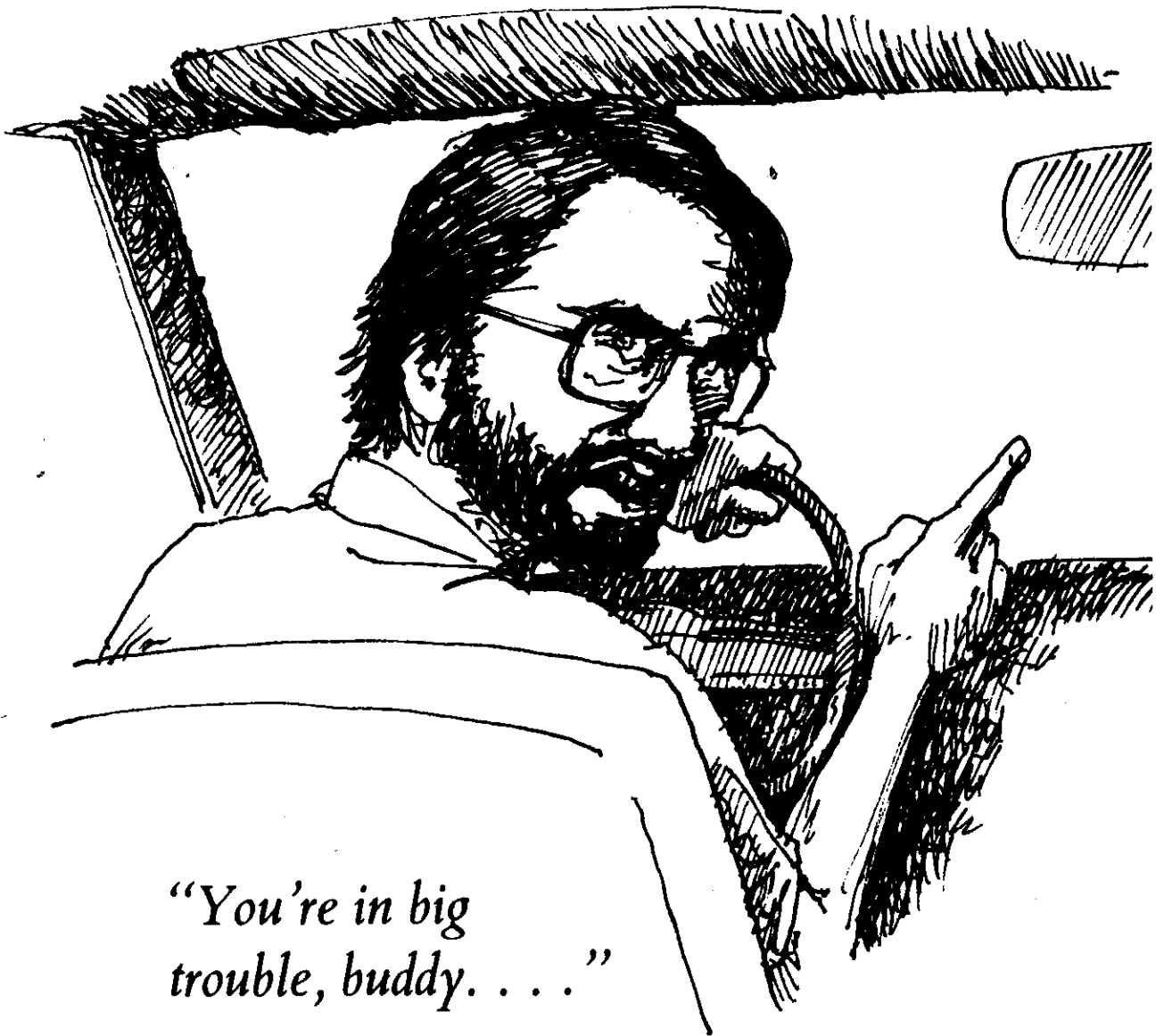


Kidnappers For Hire by Michele Steinberg

Roger that he offered him a career deprogramming other cult members for \$25 a day.

Maduro, however, was never a cult member. His association with the ICLC, the political leadership organization founded by Lyndon LaRouche, became a pretext for a political dirty trick intended to provide "evidence" for circulated slanders against the LaRouche organization (see accompanying box). The Maduro kidnapping, therefore, offers a unique look at how the deprogramming mafia operates, reported by a victim whose judgment and desire to tell the whole story have not been damaged by a previous participation in the Krishnas, Moonies, or some other cult. Affidavits filed by Maduro provide a detailed picture of this paramilitary kidnapping network, which is today operating freely within the United States, often-times with the help of law enforcement authorities.

Roger Maduro's deprogramming began with a visit to his father in New York City on Sunday, July 21. The desk clerks at the Hilton Hotel were vaguely aware that something unusual was going on, but they had been well paid by the wealthy Panamanian businessman to ward off any inquiries about his son's brief stay in New York. On Monday morn-



ing, July 22, Roger Maduro did not think it unusual when his father introduced him to a representative of a machine tool factory in New Jersey, and suggested the two of them tour the facility in connection with his business.

As they approached a car in the driveway of the hotel garage, Roger saw another man waiting. As he entered the car with his father and the man he later came to know as "Cage" (real name: Ken Conner, Jr.) got behind the wheel, a third man squeezed into the back seat next to him. They

began the trip to the outskirts of Trenton, New Jersey.

It wasn't until nearly two hours later, when they left the New Jersey Turnpike, that Roger realized that there was no factory to visit, no business deal. When he pressed the driver and his father for an explanation, Cage reeled around and hissed, "You're in big trouble buddy. You're going to Washington to answer some questions. You're in a subversive cult and if you don't cooperate, you'll be on a plane to Panama tonight."

Cage claimed to be on special

assignment for the Department of Immigration and Naturalization and told Maduro he was "under arrest" and would be deported (Roger is a Panamanian national studying in the United States). Maduro's repeated demands to call his lawyer were ridiculed. Sitting in the back seat, wedged between two bodyguards hired by Conner who would be his constant companions over the next two weeks, Roger was warned that he would be beaten up if he made any attempt to escape.

"We arrived at a Howard Johnson's motel, I believe it was in Vienna, Virginia, just outside of Washington," Roger explains. When they arrived, he was still not certain who these men, with whom his father seemed to agree totally, were. He was brought around back, to a room that opened onto the nearly deserted motel parking lot. Waiting for them was a third bodyguard, known as "Shag," who boasted often that he was a veteran of the U.S. Army Special Forces, and was "trained to kill."

Moving Roger into the hotel was run like a military operation. The car was backed into the space directly opposite the motel room, and the trunk opened to block the line of vision, in case he had any thought of resisting.

Shag, Cage, and the other two thugs—Bob and Bill—pushed Roger into the room without a struggle and threw him onto the bed. One bodyguard stood in front of the door, another on the bed, never more than one foot away from him. The process of ego-stripping began.

"You have no rights, no freedom, no will in the deprogramming," explains Roger. "They try to take away everything that is yours, even your privacy. I was never allowed to be alone. They

would not even allow me into the bathroom alone."

For the next seven and a half hours, Roger was told over and over again that he was a zombie, that he was going to be deprogrammed, even if they had to stay in that motel for six months. But in fact, the Howard Johnson's was only a stopover. The house in a well-to-do section of Vienna, where Roger would later be kept in a locked basement, was not yet ready when the group had arrived in Washington.

At about 2 A.M. on Tuesday, July 23, the first move was made. Cage took away Roger's eyeglasses so he could not read the road signs. Roger rode with his

father and Cage, the two bodyguards flanking him. Shag drove.

The house, in a quiet suburb, belonged to a family whose child had been deprogrammed by Cage's father. It is part of a national network of "safehouses" provided to the Conners, or their mentor Ted Patrick, by parents of former cult members out of gratitude for having their children returned to them. Roger never saw any member of the family, nor was he ever allowed out of the basement, except every several days to go upstairs to shower. Again, he was not allowed to be alone, even while bathing.

"This is when the really heavy deprogramming began," explains



First stop, a Virginia motel near Washington, D.C.

Maduro. "They took everything away from me—all of my money, my watch so I could not keep track of time, all my clothing, and gave me a pair of gym shorts and socks—that's all." At night, two bodyguards would stay awake with him to ensure he did not escape.

All of Roger's books had been taken away from him. The only things available to read were copies of *Penthouse*, the pornography magazine, William Sargant's study of clinical brainwashing, *Battle for the Mind*, and Robert Jay Lifton's study of brainwashing in China called *Thought Reform and the Psychology of Totalism*. And then the rock music began—first a radio station, later cassette tapes. At first only for a few hours, then gradually it was played louder, until finally it was at full volume twenty-four hours a day, even when Roger was sleeping.

The rock music was a deliberate part of the deprogramming brainwashing. It was not played loudly to muffle noises, but to break the victim down, to prevent any chance of thinking or concentration. In Ted Patrick's autobiography, *Let Our Children Go*, the effect of the mind-stupefying rock music is aptly described. As much as possible, the deprogramming environment is made to conform to the worst mind-destroying cult sessions, as Patrick makes clear: "For those who have never undergone an experience like this, I would compare the effect of the whole program [Patrick is describing a Children of God recruiting session] to being in a club where rock music is being played very loud. . . . You are deafened, you can't think or even really hear, but you can *feel* the rhythms of the bass and percussions inside your bones—the marrow of your bones begins to vibrate."

Why the Deprogramming Mafia Targetted LaRouche

The kidnapping of Roger Maduro occurred slightly more than three weeks before the beginning of the Democratic Party presidential nominating convention where Lyndon LaRouche, the chairman of the International Caucus of Labor Committees, was one of the three official candidates of the Democratic Party.

Ken Conner, Jr. made no secret that the deprogramming was part of a political dirty tricks campaign to block LaRouche's nomination and influence within the party. In the final days of Maduro's imprisonment, Conner bragged, "we will use this [deprogramming] to destroy LaRouche politically."

Dating back to August 1979, it was Rabbi Maurice Davis's anti-cult underground, working in league with the Anti-Defamation League of B'nai B'rith and New York mob attorney Roy Cohn (master of smear campaigns and former chief counsel for Sen. Joseph McCarthy) which targetted LaRouche as an "anti-Semite" and "cult leader."

This slander was manufactured by a reporter, Dennis King, who worked in Davis's underground, and published as a 13 part series in a New York throwaway newspaper called *Our Town*. *Our Town* is ostensibly owned by Edward Kayatt, a former convict jailed for forging U.S. Savings Bonds, but is actually part of a network of small papers used by Cohn to target political enemies. Cohn is the lawyer for *Our Town* in a multi-million dollar lawsuit against the paper for the King series.

King and *Our Town* ran an illegal campaign to block LaRouche's campaign in the Democratic Party in late 1979, and later went so far as to register a political action committee with the Federal Election Commission to work to stop the nomination of LaRouche.

In early 1980, the U.S. embassy in Panama City, Panama made the *Our Town* slander series available to Mrs. Maduro. Sometime later, case records show that Maduro's father visited the offices of *Our Town* to attempt to secure the services of a "deprogrammer" to kidnap his son.

Since the appearance of the *Our Town* series, associates of Rabbi Davis and Dennis King have been attempting to establish a deprogramming "test case" to "prove" that the ICLC is a cult. In the last few days before Maduro escaped, Conner told him how happy they were at their success: "All of the deprogrammers are watching what we are doing. . . . No one has been able to deprogram anyone from LaRouche's group until now."

For Conner, his attempt to make deprogramming history will probably only result in a lengthy civil damages suit, and possibly a federal kidnapping rap.

With this incessant background noise of rock music, the deprogramming goes on for 15, sometimes 21 hours, with Cage and his assistants going round-robin at Roger. They sit within six inches of his ear, and read long tracts from Lifton's book on brainwashing. "Don't you know you are brainwashed, Roger?" Cage shouts. Another bodyguard is behind him, pushing Roger in the back, the neck, the kidneys.

Roger has decided not to answer the questions. Cage speaks to his father. "You see, Mr. Maduro, Roger is brainwashed." As he says the words, his voice amplifies into a high-pitched whine. The deprogrammers ask Roger's father to take over the reading for a while. When Roger does not answer further questions, he is hit by Shag. "Answer your f—king father, you

son of a bitch!" The session continues for the next five days.

They are getting nowhere. After several days, Cage calls Ted Patrick to admit that they are having no success in deprogramming Roger Maduro. Patrick likes to boast that it takes him less than 24 hours in a one-on-one discussion with a cult member—but Roger doesn't seem to fit the pattern of cult members from the Moonies or Hare Krishnas.

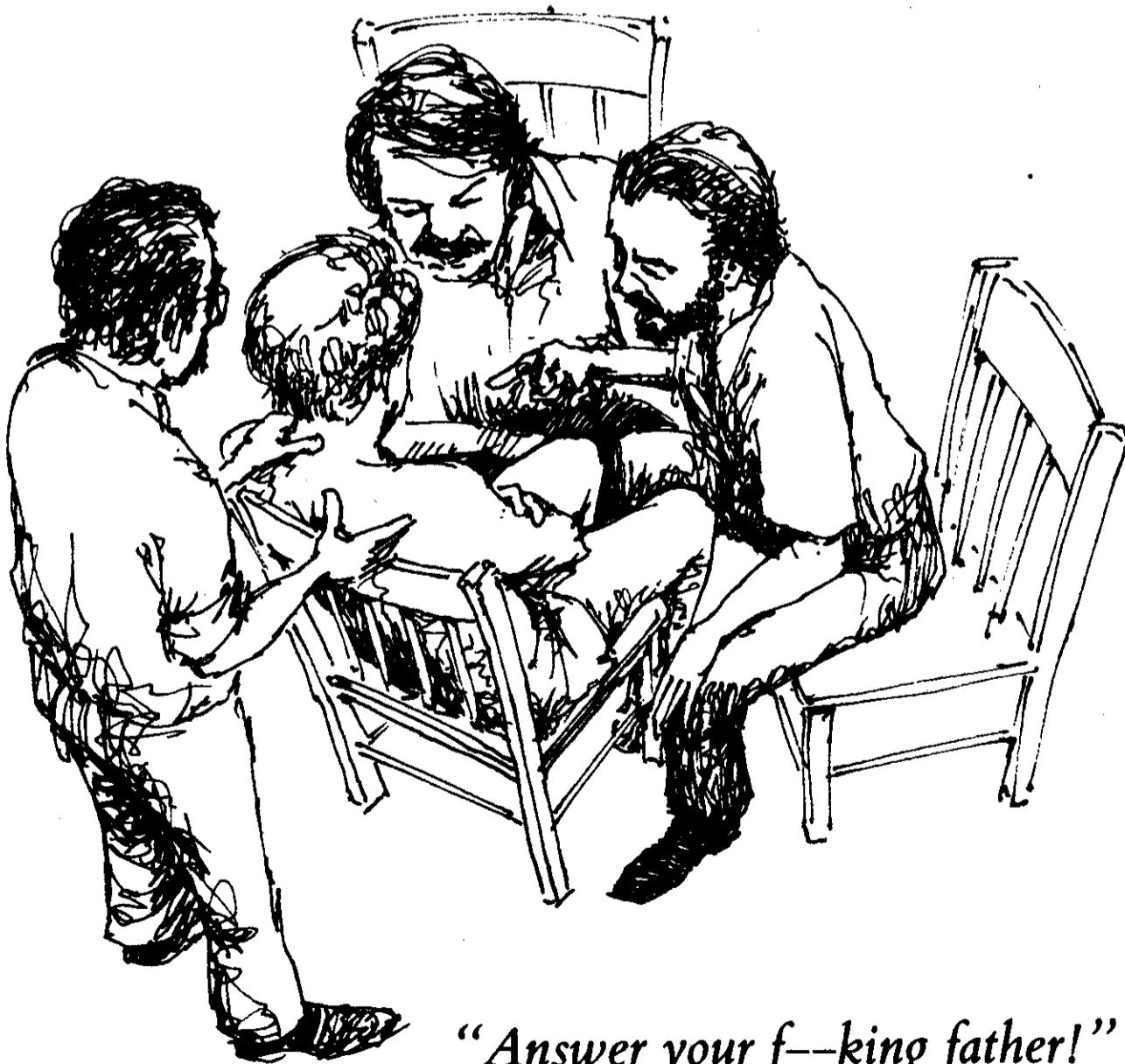
Cage brings another deprogrammer, a woman called "Cheryl" who was herself deprogrammed from a cult called "The Way." Cage and Cheryl try to attack the ideas of Plato, a strong philosophical force in the ICLC's humanist tradition. "Plato was a faggot, a homosexual. Don't you see that, Roger," the two deprogrammers take turns saying.

"You're a faggot, Roger. When was the last time you had sex? LaRouche is a repressed homosexual himself." The deprogrammers shout this over and over in a fevered frenzy. In about twenty minutes, they are both shouting, "You're a faggot, a faggot, Roger, you're a faggot, faggot, faggot." All the time, the rock music is blaring incessantly.

Approximately July 27, Cage becomes alarmed. He has received word that a friend of Roger's has called Panama and spoken to Roger's mother, who is under heavy sedation. Cage fears that the ICLC has located Roger. At about 11:30 p.m., they make a quick exit. A house has been rented near Green Brier, West Virginia. At this new location, several other bodyguards are added to the team—a man named Chuck, and another son of Conner Sr. who calls himself "Mitch."

Roger has decided to play along and agree to listen to their criticisms. It is his only hope for escape. The deprogrammers are suspicious, however: many cult members pretend to be deprogrammed, watch the security measures ease up, and try to escape. To intensify the pressure, Roger's mother is flown in from Panama to help with the deprogramming. The same afternoon, about July 30, Roger appears to experience what the deprogrammers have been waiting for, the breakdown where he starts denouncing the cult which he belonged to. They tell him they are suspicious and will watch him closely. Even now, as the rock music plays, Roger is given the Lifton book on brainwashing to read over and over.

The next day, Ken Conner, Sr. visits Roger. He tells him that he thinks Roger is trying to outsmart them, but they will see in the



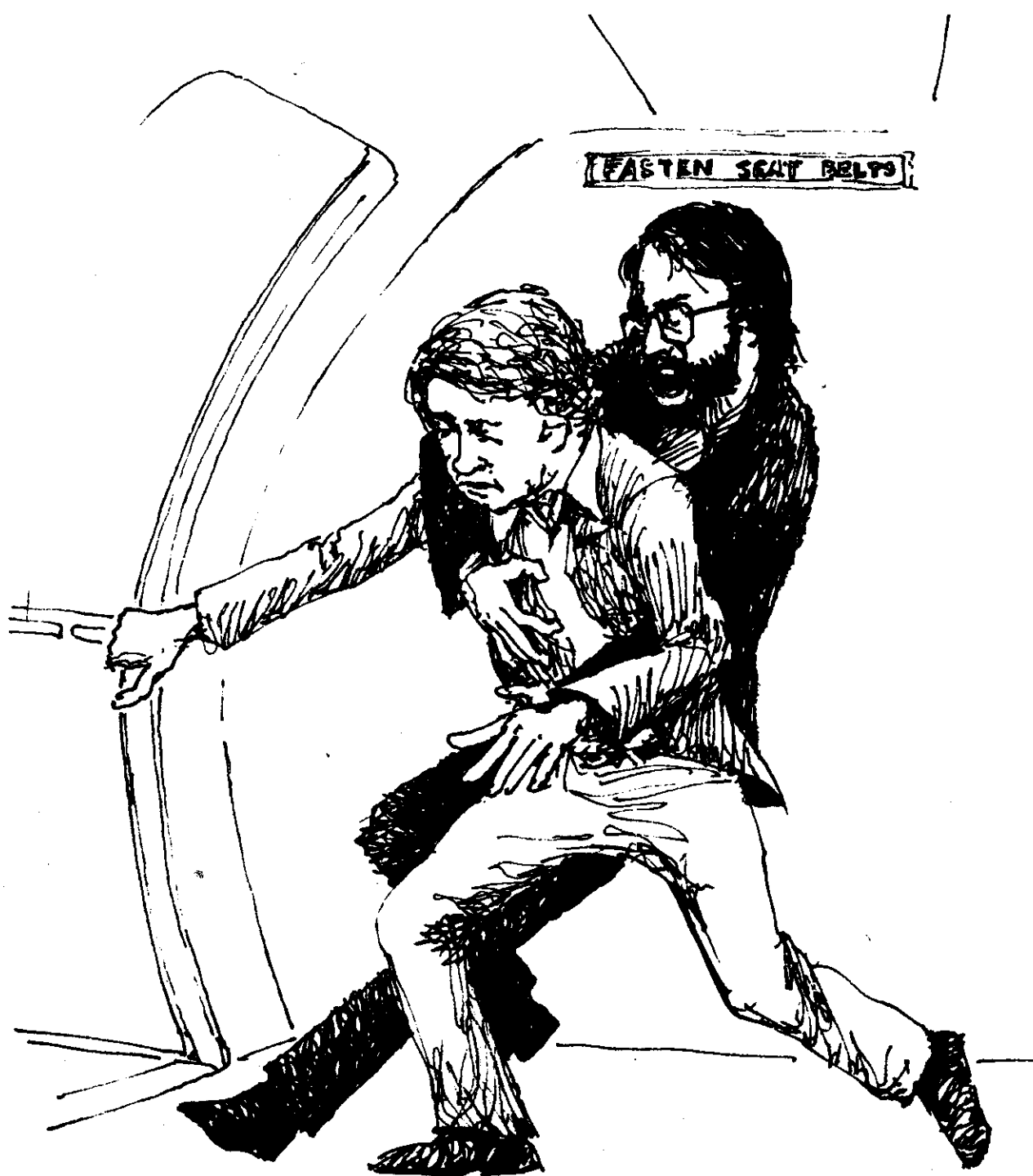
"Answer your f—king father!"

next few days. He tells Roger that he would rather see him dead than back in the cult. Roger is asked questions continuously about other members of the ICLC, about where they live. He is told that he will be used to deprogram other ICLC members.

Cage and the others become more relaxed. They start gossiping about Ted Patrick. They used to work with Patrick, they explain, but he had become too much of an egomaniac, money hungry. He is charging up to \$40,000 for a deprogramming job, and only paying his assistants \$200 a week. Cage confides that he has a mission to destroy the cults, all of which are controlled by the "Russian communists." He explains that he has proof of the "communist plot" to use the cults to take over the United States. He asks Roger to join his mission.

On about Aug. 3, they are moved again, this time to a house at Claytor Lake, West Virginia. Roger isn't supposed to know, but the house is owned by the Conners. He is told that he is "floating," which is Patrick's term for a period of ambivalence in the mind of the cult member, when he or she has already been deprogrammed, but still "floats" toward the cult psychologically. Roger is told that there will be a period of several weeks supervised "rehabilitation." He is moved to a house next door, since another deprogramming will take place at Conner's house. On Aug. 6, Cage asks Roger to participate in a deprogramming of a young woman who has been with the Unification Church (Moonies) for several weeks. The deprogramming is a "success."

Several days later, on Aug. 13, Roger is about to be released from his captivity. Flight arrangements have been made to take a plane



Escape: Charlotte, North Carolina.

from Roanoke, Virginia to Miami, where arrangements have been made with the U.S. State Department and the Panamanian consulate to get Roger papers to leave the country (his passport is still in his home in Chicago).

Accompanying Roger on the flight are Cage and Roger's mother. Trying not to show his anticipation, Roger is planning to make an escape in the crowded airport in Miami when he changes planes. But the plane makes an unexpected stop in Charlotte, North Carolina. Roger is told not to deboard. The only passengers left on board are Roger, his mother, and Cage. Roger tries to leave the airplane and is tackled at

the door by Cage, who is screaming wildly. The Piedmont Airlines pilot intervenes. Since Roger is of age, he says, he must be allowed to leave or the pilot will call the police.

Within an hour of his escape, Roger is in the protective custody of the Charlotte Police Department, awaiting the arrival of friends. In the hours that remain, Roger's mother arrives with several of the bodyguards from West Virginia and Ken Conner, Sr. Conner has Mrs. Maduro ask Roger to sign a "standard" form which says he does not hold the Conners responsible, and that he was not held against his will. Roger refuses.

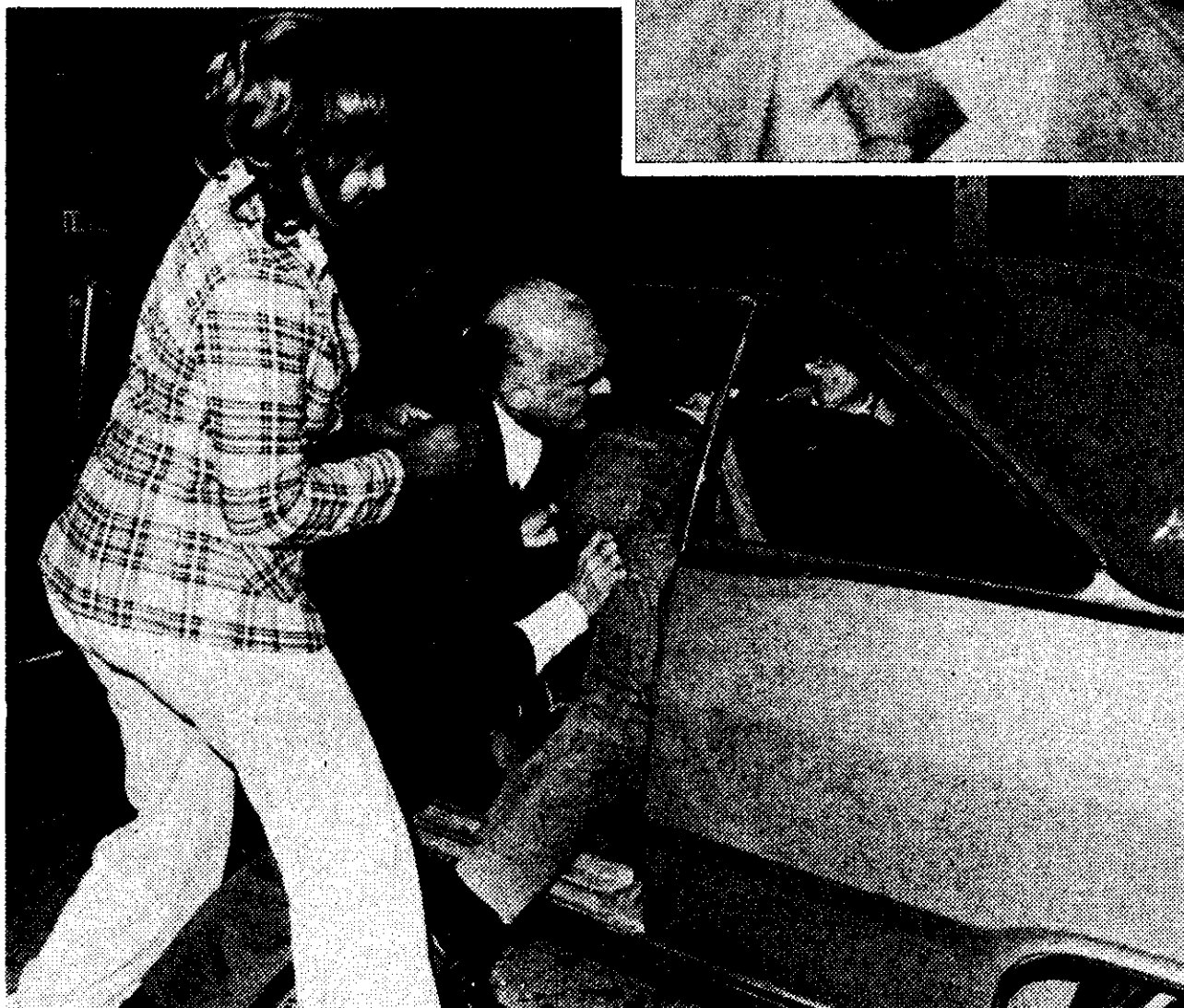
The Anti-Cult Cult

To the uninformed reader, the question of cults and deprogramming presents an almost unsolvable dilemma. The sight of Krishna devotees dressed in modified saris, the men with heads shaved, men and women both with painted faces, whirling and dancing to their own internal music as they chant Hare Krishna, provokes stares of amazement on the street corners of New York. Stories of members of the Unification Church falling down elevator shafts, throwing themselves from moving subways, and being beaten up by youth gangs because they are too dazed to recognize a hostile crowd, frighten many parents.

Clearly, these cult members are not in control of their own minds.

But the deprogrammers' crude "Chinese" brainwashing hardly presents a prettier picture.

The majority of deprogramming sessions focus around the conflict between the supposed "cult family" and the real parents, who are usually present—often in various states of emotional instability and crying themselves. The deprogramming proceeds by manipulating guilt feelings toward the parents. For example, Maduro reported he was berated for hours with the question, "You would kill, if the cult tells you to kill, won't you, won't you? You would kill your father if (Moon,



Above: Ted Patrick. Below: Parents assist in deprogramming kidnap.

Maharaji, David Moses, head of Children of God, etc.) told you so...?"

In some cases, within hours, in others within days or weeks, the deprogramming victim is broken down under this kind of badgering to the point of making a highly emotional confession that the cult did, in fact, demand this kind of loyalty.

This moment, heralded by Patrick and others as the deprogramming breakthrough, is identical to the "confessions" (whose truth or falsity is not important) extracted

from prisoners in China and Korea. The psychiatric literature describes this moment as an "abreaction," the emotional reliving of a traumatic childhood experience. In the deprogramming, the victim at this point is then thrust into his or her parents' arms and told, "That's good. You're deprogrammed now. Now you are a child again, a baby. You can't make decisions for yourself. Let your parents make all the decisions for you."

This deprogramming method was adapted by Patrick and others

from descriptions of brainwashing sessions performed on American GIs and others during the Korean War. These descriptions were analyzed and presented by psychiatrist Robert Jay Lifton, who is currently at Yale University, in his 1961 book *Thought Reform and the Psychology of Totalism*, one of the books which Cage read aloud to Maduro to prove that he had been brainwashed. Lifton's book, along with *Battle for the Mind* by William Sargant, are in fact being used as training manuals in how to break down an individual's identity.

In *Thought Reform*, Lifton describes what he calls the "Assault Upon Identity": "Each [subject] was reduced to something not fully human . . . no longer the adult and yet not quite the child; instead, an adult human was placed in the position of an infant, helplessly being manipulated by larger and stronger 'adults' or 'trainers.' Placed in this regressive stance, each felt himself deprived of the power, mastery, and selfhood of adult existence." (p. 67)

Evidence in hand on the Maduro case proves the "brainwashing expert" Lifton is not simply a theoretical source for deprogrammers, but is personally and directly involved in channeling parents into the network of psychological shocktroops exemplified by Ted Patrick. According to the case records, Lifton's office at Yale is plugged into a so-called anti-cult group called "Return to Personal Choice," headed by Dr. John G. Clark, a professor of psychiatry at Harvard University. It was Clark who met personally with Maduro's parents and steered them in the direction of Ken Conner.

There can be no doubt that Lifton knows precisely the nature of the dynamics his followers are using in the deprogramming sessions. Nor do the kidnappers deny

this. Ted Patrick has admitted as much, by using a "lesser of two evils" argument in court to defend his practice of illegal imprisonment. In some cases, the defense has worked. (Patrick has been convicted three times and is also facing about \$100 million in damages in civil cases brought by victims of his methods. Most of the time, the deprogrammer who is sued by a subject, will turn around and sue the parents who hired him.)

The effect of deprogramming on the mind of a cult member is amply illustrated by the case of Ken Conner, Jr. himself, who was personally deprogrammed by Ted Patrick while a member of the Unification Church. Once freed of his belief in the divinity of Rev. Sun Myung Moon, Conner and his father became full-time assistants of Patrick's kidnapping operations.

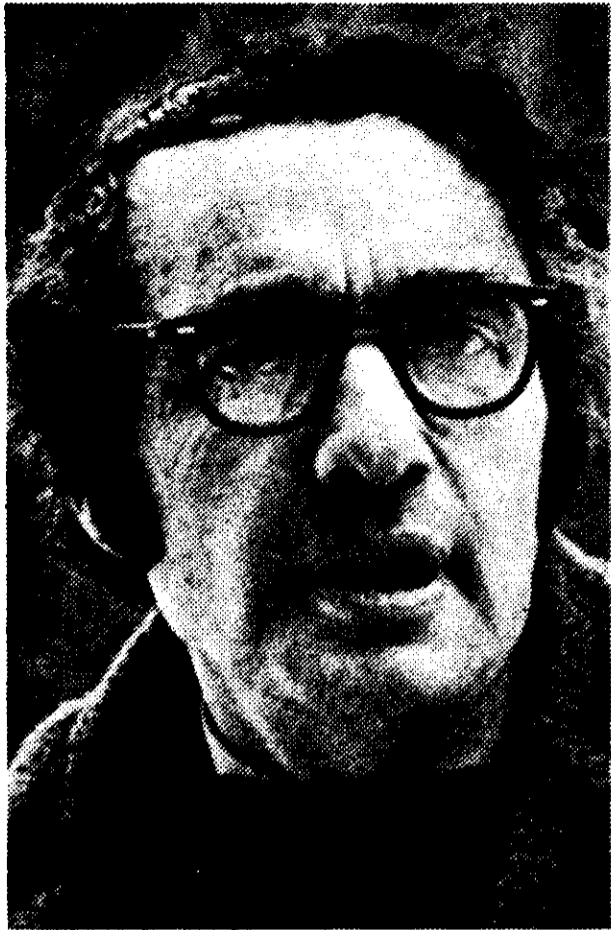
"Cage," as Conner Jr. calls

himself, has no other visible means of support. He has organized a network of his friends, some of them displaced Vietnam veterans living in the Princeton, West Virginia area, into his and Ted Patrick's private war. Although he no longer believes in Reverend Moon, he has adopted an equally bizarre conspiracy theory to justify his activity.

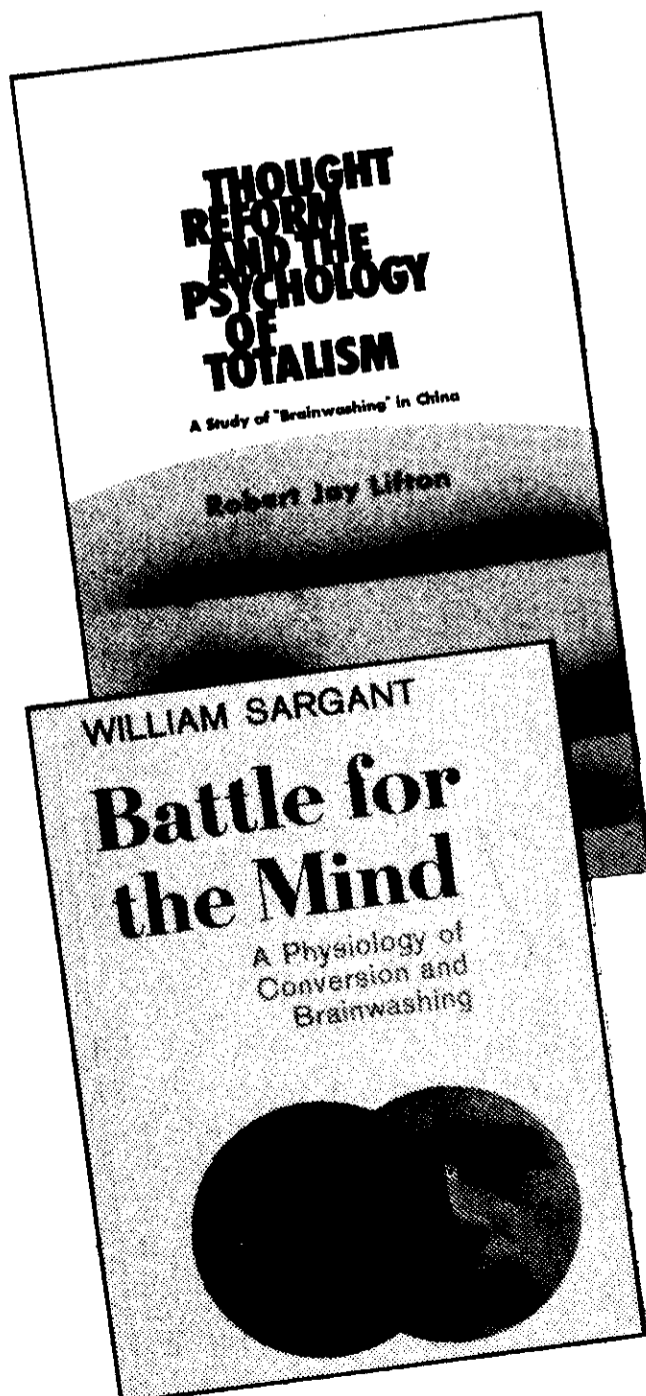
In one long deprogramming session with Maduro, Cage opened up his feeling about the cults. "I have proof," he told Roger. "After the war [World War II], the Russians set up a secret camp, so secret not even the Russian army knew about it. LaRouche was in that camp; so was Reverend Moon, and other cult leaders. They were programmed by the Russians to subvert the United States. They only call themselves anti-Communists. . . . Secretly they are working for the Russians." Conner explained



Hare Krishnas in New York City.



Above: Robert Jay Lifton. His and William Sargant's books (below) were read aloud to Maduro during deprogramming.



that even under pain of death, these cult leaders would not reveal their true "Communist-inspired mission." There had already been a test, according to Conner, where the Russian army found the camp and tortured the future cult leaders, but none of them would reveal that they were really top secret agents of the Soviet government.

Ironically, it is to this pathetic paranoid that parents turn in the hope of regaining their children's sanity. Patrick and his kidnapper assistants are nothing themselves but an "anti-cult" cult!

The similarity between the de-programmers's brainwashing technique and the cults is not accidental. Both were in fact spawned from the same mass psychological control project launched in the postwar period, the project self-identified as the "Aquarian Conspiracy" in Marilyn Ferguson's best-selling book of the same name.

The term "Aquarian Conspiracy" has been used to loosely describe the anti-scientific mysticism and turn to inner states of consciousness of growing numbers of people in the United States and Europe. It has seemed to be a spontaneous development, linked up with a loosening of moral values and large-scale drug use among students and young people. But rather than spontaneous, the movement was plotted every step of the way in institutions like the Stanford Research Institute, the RAND Corporation, the Psychiatry Departments of Yale and Harvard Universities, and the Tavistock Clinic in London, England—the international center for social engineering programs and activities since the end of the Second World War.

During World War II, Tavistock was the headquarters of the British Army's Psychological Warfare Bureau, which through the British Special Operations Executive also dictated policy to the United States Armed Forces in matters of psychological warfare. Toward the end of the war, Tavistock personnel took over the World Federation of Mental Health, and the Psychological Warfare Division of the Supreme Headquarters, Allied Expeditionary Force (SHAEF) in Europe.

One of Tavistock's chief theoreticians, Dr. Kurt Lewin, was deployed to the United States where he worked at the Harvard Psychological Clinic and created the MIT Research Center for Group Dynamics. He has also helped to establish the Institute for Social Research at the University of Michigan (the official American correspondent institute to the Tavistock Clinic).

Lewin, who is known as the "father of the encounter group," can properly be credited with being the father of the cult experience as practiced by operations like the Church of Scientology, Unification Church, Werner Erhard's est, Children of God, and the Esalen Institute.

The spread of the Lewinite "small group encounter" therapy in the 1960s intersected the official U.S. government and British intelligence's top secret experiments in mind-control known as MK-Ultra, which concentrated in large part in the use of mind-altering drugs such as LSD-25. Lewin and his followers, such as Edgar Schein who developed a "dynamic" model of brainwashing which he called "coercive persuasion," took the works of Robert Jay Lifton and Tavistock's own William Sargant and developed them several steps further, so that



Kurt Lewin (above) pioneered group encounter sessions. Left: the movie *Manchurian Candidate* portrayed Chinese brainwashing.



“thought control” no longer had to work on a one-to-one basis as in the cruder “Chinese” model. Through small group encounter sessions, entire groups could be swayed, broken down, and remolded by manipulating the tensions within the group.

Under the name of “humanistic psychology,” this model multiplied into hundreds of hospitals, mental institutions, and research centers in the late 1960s, at the same time that the MK-Ultra experiment was creating a mass drug using counterculture. As the MK-Ultra experiment reached epidemic proportions during the 1968 “Summer of Love,” the same youth targetted for the LSD experience became easy pickings for the cults. When it first appeared, the Hare Krishna cult attracted youth by promising them a “permanent high—without drugs.” It’s no accident that Richard Alpert, the Harvard University research partner of LSD guru Timothy Leary, changed his name to “Baba Ram Dass” and founded an

Eastern mystic cult modeled on the Krishnas. Nor is it an accident that two other cult leaders—mass murderer Charles Manson and Werner Erhard of est—both experienced “mind expansion” therapy at the Esalen Institute.

Today’s deprogramming mafia is run by individuals who were trained by the institutions of the Aquarian Conspiracy, individuals who have had a great deal to do with the *creation* of the very same cults they claim to oppose today. Perhaps the best example of such a person is Rabbi Maurice Davis, a prominent proponent of deprogramming who works with the American Jewish Congress and the Anti-Defamation League of B’nai B’rith. (Davis features heavily in our story for another reason: In the case of the Maduro kidnapping, it was Davis who set the operation up as a direct political move against LaRouche and the ICLC, at the behest of his colleagues in the ADL. (See accompanying box.)

When, in November 1978,

more than 900 followers of the Rev. Jim Jones committed mass suicide on his orders in an isolated jungle concentration camp in Guyana, the cult danger became a reality to many Americans who had previously been oblivious to the existence of cults and those who claimed to be trying to stop them. What people did not know is that Jim Jones might never have become a cult leader, were it not for the help he received from Rabbi Davis.

Today, Maurice Davis works out of the Jewish Community Center in Westchester, New York. He is a self-described expert on Moon’s Unification Church; he writes and lectures frequently on the Moonies and tells parents how they must provide a spiritual life for their children at home to prevent them from joining cults. Rabbi Davis is at the center of the deprogramming “underground.” He works actively with groups like the Citizens’ Freedom Foundation, Citizens Engaged in Reuniting Families, and Return to

Personal Choice. The "underground" infiltrates cult groups, obtains the names of new members, and contacts the parents, urging them to get a deprogrammer. Davis then channels the parents into his network of professional kidnapers.

Rabbi Davis's background, however, is very revealing. He did religious work at the U.S. Public Health Service's prison for drug addicts in Lexington, Kentucky, where the MK-Ultra project used human guinea pigs for experiments in psychotropic drugs, including LSD-25. Later, he was directly associated with the first phases of the Disciples of Christ sect's creation of the People's Temple cult. According to Davis, it was he who arranged for Jones to obtain an abandoned synagogue to house the People's Temple cult in Indianapolis. David explains, in the aftermath of the Jonestown massacre, that Jim Jones, a dear friend of his, was not a psychotic egomaniacal cult leader at the time that he knew him. Former followers of the Jones cult disagree.

Are the rest of the deprogramming mafia any different from Davis? A recently formed study project at the Graduate Theological Union of the University of California at Berkeley gives a good idea of who they are and what they are up to.

The ostensible purpose of the project, called the "Study of New Religious Movements in America," is to monitor the growth of cult activity in the U.S. The "New Religions" group also participated in New York University conference on the cults held in November 1979, which included leading figures in the deprogramming mafia, such as Patrick Wall, the attorney for Ted Patrick, Marcia Rudin, a close friend of Rabbi Davis, and representatives of the

Anti-Defamation League and American Jewish Congress, both of which are deeply involved in organizing parents' groups against cults.

Despite this pedigree, the New Religious Movements project includes the following individuals in its "directory of scholars": Baba Ram Dass (aka Richard Alpert of MK-Ultra); Marilyn Ferguson, author of *The Aquarian Conspiracy*; Stanislav Grof, Esalen Institute, and MK-Ultra researcher in the 1960s; Willis Harman, author of the Stanford Research Institute's study "Changing Images of Man," which was the basis for the Ferguson book; Michael Murphy, co-director of the Esalen Institute; John Lilly, an MK-Ultra researcher; and Warren Bennis, a nationally prominent educator trained at the Tavistock Clinic.

These are the Aquarian conspirators who work shoulder to shoulder with Ted Patrick and Rabbi Maurice Davis in directing the anti-cult deprogramming movement.

A particularly interesting leader of the New Religious Movements study is Professor Margaret Singer of the Graduate Theological Union at the University of California at Berkeley. According to Roger Maduro, Singer was mentioned frequently by Ken Conner, Jr. as an expert on the ICLC. In a discussion with an investigator in the Maduro case, Singer revealed that she is actively involved in debriefing former members of the ICLC to put together a profile for use by deprogrammers in future operations against this organization. She currently works with Rabbi Davis and his main kidnapper, a Westchester private investigator named Galen Kelly who has himself been imprisoned several times with fe-

lony crimes ranging from false imprisonment to illegal possession of a handgun.

On August 29, 1980, Ted Patrick was convicted of conspiracy, false imprisonment, and kidnapping in the sidewalk abduction of a Tucson, Arizona woman. The conviction set an important precedent in two respects. First, it was Patrick's first felony conviction, and second, the federal court held Patrick responsible for a kidnapping which he had organized, but in which he was not directly involved.

Richard Huffman, the prosecutor in this case, described the issues in a way that should provide a guide for public officials: "I am concerned because he [Patrick] makes his living, in part, by forcible abduction. We are talking about the court's responsibility for the next abduction."

In the case of Roger Maduro, the deprogramming mafia carried out a political kidnapping, whose strategic motive was to curtail LaRouche's political influence. It is important to recognize that the deprogrammers can be deployed for such political purposes, and that even their supposed "anti-cult" operations are a cynical sham run in conjunction with the cult apparatus.

Watching the crazed chanting of the Hare Krishnas or the blank stares of the Moonies, you might wish there was some simple way to return these young victims to control of their own minds. But the solution is not so simple. Without smashing the Aquarian Conspiracy at the top, the cults and the anti-cult brainwashers will continue to flourish, preying on young people driven to despair by drugs and the purposeless existence in the "Aquarian Age."

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NEWS POLL

NEWS POLL

Question:

DO YOU BELIEVE THAT THE EARTH IS FLAT?

IS THE MOON MADE OF CHEESE?

IS EUTHANASIA THE TRUE ACT OF HUMANE LOVE?

SHOULD WE DUMP THE U.S. CONSTITUTION?



Yes	No	Undecided
7%	23%	60%
4%	52%	34%
38%	39%	23%
63%	17%	20%

STEERING

The Soap Opera Called The 'NBC Nightly News'

The essence of the immorality of our citizens' political behavior is that politics for them is not reality, but is situated in their minds in the same place as their favorite TV soap opera, a soap opera known chiefly as the "NBC Nightly News" or the "CBS Evening News."

The deepening flaw in the American national character originates with the variety of escapism provided by Hollywood and now dominating the mental life of adults and children via the boob-tube. No longer do citizens go to formal and informal meetings of their constituency-organizations to shape a common perception of real problems and real policy-solutions to those problems. The fantasy-life of the TV boob-tube has become a substitute for a social reality which they experience but no longer comprehend.

The television evening news plays a key part in this brainwashing of the American people.

Back in 1976, I told a joke, which I have repeated a number of times since, and which I retell here because it serves as excellent hyperbole for making the relevant point.

Our hypothetical hero of this story was struck by a hit and run automobile at an intersection. He, being a modern television viewer, did not call for help or attempt to notify the police. He dragged his broken leg homeward the remaining blocks, pulling his bloodied body into his living-room. There he turned on the television-set, waiting for the local evening news, hoping to discover whether the report of his accident was news-worthy and credible.

If one studies the television national news broadcasts with my

advantages as a world-traveller and head of a political-intelligence news service, one notes that most of what is reported as leading national and foreign news on the three networks has no correspondence to the reality of breaking developments of that day. Most of the major world developments which occupy the pages of the Western European press—and which actually affect policy-making in New York and Washington—are never reported. What is reported to Americans is either entirely false or so grossly distorted as to have little or no resemblance to what occurred.

If one thinks back to the days of John Cameron Swazey and such, reviewing the format of the national television news broadcasting up to the present, another important feature of national television news policy stands out. As

the combined local and national news broadcasts have increased from fifteen minutes devoted to each part each evening, to the present two-and-a-half-hour 5:00 to 7:30 span of most stations, the amount of news reported today is less than that reported a quarter-century ago. Most of the time is filled up with gimmicky and obscure "human interest" features.

This conditioning of the television viewers correlates with a growing discrepancy between experienced reality and the reported "news." Thus, the national networks' evening news broadcasts have been transformed into fantasy, taking on more of the features, as productions, of the afternoon soap opera.

The overall effect is aggravated by the fact that none of the major television news broadcasts ever expose directly the false reporting provided by the others. In general, the list of topics covered each evening by one is approximately identical in priority and editorial content with those of the other two—the human interest garbage passed off as news on the one often appears the same evening on one or both of the others.

The effect of fraudulent national TV news programming is reinforced by the miserable condition of the daily newspapers and principally-circulated national news weeklies.

As I travel around the nation, picking up the local dailies of the principal cities of various states, I find the national and foreign news coverage consists in most cases of a few canned bits of nothing taken from the wire services. Most of the leading regional dailies contain almost no news.

The bulk of the print news reporting is dominated by a few major dailies, such as the *New York Times*, the *Washington Post*, *Los*

Angeles Times, *Chicago Sun-Times*, and *Detroit Free Press*—the newspapers of record of the "one world" crowd. To the extent these papers contain significantly more news articles, they contain significantly more lying and related editor's frauds than the regional press.

In total, the average American citizen is an uninformed illiterate by comparison with the average urban citizen in Western Europe, Japan, India, or Mexico.

Worse, most of the dailies and wire services produce the same lying account of national and world news one meets on the television national networks' news broadcasts.

The near-uniformity of the lying representation of national and world events created for the credulous citizen in this fashion is key to the way he or she is brainwashed by the television networks' news programming. The brainwashing does not consist merely of inducing the citizen to believe in what are in fact lies and other hoaxes. The citizen is brainwashed into a condition of mental illness; he accepts the fact that the

network news is fantasy, but nonetheless he substitutes what he perceives to be fantasy for reality, in his judgment on matters of national and foreign policies.

How the Boob-Tube Works

At about the time the citizen rises for work each morning, the first encounter with the television set—promptly turned on—is a cheerfully-phrased bit of fiction known as the morning network news. By the time the wage-earner has sped out for work, the remaining members of the household settle in for a three-network diet of "game shows." This consists of audiences and contestants producing orgasms on screen over some turn of the wheel, or pleasure of just plain making a public fool of themselves before a national viewing audience. The essence of this part of the daily fare is worship of the pagan goddess Fortuna—the long-standing gateway to irrationality and immorality.

As the afternoon arrives, the dose of soap-operas begins, a continuing succession of pure pornography. To the housewife, the soap operas say, "We act out the sexual



NOTES

fantasies you should be ashamed to admit you have."

About that point, as the kiddies arrive home from school, "superheroes" dominate parts of the programming. A "superhero" is clearly any creature who is not only infantile, but also inhuman and wholly immoral.

The next principal change in the programming is the arrival of the really degraded soap operas, the evening news broadcasts. These used to be succeeded by relatively harmless programs featuring violence-tinged adventure. Nowadays, the violence has given way to features which are truly degrading of the morals of the viewers—the "small group" situation-drama, directly based on the "small-group brainwashing" doctrine of the late Dr. Kurt Lewin and the National Training Laboratories: more soap opera.

If the viewer is fortunate and willing to forgo sleep, he or she might find a late-night B-grade Hollywood film from the 'fifties or early 1960s squeezing itself in sometime after the late-night news.

The extent to which TV programming dominates the mental life of the household, including the discussions which occur in the setting of daily workaday circumstances is key to the cumulative effects of the sort of neurotic garbage we have listed in summary here. TV was safer for the minds of the population when it was still a "wasteland" of violent adventures.

Effects on Political Judgment

Depth analysis conducted through comfortable forms of conversations with individuals and groups of citizens around the nation reveals the effects of TV programming on the mind of the victimized viewer.

In brief, national and state-wide political-office campaigns no longer touch the average citizen's mind in those aspects of his or her consciousness which pertain to reality. The figures displayed on the evening news broadcasts become the leading characters of a serialized soap-opera known as "evening election-coverage." This is reenforced in its neurotic effects on the viewer's mind by the way in which TV "election coverage" is programmed to produce delusion in the minds of the viewers.

Instead of relating the issues of election campaigns to issues of reality, TV "election coverage" relates the activity of campaigning chiefly to opinion polls. It does not treat the candidate's views as a challenge to possibly misinformed opinion; it judges the candidate by his degree of agreement with selected "issues" of misinformed, and often misreported opinion and prejudice. Thus, TV "election coverage"—and most print-media coverage as well—divorces the candidacies from the real, practical issues affecting the problems of national policy, and the circumstances of daily life of the citizens.

The distinction between the soap-opera form of the TV "election coverage" and ordinary soap-operas, is that the contest of "guessing how it will turn out" is replaced by the image of "team averages" borrowed from sports reporting. If Adolf Hitler were running up front in the election polls, the TV "election coverage" commentator, such as CBS's Alte Krankheit, would comment ponderously on the failure of the other candidates to recognize Hitler's program as rapidly as Hitler had adopted it.

So, instead of choosing candidates on the basis of policy, the TV viewer chooses candidates

who look like "possible winners." Such TV addicts, arguing election matters among their acquaintances, do not argue so much for policy-issues; they argue which candidate appears to them to be a "sure winner," in much the same terms they use in handicapping horses, baseball pitchers, and football stars. They choose candidates otherwise, especially among women victimized by this process, in the same way they choose favorite movie stars.

That is the way a mentally unbalanced bum, Jimmy Carter, was nominated and elected.

First, he was chosen to become the next President by David Rockefeller's Trilateral Commission—which is to say by the same Henry Kissinger who advised Gerald Ford not to campaign in the black neighborhoods. Then, the persons who control news-media coverage played up Carter's early campaigning according to a brainwashing scenario designed to sucker citizens into taking the anointed Trilateral ass as a "serious contender." To this day, people say, "I was duped into supporting Carter because . . .," giving reasons which had nothing to do with the programmed news-media operation which brainwashed them into seeking rationalizations for the unconscious choice the news-media had already brainwashed their minds into making.

The soap-opera-like storyboard profiling of Carter for the news media was "the humble, born-again Baptist country-boy" whose election will be a slap in the face to the sophisticated Washington bureaucrats. All the time, Jimmy Carter was owned and controlled from the start by the same Henry Kissinger busily misadvising President Gerald Ford. The suckers, who overlooked the massive evidence exposing David

Rockefeller's ownership of the mentally-unstable Carter, who overlooked Carter's virtual admission of his mental breakdown in the ghost-written *Why Not the Best?*, actually voted for the poor wretch.

Granted, the suckers have not bought Carter in that same way this time. "Want your town's federal funding cut? How would you like a Carter Justice Department frame-up—we can do it? If you're a good boy, we'll have the fellow from Plains ship you up some under-the-table funding for your next campaign, and maybe also a chunk of Federal HUD funding for a downtown improvement project." It was out of fear of blackmail and abuse of federal power that local constituency leaders turned out the vote for Carter, and looked the other way at the massive vote frauds used to puff up the Carter totals. Very few citizens still have any illusion about Carter personally. It is now "Sell out the country? I don't care. I have my own special interests to look out for."

Yet, damn the lying national news-media as many do, most of those who do the damning have not yet faced the reality of the way in which they themselves are still brainwashed by that media. Everyone knows that Carter is a national disaster, and that Carter's "plumbers" hooliganism makes the worst accusations against Nixon in Watergate seem relatively a boring bedtime story. They are not voting *for* Carter this time; they have simply been brainwashed to the point they lack the morality and guts to refuse to tolerate the threatened destruction of this nation.

—Lyndon H. LaRouche, Jr.
*excerpted from "The Doctrine of the
 Open Democratic Convention,"*
June 1980



"John Anderson is the first Presidential candidate of what might be called the Television Party. . . .

"To the extent that television performs the communications job formerly conducted solely by political parties, it weakens the parties. . . .

"[I]n the case of Mr. Anderson, a lot of voters are . . . interested. To blame that on . . . television, is to blame the new medium for the message."

New York Times editorial, September 9, 1980

Exactly.

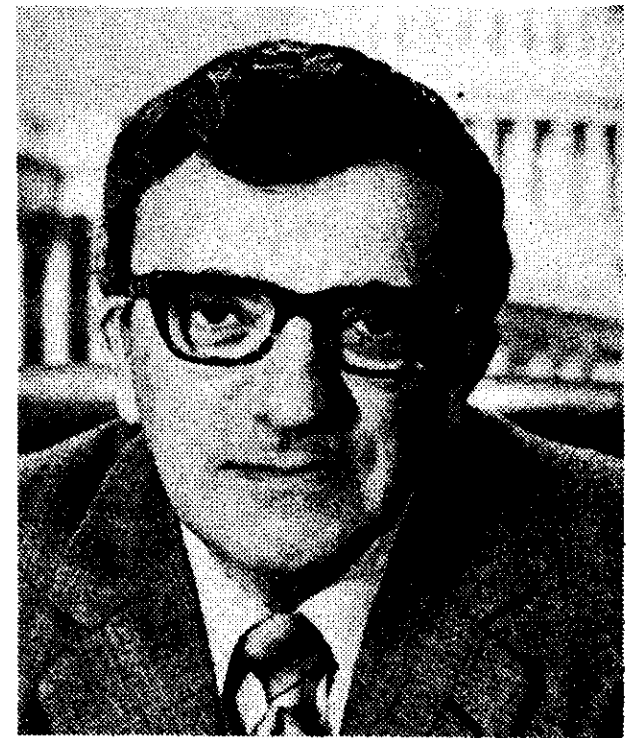
Fusion Bill Passed; Economic Boom Possible

President Carter signed a bill on Oct. 7 that commits the United States to demonstrating the commercial feasibility of controlled thermonuclear fusion power by the year 2000.

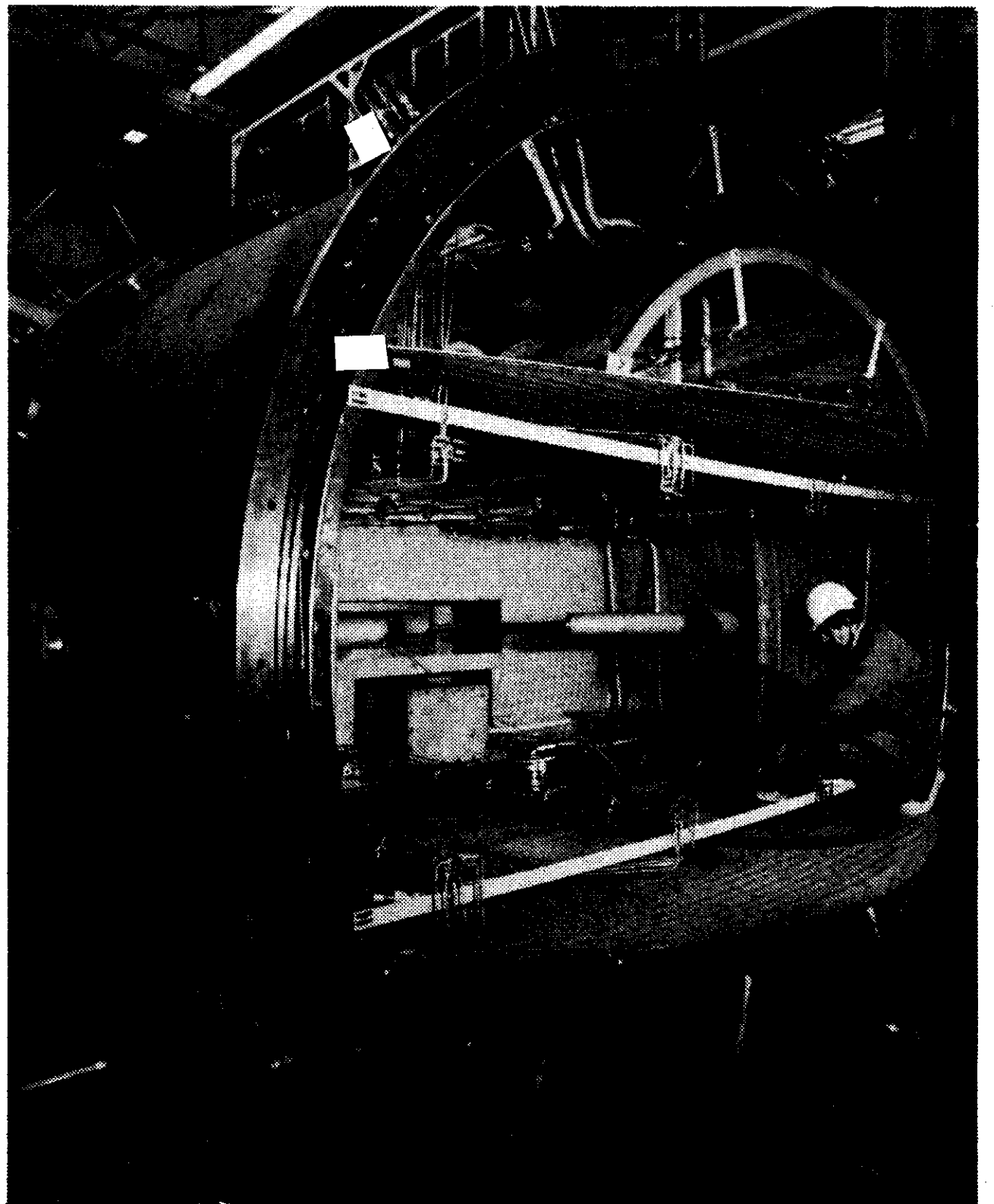
The bill, the Fusion Energy Research, Development, and Demonstration Act of 1980, was initiated by Cong. Mike McCormick (D-Wash.), and given final approval by Congress on Sept. 24. It would increase fusion funding by 50 percent over the next two years for research and experimentation geared toward early commercial application.

The increased funding, which will reach approximately \$500 million in 1982, will allow serious engineering and design to begin for construction of an experimental reactor in the late 1980s.

Congressman McCormick hailed Senate passage of his bill on Sept. 23 as "a tremendous victory," adding, "we've had several" during the week that marked passage of his fusion bill, "including Senate approval for shipping nuclear fuel to India for its Tarapur nuclear plant." The 48-46 Senate vote on India clears the way for the United States to fulfill its treaty obligation to supply fuel for the U.S.-built plant.



Washington Congressman McCormick.



New fusion bill aims at realizing commercial application of experimental fusion energy technology. Above: final cleanup of the Tandem Mirror Experiment at Lawrence Livermore Laboratory.

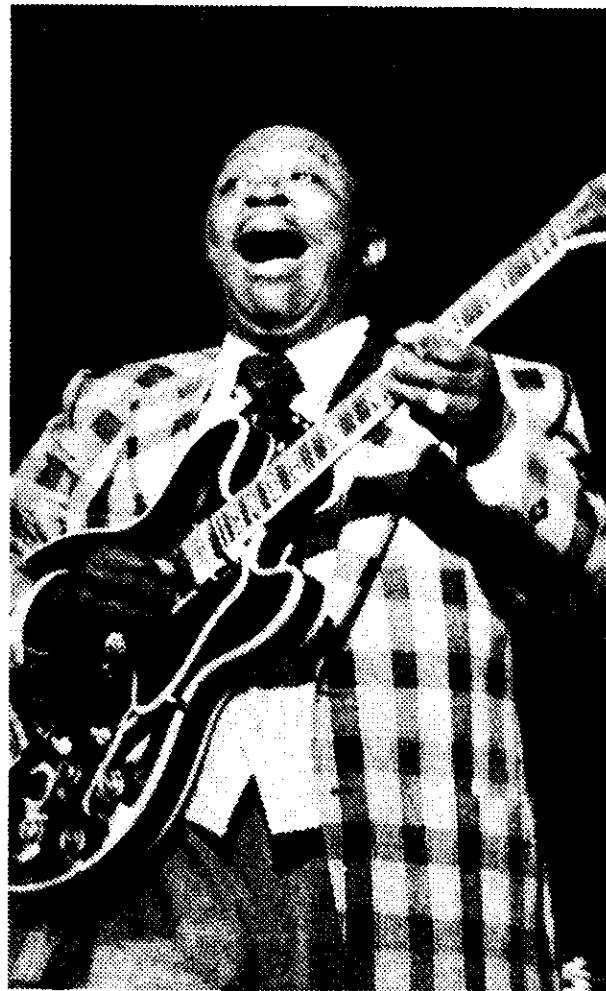
Scientists Call Fusion 'Best Energy Alternative'

"This is a great day for America," declared Dr. Morris Levitt, executive director of the Fusion Energy Foundation in New York City. "By recognizing the near-term potential for the unlimited benefits of fusion to become available, the Congress has provided us with the best possible alternative to the austerity policies and synthetic fuel boondoggles which up to now have been held out as our economic future," said Dr. Levitt.

Dr. Levitt also praised "our nation's scientists and engineers, who have proven that they can meet the challenge and get the job done when they're given support and adequate resources. With what the McCormick bill provides, we now have the basis to rebuild our industries, our educational system, and establish a rational military policy."

Dr. Levitt cited the impact of the FEF's campaign for fusion since its founding in 1974, and paid tribute to "the excellent leadership" of the government's fusion program since the early 1970s. With the passage of the McCormack fusion bill, a program previously restricted by inadequate funding, "now moves ahead with an engineering commitment to produce fusion energy at commercial prices by the turn of the century," Levitt declared.

Controlled thermonuclear fusion produces its enormous energy by fusing hydrogen atoms. It represents a tremendous advance over conventional fission power both because of the vastly greater energy available from fusion, the ready availability of its fuel, sea water, and the pioneering scientific and engineering methods its development requires. The fusion process is the source of the sun's energy.



"Jumpstreet" jazz: racist facet of the drug culture. Above: B.B. King, featured in the broadcasts.

'Jumpstreet' Statement Endorsed

On Sept. 15, Albert Mayes, Chairman of the Board of the Church Musicians Guild of the Seventh Day Adventists, endorsed a statement being circulated by the National Anti-Drug Coalition which condemns the Public Broadcasting System (PBS) television series "From Jumpstreet" as racist.

The statement cites the series, which is being promoted as a documentary about black music, as "designed to perpetuate the fallacy that blacks had no connection to the musical culture of Europe, and that rock, disco, blues and jazz were the only product of American music." The September-October issue of the *Campaigner*

featured a major historical background article, "The Racist Roots of Jazz," in conjunction with the call to ban the "From Jumpstreet" series.

The PBS series was produced by WETA in Washington, D.C., under a grant from the Department of Health, Education and Welfare. The program is designed to be introduced into public school curricula, as provided under the Emergency School Aid Act (ESAA).

The statement has also been endorsed by: Rev. James B. Cokley, Jr., Abraham Thompson Memorial AME Zion Church, Queens, New York and National Chaplain, Scottish Rite Masons; Samuel Kahl, Governor's Commission on Youth, Oregon; R. Thad Taylor, President, Shakespeare Society of America; Dr. James Mays, Chairman of the Board, People United to Save Humanity (PUSH), Los Angeles Division; Dr. Helene Wilbur, Professor of Music, Los Angeles; the Holy Spirit Council of the Bronx, New York; and Father Paul Wickens, St. Venantius Church, R.C., Orange, New Jersey.

The Anti-Drug Coalition statement reads, in part: "From the evidence supplied, there can be no question that the effect of the series, and its proposed incorporation into the American school system for the next twelve years, will be to alienate American youth from the musical tradition of Bach, Mozart, and Beethoven."

"Furthermore, the promotion of rock and disco reinforces the growing use of dangerous drugs among American youth. . . . We therefore feel that 'From Jumpstreet' must not be aired or used in the schools, and we will do whatever is in our power to prevent its release this fall."

**From the White House
To the Hoosegow**
by Gerald McCathern
Staked Plains Press
1978
228 pages
\$3.00



Jefferson's Nightmare

"Cultivators of the earth are the most valuable citizens, the most vigorous, independent, most virtuous—while we have land to labor, then never let us wish to see our citizens occupied at the work bench."

—Thomas Jefferson

Thus Gerald McCathern introduces the first chapter of his book *From the White House to the Hoosegow*, published in 1978. Jefferson aside, the book is a lively and entertaining account of the formation of the American Agricultural Movement in 1977 out of a series of nationwide demonstrations in support of 100 percent parity prices. The book is at its best in giving the flavor of those farmers, many of them Vietnam vets, who had poured their profits into farm expansion only to be caught in a squeeze between lowered farm prices and higher energy costs that began in 1973 and has not abated yet.

While the movement itself is small, it has run the liveliest organizing campaign for a parity policy in agriculture since that policy was abandoned in the 1950s. The AAM leadership is determined that American consumers and their lawmakers realize that a profitable farm economy is essential to the nation's well-being.

Despite the fact that the book first came into print two years ago it is good reading now, because it gives the reader a basis for understanding the kind of farmer who is today engaged in creating a farmer-labor producers movement, in contrast to the Farm Bureau, for example, which fills its

newsletter with paeans to the "free market" and political pronouncements in favor of right-to-work laws and against such prolabor legislation as the Davis-Bacon Act.

The book is written to make a case for the demand for 100 percent parity for farm prices. Therefore it goes to some lengths to document the case for the farmer who needs government intervention to guarantee a price that will keep him in business. In fact, current statistics show that farmers are being forced off the land at the rate of 2,000 farm bankruptcies per week.

Hamilton's American System

Yet the case that McCathern makes is not the most effective. He attempts to justify the parity price as beneficial to the country at large because it enhances the farmer's buying power. Thus he neglects the correct argument which, in fact, Thomas Jefferson's arch enemy Alexander Hamilton used to justify the American revolution against Jefferson's sometime British patrons. Profits are necessary to industrial capitalism not as an incentive to production, not as a reward, but because they allow the industrialist a margin with which to make investments in increasingly more advanced levels of technology. The American System protected American industry precisely in order to guarantee parity prices.

Capital intensive American farming is the fruit of Hamilton's system and the antithesis of Jefferson's rural vision. Jefferson the plantation owner hated the indus-

trial society which produced the typical American farmer, who combines the features of an industrial capitalist with those of a trained engineer and oftentimes an experimental biochemist. In a certain sense the book is delusory, for by describing the farmers out on the picket line McCathern may leave the naive reader with an

inadequate vision of actual modern farm life. But this is a good book because the farmers are good people with a sense of purpose and a commitment to progress, which is in truth the backbone of America, that which is most vigorous, independent, and virtuous in our national life.

—Carol White

Death in April
by Father Andrew M.
Greeley
McGraw-Hill
1980
246 pages
\$11.95

Jesuit Corn Porn

“For some reason,” Father Andrew Greeley noted in a recent interview, “most people think I’m a Jesuit. I can’t imagine where they get that idea.”

Greeley’s latest book could put to rest forever his claims to being a simple diocesan priest who just *happens* to be the author of 67 books plus a nationally syndicated newspaper column, a well-known sociologist who works out of Chicago’s National Opinion Research Center, and a leading proponent of “liberalizing” the Church.

Under the guise of a novel depicting the midlife crisis of an expatriate Irish Catholic writer (Jim O’Neill) living in Paris, who returns home to Chicago only to become embroiled in a turgid affair with his childhood sweetheart and the political turmoil swirling about her, *Death in April* operates on two decidedly Jesuitical tracks.

On the one hand, the book provides a chillingly accurate description of the Watergating technique being used at this moment to bring down the remnants of the old Daley machine in Chicago. Did Greeley, an expert profiler of ethnic populations and urban political machines, write *Death in April* as a blueprint for wrecking that city’s old-line political alli-

ances? The question remains open.

On the level of the affair between O’Neill and Linnie—a widow with five children—Greeley expresses the Jesuit proposition that women equal sex and sex equals death, a notion that turns most Jesuits-in-training into philosophical homosexuals (at least) before they’re halfway through the seminary. Consequently, Greeley manages to pen some of the most lifeless sexual fantasies imaginable (in which, incidentally, the woman always looks up wide-eyed when it’s all over and gasps, “thank you”). For example:

“The drops on the window, each one a different woman. His mother, Zena, Clare, Linnie, Mary, the Ibo nurse, Monique, Carla. So many images, so much quick pleasure, so much pain and guilt; like the chocolate he liked so much as a boy, tasty in the moment but strong and harsh afterwards—all these sweet and bitter memories flowing together into rivers, then a vast ocean of tantalizing and tormenting chocolate drowning him with pleasure and pain. Who was that early Christian—Tertullian? Cyprian? Origen? One of them had castrated himself to avoid the pain

and the madness. He could see the man's point. Yet there were moments of quick ecstasy—Lynn the night he came back to the lake—like cool water on a humid day, when it seemed worth all the trouble. No, he would not follow the Church father's example quite yet."

Greeley's fixation on pleasure and pain has been a constant theme running through his work. In 1967, Greeley published a futurology study called "Religion in the Year 2000," in which he gleefully predicted that religion will be characterized by "the ecstatic, the

non-rational, the Dionysian" and that Church liturgy would incorporate drugs and ritualized sex. More recently, defending *Death in April* against charges that it contains too much sex, Greeley wrote matter-of-factly in his column: "A good priest is a powerful erotic person in a community." One wonders what St. Paul, who fought tooth and nail against the pagan, degenerate priesthoods who ruled over the Roman Empire, would have thought about this miserable confusion of *agape* and *eros*.

—Kathleen Murphy

**Israel Connection:
La Mafia en Israel**
by Jacques Derogy
Librairie Plon
1980
238 pages

**The Rise and Fall
Of the Jewish Gangster**
by Albert Fried
Holt, Rinehart & Winston
1980
352 pages
\$14.95

**Meyer Lansky:
Mogul of the Mob**
by Dennis Eisenberg,
Uri Dan, and Eli Landau
Paddington Press
1979
346 pages
\$11.95

Jews With Hot Money

Recent accounts in the American press about the existence of an Israeli Mafia operating in California have helped remove the shroud of fantasy that has long surrounded the subject of Israel in the minds of the American population. Because of the extraordinary pressures and blackmail tactics of the leadership of the Anti-Defamation League of B'nai B'rith in all walks of American political and cultural life, the seamy underside of Zionist-Israeli politics has been held back from the public purview. As a result, this seamy underside has never been held up to the light of day, and it has consequently grown to alarming proportions over the past several years.

One contributing factor to the recently evident process of demystification was the release in late 1978 of the book *Dope, Inc.* This book elaborated in great detail the role of the Zionist mob—the Bronfmans, Roy Cohn of

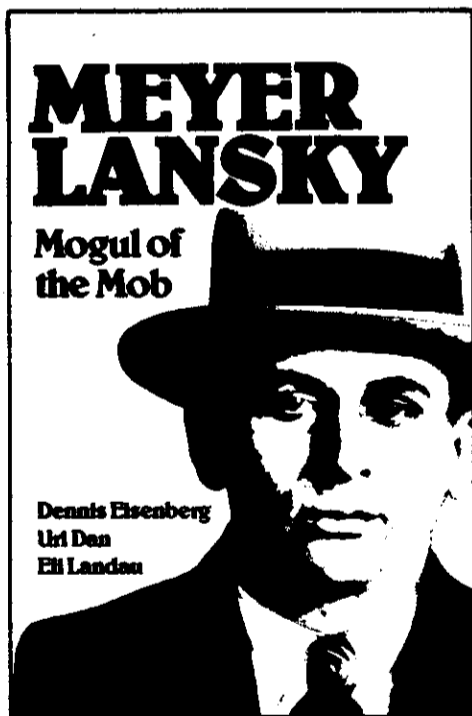
New York, Max Fisher of Detroit and United Brands, and others—in the overall British-run international dope-trafficking cartel. Not surprisingly, the book drew outraged screams of "anti-Semitic!" from the ADL and its minions. Also not surprisingly, the book rapidly rose to bestseller status.

Dope, Inc. did more than just touch a lot of raw nerves. It confirmed the suspicions of many Americans that all was not exactly kosher in the overkill pressure-politics and intimidations of the ADL and its Israeli intelligence friends.

The Israeli Connection

In the past 12 months, three books have been published which respond to the interest and controversy aroused by *Dope, Inc.*

The best of the three, *The Israeli Connection*, by French journalist Jacques Derogy of *L'Express* magazine, is unfortunately the one least readily available to an Amer-



ican audience, since it has only been published in Paris and has not yet been translated into English from the French.

The two others, while readable and engrossing in the flow of their content, are dangerous and virtually criminal in their message—and are undoubtedly being exploited by the ADL as a weapon against *Dope, Inc.* or any other serious exposé account of the Jewish-Zionist component of international criminal activities. Both *The Rise and Fall of the Jewish Gangster in America* by Albert Fried and *Meyer Lansky: Mogul of the Mob*, by Dennis Eisenberg, Uri Dan, and Eli Landau, are designed to run interference for the Dope, Inc. drug cartel.

Derogy, unlike Fried and Lansky's sympathetic biographers, is a journalist motivated by a moral impulse to cleanse Zionism and Israel of the pestilence of drugs and associated criminality. His credentials as a pro-Israeli spokesman are in this respect unimpeachable. He has written or coauthored several books highly sympathetic to Israel (including the recently released *The Untold History of Israel*) and maintains contacts with the top layers of Israeli intelligence.

Israel: The Extent of Moral Collapse

Derogy is alarmed that Israel is veering way off the course charted by many of the earlier Zionist visionaries, who hoped to see in the Jewish State a special moral reality different from that evidenced in other states. He begins his series of journalist accounts of crime in Israel by wondering aloud whether a linchpin of the Israeli mafia (or the "Kosher Nostra," as it is referred to in the Israeli press), Bezalel Mizrahi, will be admitted next year to Israel's legislative body, the Knesset.

From that point on, he leaves an indelible impression in the reader's mind of the extent to which crime has enmeshed Israeli society.

Derogy documents how both of the major political parties, Likud and Labour, use gangsters to enforce vote fraud and political hooliganism and how most of the cream of the Israeli political spectrum have associated with and in some cases befriended known mobsters and drug-runners, such as the "godfather" of Israeli organized crime, Mordechai Sarfati (known as Mentesh), and the fugitive from French justice Samuel Flatto-Sharon, who escaped extradition by buying his way into the Knesset.

By the book's conclusion, Derogy is understandably exclaiming: "The Israeli mafia . . . is the most alarming symptom of the illness which is mortifying the Jewish State since its creation. . . . Israel, established on prophetic values of legality and of equality is more and more the country of 'every man for himself' and of the attitude 'no faith, no law.' . . . In the Israel of 1980, sick with violence, nests of gangsterism, of common criminality, are multiplying themselves in day-to-day life, headed by a Mafia spread throughout all the cities of Israel. . . . Israel is today at a crossroads, between war and peace, between adolescence and maturity [and] new winds have to blow!"

Confronting Realities

In developing this account, Derogy takes to task those Zionist pressure groups in Europe and the U.S. who have prevented this story from rising to the surface. "The Jews in France, in particular, have not been prepared to confront these hard and often disagreeable realities of Israeli life," he writes. "When the courageous weekly of Rabbi Jacquot Grune-



Lansky

wald, *Tribune Juive*, independent of the established institutions, wanted to evoke the trail of the Israeli connection of Frankfurt and the extent of the flow of drugs into Israel itself, certain pressures were not lacking in trying to prevent the community press from playing its information role."

An even worse case involves attempts to obstruct clampdowns on activities of the Israeli Mafia in California. As revelations began to mount in the California press in 1979 about the growing activities of this mafia, Derogy reports, the Israeli police representative in the U.S., Michael Buchner, insisted that no such mafia existed. Further: "Of course, the American Jewish community prefers to deny the evidence, out of fear of unleashing a new wave of anti-Semitism and anti-Zionism in the U.S. Doing this, it demonstrates the same obstinacy in the policy of the ostrich as in September 1908."

The police chief of New York, Bigenheim, had then revealed that one-half of American gangsters were Jewish. The large Jewish organizations had risen up in virulence against these claims. Today, the situation has only gotten worse. To the Jewish gangsters have been joined their Israeli colleagues, weary, as Buchner himself recognizes, of "negotiating grams of heroin in Israel as long as the U.S. offers them the possibility of negotiating by kilos."

With such bluntness, Derogy performs an important function: he sheds light on a subject kept in the dark by the ADL and its associates. But let the reader be left with one caution: Derogy is fundamentally a muckraker, and not a thoroughgoing analyst; his light is too narrowly focused.

Missing from Derogy's account is the broader picture of international crime operations painted in *Dope, Inc.*, which lo-

cated Israeli and Zionist operations as largely an "enforcer" aspect of a cartel organized from the top by today's British banking descendants of the old East India Company of the eighteenth century. In the same sense, Derogy's account lacks the sense of profound international top-down organization documented in *Dope, Inc.* Crime is big business, and the burgeoning Israeli criminal activity reflects the great expansion of operations of such coordinating agencies as Permindex (Permanent International Expositions), the group of extremist-Zionists and ex-Nazis which purportedly ran the assassination of John F. Kennedy and more than a score of assassination attempts against France's Charles de Gaulle.

Crime is the American Dream
But if Derogy's work is a flawed but important contribution, Fried's book is a dangerous fraud written by an expert in the barely sanitized pigsty known as sociology.

As a sociological study, *The Rise and Fall of the Jewish Gangster* is of the same genre as that rash of 1970s articles and books that portray terrorism as a "sociological phenomenon"—in order to manufacture an ideological safe-house for the Red Brigades and the Baader-Meinhof gang.

In Fried's view, crime is "part of society," not a conspiracy coordinated by oligarchic bankers to pervert advancing industrial republics. This point of view leads Fried to certain startling, but lawful, conclusions.

"Morally speaking," Fried asserts, "the aspiring neighborhood vice lord and gangster [of the Lower East Side in the early twentieth century] hardly differed from the aspiring neighborhood capitalist: both accepted the promise assumed to be quintessentially American, that life was a war be-



tween competing exploiters for dominion over the exploited dumb passive anonymous."

By the conclusion of the book, this line of thinking develops into a virtual hosanna about the extent to which organized crime and capitalism have achieved a "convergence" into a new "gangster-capitalism." Fried, in his admiration for the "genius" of Meyer Lansky in running dirty-money operations, becomes the social theoretician for the America of the 1980s being created by the drug-pornography mafia. When one reads Fried, the fact that the ADL gave its annual First Amendment Freedoms Award to Hugh Hefner of Playboy Enterprises on Sept. 21 of this year hardly appears shocking.

"Nothing can stop the historic process now underway to bring gangster-businessmen into the mainstream of American capitalism," he crows. "For good or ill Americans no longer regard gambling as a cardinal vice or as a vice at all. Is it too far-fetched to predict that more and more communities, each desperate for new tax revenues, will follow the example of Atlantic City, New Jersey, where a single casino run by Resorts International took in more money in its first year (1978-79) than the four largest Las Vegas casinos took in during that same year—a total of \$222 million? Is the country becoming Las Vegasized?"

There's no point in opposing this onslaught, Fried is saying. For America is "embracing [the] vision" of the 1930s-40s Lansky associate Bugsy Siegel, who believed in turning America into one big casino, and then died in gangland warfare for control of the revenues. "His martyrdom was not in vain," Fried writes.

Fried's motivations become yet more suspect when he com-

pulsively denies the existence of substantial Jewish (or Zionist) gangsterism today (the "Fall" component of the title of his book). For Fried, Jewish gangsters are largely a thing of the past: "nary a Jew" is at the top of today's crime syndicates, which are "run by Italians." The only exceptions to this rule, in his view, are Jewish mobster cliques in the Teamsters Union! Given the evidence in Derogy's book alone, this line of argument is ipso facto nonsense.

More Coverup

Lawfully, Fried is hysterically opposed to any conspiracy theory that could be employed to explain how crime is organized. Scatter-shot attacks against any author who poses the likely existence of a national crime syndicate (Donald Creasey, Hank Messick, and others) are combined with certain astounding (and highly unsociological!) explanations for Jewish crime.

Prohibition, in Fried's view, was a "deus ex machina" that came along in 1920 to preempt the otherwise inevitable breakup of Jewish gangs that was occurring as Jews moved out of the Lower East Side.

This literally magical analysis removes by sleight-of-hand the most clearcut case of how crime is organized conspiratorially, since Prohibition was utilized by the British drug-running banks, operating through Canada, to set up a Jewish-dominated mob in the U.S. that would run alcohol and provide the infrastructure for drug proliferation in the U.S.

By trying to shield the truth of how British racists continually turn to Jews (as one group among others, including also the Chinese) to perform unpleasant dirty operations, Fried, like the ADL, in fact performs the anti-Semite's task of



Flatto-Sharon

denying Jews the facts with which they can defeat those racists who use Jews for evil. Only the Zionist mobsters and their allies in the ADL's protection racket are the benefactors of such a coverup—not the Jewish citizen of the United States.

Finally, Fried must be taken to task for his paeans to Lansky, who ends up seeming like a clever genius rather than a man whose operations have helped destroy American youth through drug proliferation and drug traffic-related dirty-money operations.

Lansky as Mogul

In this respect, Fried is a kindred spirit to Lansky's biographers in *Mogul of the Mob*. The whole point of this book, as outlined in the introduction, is to present Lansky's own story, though the appointed mouthpiece of Israeli journalist Uri Dan. The book recounts how Dan was approached by Lansky to present the real picture; reproductions are shown in the book of virtual fan letters Lansky sends to Dan.

Hence, while the book is packed with readable anecdotal material, it is in essence just a publicity stunt so that Lansky can be given a visa to live his last years in Israel. Lansky, in the Dan et al. account, is at bottom no different than the hard-fisted *sabra* (native-born Israeli) of today's Israeli society.

Lansky fought like a defiant Jew when he grew up in the Lower East Side. Even more, Lansky is a virtual freedom fighter for the dignity of Jews. "When I was young I thought Jews should be treated like other people," Lansky states in the book's next-to-last page. "I remembered that young soldier in Grodno who said Jews should stand up and fight. I guess you could say I've come a long way from Grodno and a long

way from the Lower East Side, but I still believe him."

'Oppressed Jews'

Lansky, the oppressed Jew born in Poland—how different is he in reality from the Polish-born Menachem Begin? Why such a linkage point becomes plausible is not only because Begin has ties into the Perminex wing of international crime. It also "reads well" to the extent that a paranoid world view takes over the mind of Jews, to the point that life is a never-ending struggle with the "other"—whether it be a life of clever (and bloody) crime or a life of clever and bloody defense of a self-imposed garrison state. The paranoid mapping has gone so far that the Jewish Defense League's Meir Kahane can write an article in the *New York Jewish Press* (whose attorney is Roy Cohn) demanding that Lansky be granted a visa to Israel, and nary a howl of protest is heard from the Jewish community. When Kahane writes in a follow-up *Jewish Press* that "the American Jew, more than he knows, is today a believer in large areas of JDL philosophy," do we sense a kernel of truth that allows Dan & Co. to get away with their fraud?

As the reader ponders this question, he should ask a related question: with all their intelligence and police contacts—boasted about in the book's preface and evidenced in the book's content—how do they manage to perpetually dismiss without any serious investigation any of the charges made through the years, and reported in the book, that Lansky is a linchpin of the international drug trade? This coverup too tells us why the book was written. The authors have done Meyer Lansky a favor. One wonders what was their reward.

—Mark Burdman

EDITORIAL

Continued from page 3

hypothesis than for its experimental conclusions concerning the nature of electromagnetic and gravitational fields. While Kepler acknowledged his debt to Gilbert, it was from Giordano Bruno, the leader of the international European humanist faction, that Gilbert assimilated the science of mind he then applied by analogy to his physics. It is likely that Shakespeare, too, has assimilated Bruno's conception before he penned his triumphant Sonnet series, that tour-de-force in language creation which culminates in a simply stated but powerful principle of the developing, purposeful nature of physical processes: "Fire heats water, water cools not love."

KNOWING THIS HISTORY gives a

good idea of the kinds of educational demands that will arise under a national commitment to revitalize the country's industry and economy through the most rapid possible development of nuclear fission and fusion power. The recent passage through the Congress of the McCormick-Tsongas fusion development bill makes this problem relatively immediate. The scale of this NASA-style fusion program could be developed to tilt the long-term dynamic of the U.S. economy into a high-technology industrial expansion—a feature of the legislation probably not fully yet understood by its Aquarian opponents. Where will the engineers and skilled manpower needed for such an industrial boom be found? Certainly not within the drugged, nihilistic youth culture of today.

About the Authors

Christopher White is a member of the international executive of the International Caucus of Labor Committees, and is associate director of intelligence for that organization. His historical study, coauthored with Nancy Spannaus, *The Political Economy of the American Revolution*, is slated for a second edition later this year.

White's treatment of Shakespeare is informed by his role as the producer for the Humanist Academy Drama Group, whose productions have included works by Marlowe and Cervantes. Mr. White and his troupe are currently preparing a full-length production of Shakespeare's *Hamlet*.

Felice Merritt is the law editor of the *Executive Intelligence Review* and publishes frequently on historical subjects in the *Campaigner*. She was treasurer of Citizens for LaRouche, the primary campaign organization in Lyndon H. LaRouche's bid for the Democratic presidential nomination.

Michele Steinberg is international editor of *War on Drugs*, the magazine of the National Anti-Drug Coalition. She is known among law enforcement and security personnel as an expert on the international drug trade and organized crime.

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LETTERS

Continued from page 3

philosophy, history, economics, poetry, and other areas in a coherent way. The revolution in my mental life will lead to a revolution in the minds of my students. For this I am grateful.

Kim A. Broadie
Philadelphia

How about starting with an order for bulk copies of *Campaigner* for your students and teaching colleagues? For information about forums and other educational activities in your area, contact the Platonic Humanist Society, or "Humanist Academy" as it is known informally, at P.O. Box 1034, Radio City Station, N.Y., N.Y. 10018 or (212) 247-5195—ed.

Wirszup Report

To the Editor:

I would like to thank you for your presentation of the report on the increasing education gap be-

tween U.S. and Soviet students ["The Wirszup Report," July *Campaigner*].

As the parent of school-aged children, I am all too well aware that in spite of efforts to maintain standards in the home, children are learning less and less—and more and more of what they are learning is wrong.

But learning isn't everything. Not every parent can have a genius, but every parent expects his child to be a good and productive citizen. These days, the temptations held out to children are many: drugs, rock music, and promiscuity. Your publication is the only one I've ever seen which links the decline in morality with lowering educational standards and the waning of America's strength.

What's more, you offer intelligent material like this to make up the gap.

Keep up the good work.

Benjamin Travis
Des Moines, Iowa

Cultural Relatives?

The U.N. Human Rights Commission is considering complaints by Australian aborigines that oil drilling will disturb the home of their ancestral lizard god, according to a UPI dispatch.

"Our race has been corrupted and the government has proceeded with a systematic rape of our cultural heritage," an aborigine spokesman told reporters.

"One of the group's major concerns," UPI reports, "is the violation of the sacred home of the aboriginal lizard god, Great Goanna, by Amex, an American petroleum company. The Yungnara tribe believes that if Goanna is disturbed he will order the six-foot monitor lizards to stop mating and thus eventually cause a food shortage."

Rumors are that the U.N. will appoint a Human Rites panel to try the case. No Ayatollah has been available for comment.

Had enough of the pot lobby?

Are you fed up with the "objective" arguments used to justify the escalating assault of drugs and related perversions? A new magazine, *War on Drugs*, has come on the market to defeat this evil conspiracy with scientific methods.

Month by month, *War on Drugs* names who is involved, who finances the drug trade, where they get legal and political protection, how they are coordinated internationally, and why they are engaged in their evil enterprise.

War on Drugs is the magazine of the National Anti-Drug Coalition—the first national antidrug organization committed to ending the drug plague—which has already stopped the decriminalization of marijuana in four states. Ensure that there will be a next generation.

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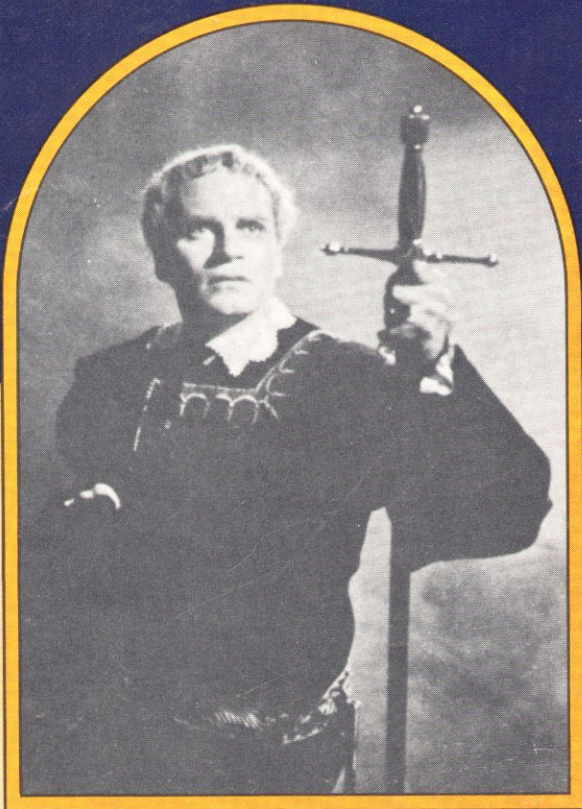
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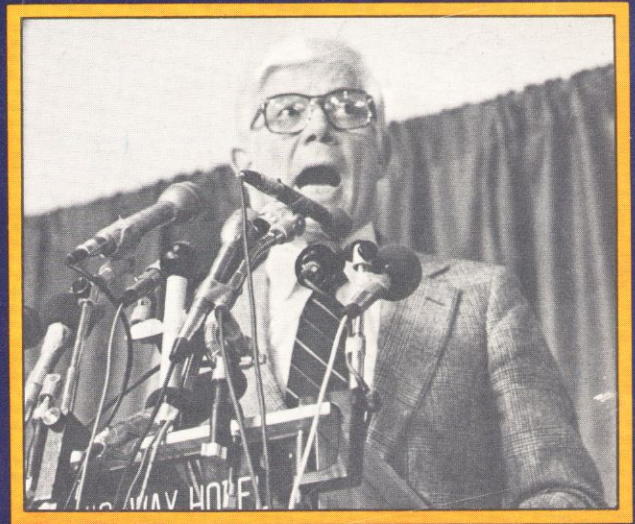
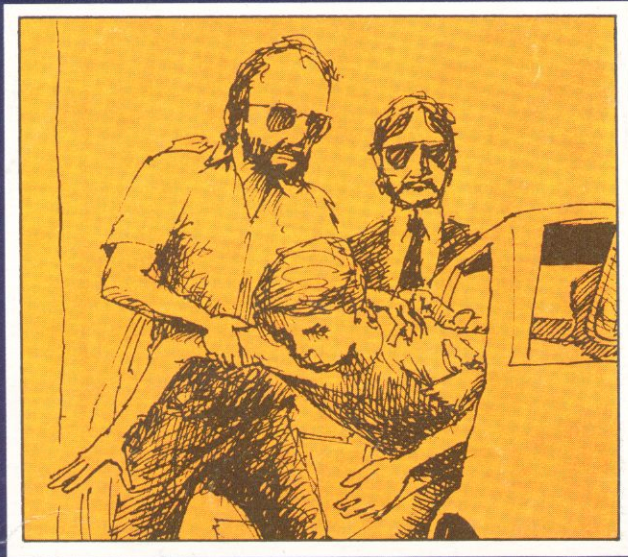
WHY THE BRITISH HATE SHAKESPEARE

Since his death 350 years ago, Shakespeare's plays have been enshrined as the greatest classics of the English language, but their performance has been systematically restricted and distorted. What would Shakespeare say today, to see the plays written to teach large numbers of people about law, government and human reason presented as psychodramas for an elite audience?

(Photo: Laurence Olivier "interprets" Hamlet)

THE DEPROGRAMMING MAFIA: KIDNAPPERS FOR HIRE

"Deprogramming?" Or Chinese-style brainwashing? An exclusive story by a kidnap victim who was subjected to three weeks of Ted Patrick's cult deprogramming. The "Age of Aquarius" looks behind the deprogrammers: who they are, and where their mercenary network came from.



ELECTION 1980 — IS THERE A CONSTITUTIONAL CRISIS?

Despite claims of John Anderson's promoters, throwing the presidential election into the House of Representatives will not cause a constitutional crisis—unless they succeed in creating one. A review of the elections of 1800 and 1824, which were both decided in the House, shows that the constitutional process worked to guarantee the nation's survival.