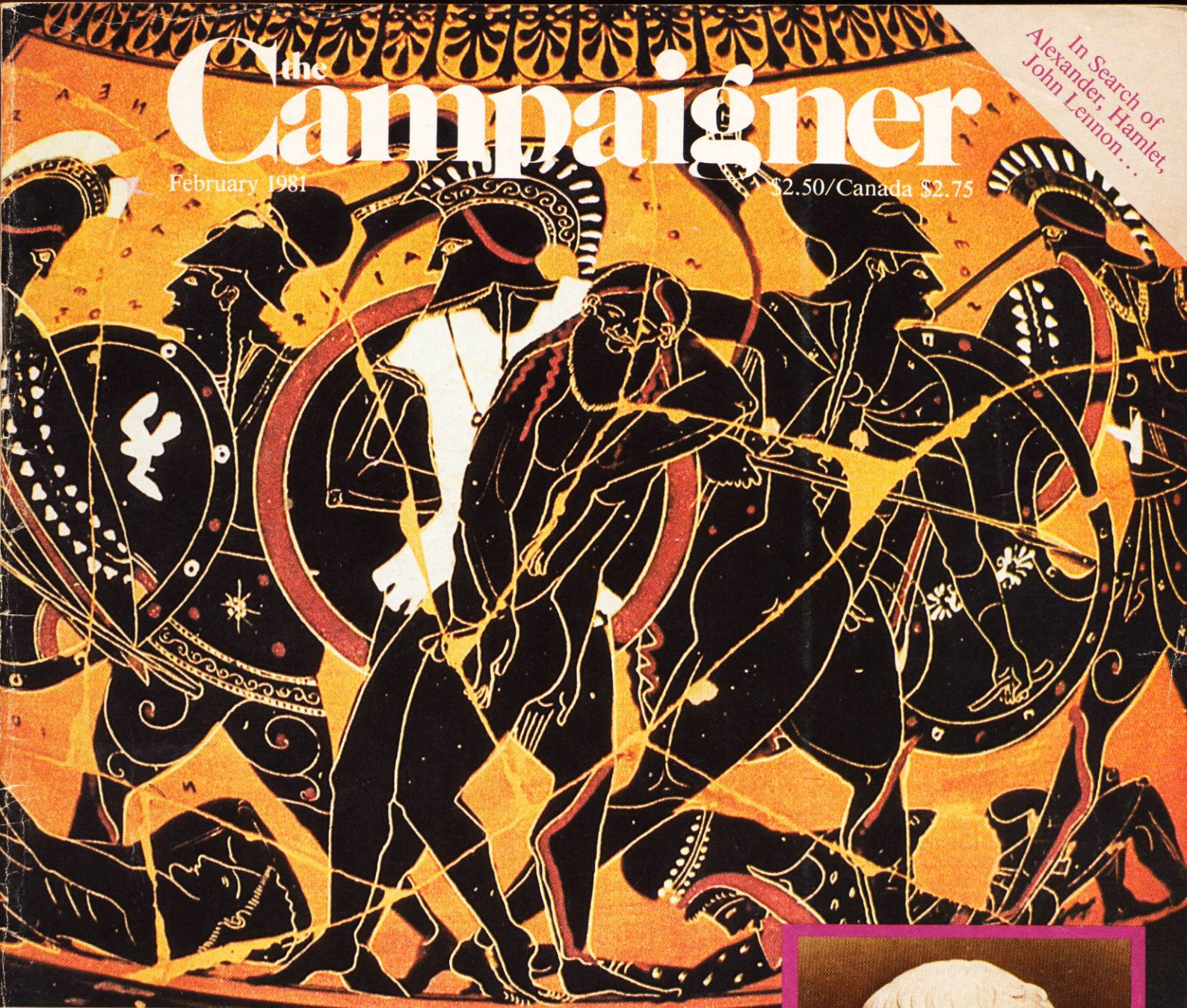


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February 1981

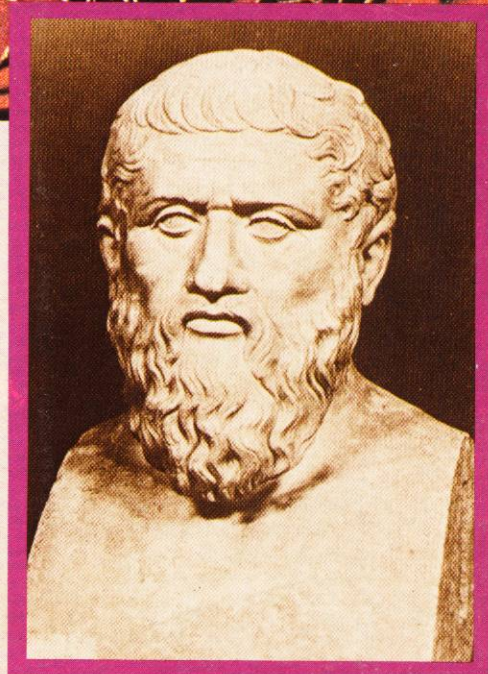
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**?**

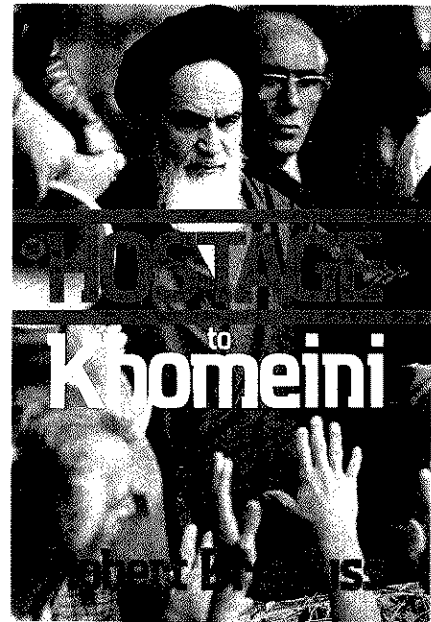
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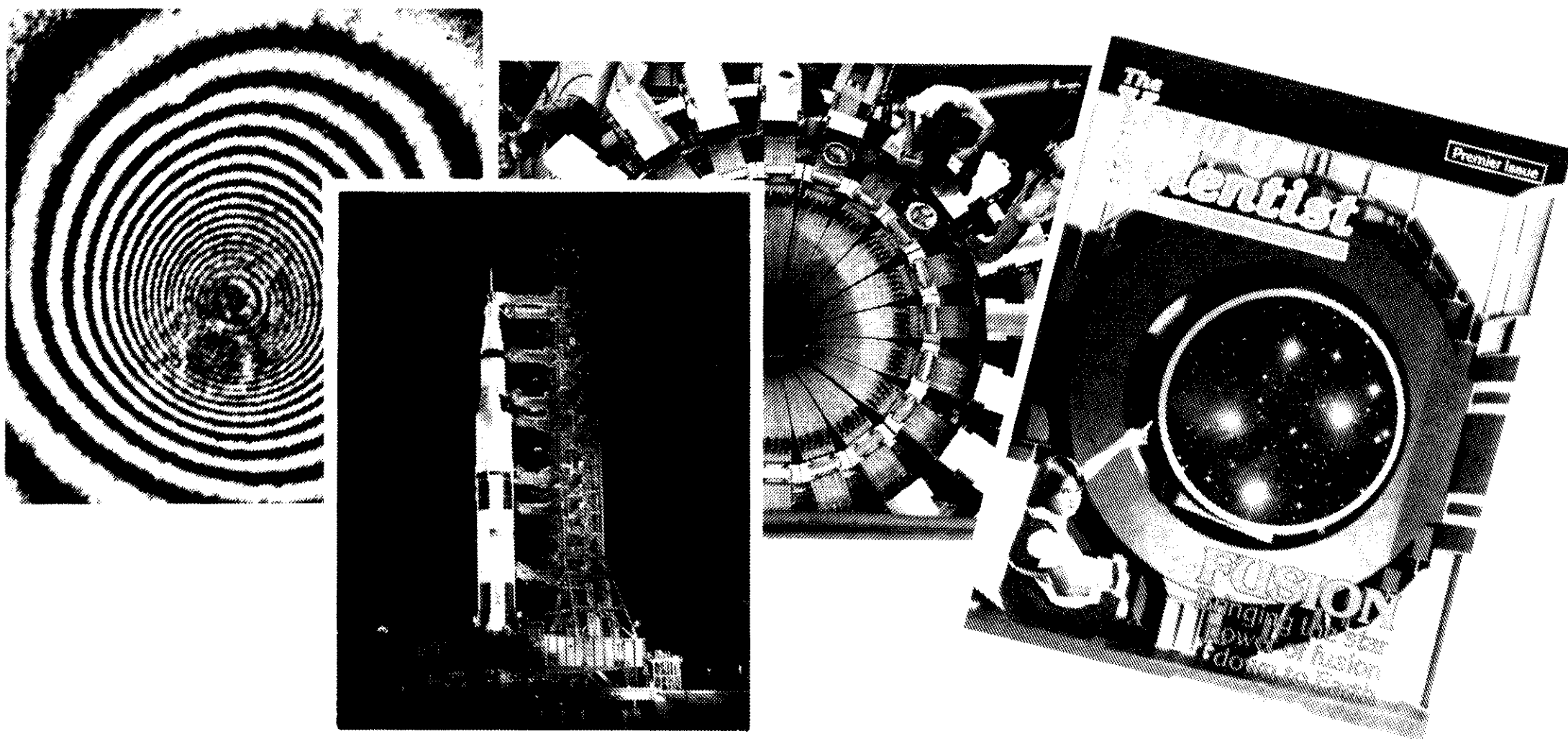
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# the Campaigner

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A Neoplatonic Republican Journal

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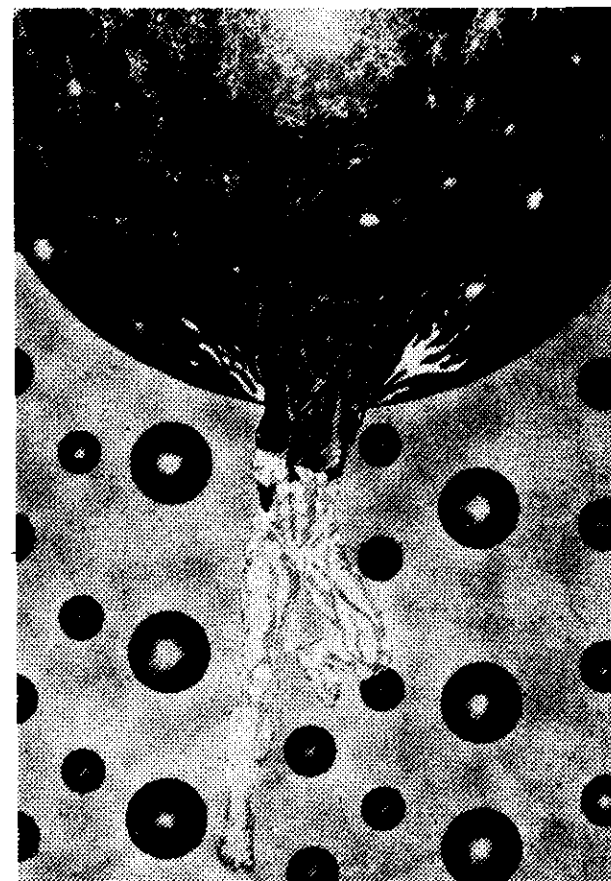
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## *The Fascist Sophistry Of Harper's Magazine*

AS SOON AS the notorious Aspen Institute saved *Harper's* magazine from bankruptcy by direct corporate takeover, it immediately put that old spinster of literary magazines to work full-time slandering Plato and the Platonic philosophical outlook. The matter surfaced when Aspen, the new managers of *Harper's*, commissioned the ancient rhetorician and sophist Mr. I. F. Stone to write an attack against Plato's political philosophy, with the title "Plato's Ideal Bedlam." Old timers might frown with the very idea: I. F. Stone writing on Plato? Not only. He is in fact attacking Plato for harboring alleged dictatorial proclivities.

But how could I. F. Stone be engaging in such enterprises? This very pamphleteer made a laughing stock of himself back in the 1940s when he fired off polemics against General Douglas MacArthur, on charges that the general was attempting to unjustly introduce democracy into then-occupied Japan, allegedly because I. F. Stone's spies had caught the general carrying a copy of Plato's *Republic* under his arm while in Tokyo.

MANY YEARS HAVE passed since then. Japan, to I. F. Stone's great chagrin stopped being an occupied country, and has managed to put together some semblance of republican order—also to I. F. Stone's chagrin. Stone and his seditious *Weekly* did not engage much in philosophical matters. He and his patrons rested assured that issues of philosophy had been ad-

equately contained to the point where high-minded republicanism of Plato's vintage would never again disturb the still waters of the pigsty into which I. F. Stone and his patrons were attempting to turn the United States. General MacArthur had been crushed. The life went out of the good elements in the Eisenhower administration after the U-2 incident. Elections were stolen and electorates defrauded. Longstanding republican institutions in the Congress of the United States were corrupted, destroyed, or watergated. Pornography and banality of I. F. Stone's variety proliferated all through the land. And I. F. Stone did not touch on the subject of philosophy through all these serene and felicitous years.

Then all of a sudden, wham! I. F. Stone begins to write and lecture on the subject of Plato's philosophy, and specifically on the contention that Plato's philosophical system is the breeding ground of tyranny and dictatorship. He is sponsored by Princeton University, which is the privately owned think tank of Prudential Insurance Company, to deliver the annual William Kelly Prentice Classics lecture, calumniating Plato, the "dictator." The *New York Times Sunday Magazine* hosts another scandalous I. F. Stone special, the reread of the old calumination of Socrates, arguing that Socrates, when executed, got his just rewards from the "great Athenian democracy" which presumably acted wisely in assassinating the

philosopher because in this way it was preserving its "democratic order."

In short, Aspen Institute, Princeton University, and *New York Times*, have once again declared war on Plato and have hired one of the oldest whores of rhetoric and sophistry in the republic, I. F. Stone, to do the hatchet job.

WE OF THE EDITORIAL board of the *Campaigner*, are having more than a little trouble suppressing a wicked little smile of satisfaction in noting these proceedings. After all, why all this hue and cry about Plato at the Aspen Institute? Why all this panic about Plato at Princeton University? And why is the editorial board of the *New York Times* trying to execute Socrates one more time?

Take a cursory look at the board of trustees of Aspen Institute, Princeton, Prudential, and the *New York Times*. You need go no further to find the core of the financial oligarchy—some call it "the Eastern Establishment"—which privately controls a large portion of American industry and finance and which, up until last year's presidential election, controlled virtually all of policy making in this nation.

What a pity that this mighty financial oligarchy could find no better qualified champion against Plato than that wretched, retreaded old whore, I. F. Stone!

For the reader, three questions are of interest in this matter of now-surfacing public calumniations of Plato. First, what is the motive of I. F. Stone's patrons? Second, what is I. F. Stone's argument against Plato? Third, why were Mr. Stone's patrons unable to find a better spokesman for their cause against Plato?

On the motive: beginning in 1978, the *Campaigner*, in a ground-

breaking, historical piece, "The Secrets Known Only To The Inner Elites" by Lyndon H. LaRouche, Jr., identified Plato, his philosophy, his political networks, and his successors as the single most important thread in the evolution of mankind's republican faction down to the founding of the American Republic.

Subsequent studies, research monographs, and other reports published in this magazine further substantiated LaRouche's historical thesis. The case was conclusively proven. In 1979 and 1980 LaRouche conducted a unique presidential campaign which was the cause of great grief among most of Mr. I. F. Stone's patrons. An actual Platonic republican movement was once again afoot in the land. And that is what caused the alarums to go off at the rarified heights of Aspen, Princeton, the *New York Times* and the recently bought-off *Harper's*.

On I. F. Stone's argument: The uninitiated among those who read I. F. Stone's written attacks against Plato or attended his Princeton lectures might imagine that his allegations that "Plato was a dictator" and that "Platonic philosophy breeds tyranny" have the ring

of originality. I. F. Stone certainly has been putting on the airs of a "classical scholar" recently, with pretensions to "original contributions." What a loathsome, disgusting fraud.

What I. F. Stone, the poseur, is passing on as his "original insights," namely that Plato was the philosopher of tyranny, dictatorship, and arbitrary power, are the self-same standard slanders that were leveled against Plato during his lifetime. They constituted the background "buzzing" gossip which surrounded Socrates' legal lynching. They were later picked up by the unscrupulous fraud Aristotle, later by the dictator Sulla in Rome, as well as by the Ptolemies of Egypt, the Emperor Justinian, the Dominicans, the Jesuits, and so on down the line to the wretched Karl Popper in recent years. I. F. Stone's self-serving claims to "originality" are the sort of fraud that can only work on people whose intellectual fare doesn't go beyond *Sesame Street* and *Charlie's Angels*.

TO RECAPITULATE the issues of argument involved: I. F. Stone, in his *Harper's* magazine article "Plato's Ideal Bedlam," claims that a

reading of Plato's dialogue *Politeia* (referenced by Stone as *The Republic*), will show "Plato's ideal state to be a totalitarian nightmare." This is so, according to Stone, because Plato argues that the "second best state" would be that which is governed by leaders who have mastered the science of justice, virtue, and "the good," three terms which for Plato are synonymous.

I. F. Stone's counterargument (and that of all his predecessors including Aristotle) is that such a state governed by such "philosopher-kings" would be a "totalitarian nightmare" because presumably there can be no agreement on what is "the good." Different people have different ideas about what "good," "virtue," and "justice" are, and anyone attempting to educate civilized society around an ecumenical concept of "good," must be suspect of "totalitarian proclivities." If such a person threatens to be successful in educating society on what "the good" is, he must receive the treatment that Socrates suffered. He must be lynched in the name of the philosophical principle that "truth is absolutely unknowable."

Ironically, I. F. Stone's argument against Plato, happens to be the refutation of I. F. Stone's very own argument. The argument has the following form:

MAJOR PREMISE: If there exists no "objective truth," then Plato's proposal of ruling society according to "objective truth" is a concealed proposal for a "totalitarian nightmare."

MINOR PREMISE: There exists no "objective truth."

CONCLUSION: Plato's proposal of ruling society according to "objective truth" is a concealed proposal for a "totalitarian nightmare."

## *The Truth About Plato*

With Part I of Charles Tate's "The Truth About Plato," the *Campaigner* overturns twenty-five centuries of slanders against the great philosopher and political leader. The story of Plato's life work as the chief strategist of a Mediterranean-wide anti-oligarchist leadership is set down here for the first time.

The liberals' lie that humanism leads to fascism, so often leveled against Plato, is also torn apart in this issue. Helga Zepp-LaRouche reports in an interview that the Humanist Academy's recent conference on "Friedrich Schiller and Today's Culture" demonstrated that only a fight for the restoration of classical art and culture can rid us of the Aquarian kookery that must be buried along with the Carter administration.

## EDITORIAL

Continued from page 3

What we can say to all of this, of course, is that I. F. Stone supplies the recommendation that "there exists no objective truth." For Mr. Stone to be personally consistent with his own arguments, he must agree that his own very writing on Plato is not tainted by that to which he denies existence, namely truth. Which proves our case that I. F. Stone is deliberately, consciously, and unabashedly once again lying in public.

IF THE READER WISHES to obtain complete satisfaction on this matter, he or she is advised to spend an enjoyable and profitable evening reading Plato's *Politeia* (the *Republic*), where it will be found that Plato and Socrates' argument in favor of the rational state begins with a passionate argument against the "totalitarian nightmare" of one Thrasymachus who in the dialogue plays a role identical with that of I. F. Stone. Thrasymachus argues vehemently that "might makes right" and he praises the opinions of the powers that be of his day—he is an apologist of the Aspen Institutes and Prudential insurance companies of his day. So with I. F. Stone, the rabble-rousing Thrasymachus of our day.

Plato also had another personal remark about the person of I. F. Stone, one of the typical specimens of the tribe of orators. Let us end with this quote from *Gorgias*:

"Orators and tyrants have the very least power in our cities, as I stated just now, because they do practically nothing dictated by their rationally informed will, but only do things on the impulse of their mere opinion."

I. F. Stone, just like the tyrants, is not his own man.

—Criton Zoakos



## EXHIBITS



The work of Alexander's metalsmiths: a quiver town (above).

## LETTERS

### *Philo & Anti-Semitism*

Dear Mr. Burdman:

Thank you very much for sending me the June, August, and November issues of *Campaigner*.

As someone whose field of expertise is *not* politics, I am somewhat bewildered by the system of interlocking conspiracies through which your journal attempts to explain both past cultural history and present-day realities.

But I was interested to see that the Rabbi (sic) Philo Judaeus, whom you had mentioned in your article, figures elsewhere as well, both in the editorial of Mr. Lyndon LaRouche and in the article by Mr. Robert Dreyfuss in the August 1980 issue. While I disclaim expertise in the political realm, I do claim to know just a

little bit about the evolution of Judaism.

That Philo gave a Neoplatonic slant to Judaism is true. That he was a rabbi is blatant anachronism. And that he rejected the laws of the Pentateuch and substituted for them a more "spiritual" form of Judaism merely proves that your expert, Mr. Dreyfuss, who is trying to overwhelm his readers with learned footnotes, is quite unfamiliar with Philo's *On the Migration of Abraham*, 83-93. In that passage, Philo does indeed describe the position outlined by Mr. Dreyfuss. But Philo emphatically *rejects* that position—just as he equally emphatically rejects the position of those Jews who are *only* concerned with outward forms.

I am, however, intrigued by the fact that people at the *Campaigner* feel impelled to make so much of this Hellenistic Jew. Is it in order to be able to claim that "one of their best friends" was a



## Still in Search of Alexander the Great

The Search for Alexander exhibition presently open for public viewing at the National Gallery of Art in Washington, D.C. is appropriately named. If one were to accept the explanation of the Alexander the Great phenomena that this exhibition supplies, it would be a search that would go on for all eternity.

The tapes and films that accompany the exhibition are the most incredible pile of rubbish imaginable. Despite this, the exhibition is well worth the trip because, through all the lies and

fabrications, the greatness of the man known as Alexander and his achievements do indeed shine.

When I finally made my way in, I was seated in a large theater to view an introductory film. I was convinced I was in the wrong place. The opening scenes of the film are from the popular movie *The Black Stallion* and focus on a wild horse galloping around a corral. There are also shots from a comic strip by the same name.

All of this is to prepare the viewer for the introduction to Alexander. Actually, it's not an

of gilded silver (left), depicting the sack of a

first century Jew? Is it to defuse the possible accusation that the *Campaigner* might be, if not anti-Semitic, at least anti-Judaic?

God knows I hold no brief for the Zionists or for the ADL. I believe that one can be anti-Zionist without at the same time being anti-Semitic. But I cannot get away from the impression that there is something of the smell of the "Protocols of the Elders of Zion" about the journal's references to Jews. Yet this may be due to the fact that the journal goes in for "conspiratorial" explanations in general, and need not represent a special animus against Jews. I will admit that. Still, there are always different ways of looking at one and the same phenomenon.

For example, the fact that hitherto Mr. Lansky has been refused permission to reside in the State of Israel, in spite of Israel's "Law of the Return," I find to be a much more significant fact than

the fact that Mr. Lansky is still trying to get over there. I am not persuaded that the *government* of the State of Israel—which, when the proper occasion arises, I feel free to criticize with the best of the *Campaigner's* authors—is involved with the Mafia or with the international drug traffic.

And, when the ADL feels uneasy about *The Merchant of Venice* and is afraid of anti-Semitic repercussions, I may indeed not share the ADL's hypersensitivity; but I also know that the ADL is basing its fears and its actions upon unfortunate precedents which do exist.

Sincerely yours,  
Prof. Jakob J. Petuchowski  
Cincinnati, Ohio

### Mr. Burdman replies:

Of course, the main implication in Dr. Petuchowski's letter is that the *Campaigner* is highlighting Philo to cover up an "anti-Judaic" bias. This is, to say the least, an

odd thing to impute to a journal that has been at the forefront of reviving the ecumenical Judaism that was buried and suppressed by Philo's Aristotelian enemies over the past several centuries. Indeed, all of us would probably know a great deal more about the true nature and origins of anti-Semitism if a full investigation were carried out into who suppressed Philo. That would reveal an interesting antihumanist conspiracy of the first order!

Beyond this, other ironies in Dr. Petuchowski's letter are on more dangerous terrain.

It is emphatically not the case that the ADL's operations against *The Merchant of Venice* represent any legitimate Jewish concern about the plays of Shakespeare or any other ostensible threat to Jews. While there may be honest individuals in the ADL or the B'nai B'rith, the ADL's investigative, or

*Continued on page 63*

# EXHIBITS

introduction to Alexander at all, but to his horse Bucephalus. The film would lead one to believe that Alexander's greatest achievement was breaking this wild stallion!

What does it say of Alexander? It says that he was educated by his lifelong friend Aristotle (a lie—Aristotle was his mortal enemy and probably killed him) and that after the tragic death of his father Philip of Macedon (also a lie—Philip's death was no tragedy, and there is strong evidence to suggest that Alexander himself was involved in Philip's assassination) Alexander, aged 19, pressed ahead with Philip's plan to conquer Persia, Egypt, and Asia.

## Alexander: Legend or Fact?

The film explores what it describes as "the world's persistent fascination with Alexander and the legends which surround him." The content of the "legend": That Alexander civilized men by building cities, that wherever his armies marched they were followed by educators who implemented his program for the rapid introduction of Greek science and culture throughout the world. This, of course, is no legend but was in fact Alexander's program. But the film contends that the legend may have blurred the reality.

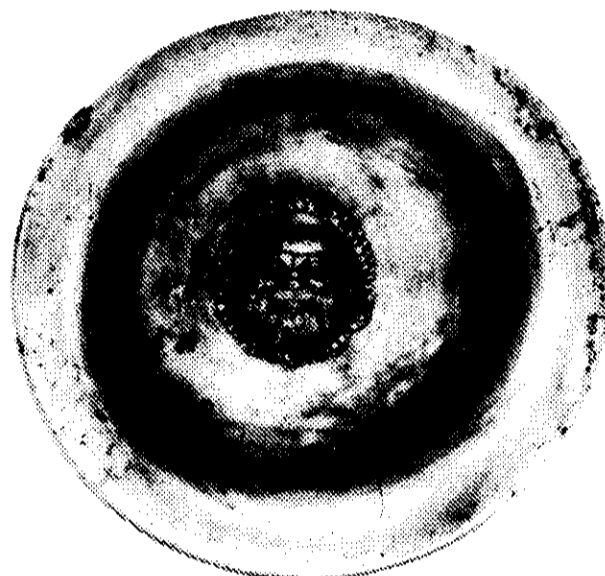
The reality behind the legend of Alexander is found, according to this exhibition, in the achievements of Philip of Macedon. Philip, we are told, established stability, security, and unification in Macedonia with the help of the priests of Apollo and he would have forged his own empire had he lived. It is contended that because Philip was a stronger and more seasoned leader than his son, he probably could have achieved the building of his empire in a

shorter period of time than did Alexander!

When I made my way past the films and explanations and into the exhibition itself I started to have some fun. I would have had more fun if I had not taken along the tape-recorded guided tour provided by the gallery.

## Alexander in History

The first room of the exhibition explores the image of Alexander



*The head of a satyr in relief at the bottom of a goblet.*

through history. During the European Renaissance, Alexander was regarded as the model humanist prince. Louis XIV saw him as a ruthless leader, but also as a leader of great compassion and benevolence. Louis modeled his own court after Alexander's gathering together of the greatest scientists, poets, and philosophers of the day. I learned that during the Middle Ages, Alexander was regarded as the greatest explorer of all history. Legend had it that Alexander had explored every corner of the earth and heavens, that he flew so high he saw God and God told him to return to earth to serve man.

Alexander was a hero to the Persians in the time of ibn Sina, and was known as Iskandh. Iskandh was seen as a leader who

triumphed as much by his wits as by his army. The great stories of Alexander's India campaign were the famous battles against the elephants. Alexander's men had never seen elephants before and fled from them in terror. Alexander reassembled his men and bade them construct great iron horses, which they filled with explosives that forced the frightened elephants to retreat.

Marble and bronze portraits reveal the wide scope of artistic treatment given Alexander. The objects present him in human roles such as hunter, warrior, and heroic ruler. In others, he lends his features to the gods. In the better portraits, Alexander's gaze is always directed to the heavens, from which he was said to have been the recipient of divine inspiration.

## War on Aristotle

It is very amusing to listen to the taped tour guide, who is completely hysterical about Alexander's proclamation on the return of the exiles which was read at the Olympic Games of 324 B.C. It is in this proclamation that Alexander, in a neat and ruthless package, declared open war on Aristotle and the high priests of the cult of Apollo. Alexander thus dispelled once and for all any fantasies the cult might have still held regarding Alexander's willingness to go along with the notorious Isocrates plan of his father, a balance of power scheme for the stabilization of oligarchical rule both east and west of the Euphrates. Instead, Alexander abolished the oligarchical regimes in the Ionian cities and ordered the restoration of the old republican constitutions. He also declared his independence from the Congress of Corinth, the cult's treaty organi-

*Continued on page 57*



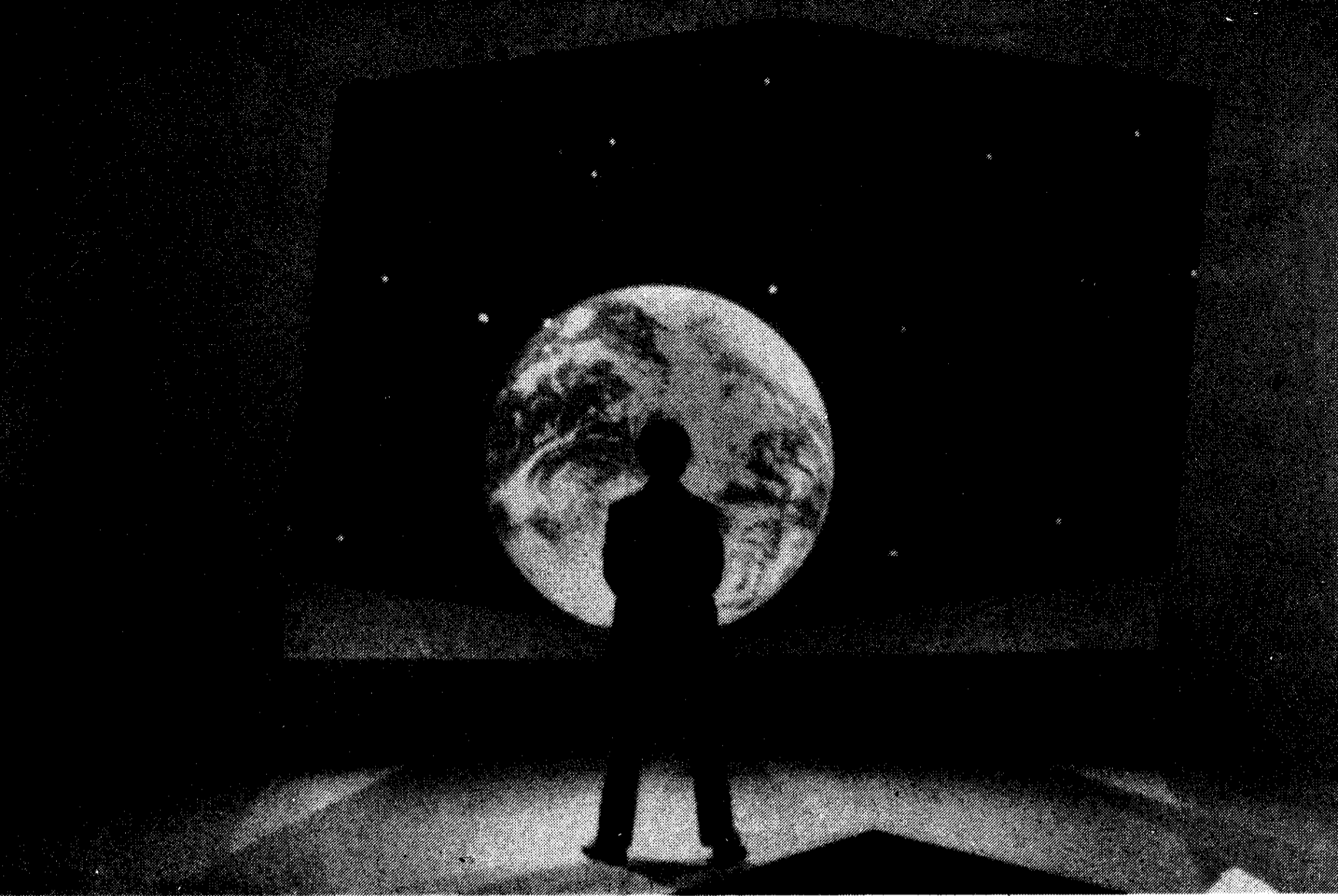
# Carl Sagan's Kook COSMOS

by Robert Zubrin

**A**t first glance, the spectacularly popular Public Broadcasting Service's series *Cosmos* appears to be a major development for U.S. popular science education. The 13-part TV series, hosted by college professor and astrophysicist Carl Sagan, takes the viewer on a tour ranging from the history of science to present-day theories about Mars, Venus, stars, galaxies, and cosmology in general. It has been turned into the best-selling hardcover book of 1980, and been

praised editorially by such prestigious Eastern Establishment outlets as the *New York Times*, *Washington Post*, and *Christian Science Monitor*. PBS even took the unprecedented step of publicizing the series through commercial television advertisements in an effort to reach beyond the usual educational-TV viewing audience.

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It doesn't take all 13 installments, however, to discover that *Cosmos* is promoting something else besides science. This some-

thing else may be seen during any of the series' abundant weird episodes that feature dolphins jumping to the music of Wagner's Valkyries, psychedelic galaxies and fantastic artist-conception futurol-ogical drawings, singing whales and Hindu gods—all accompanied by Carl Sagan's queer, twilight-zone verbal delivery. That something else is *mysticism*.

An examination of the content of the series will convince you that Carl Sagan's *Cosmos* is aimed at destroying the comprehension and trust in real science among the broadest possible layer of the U.S. population. In place of real science—which has always been an

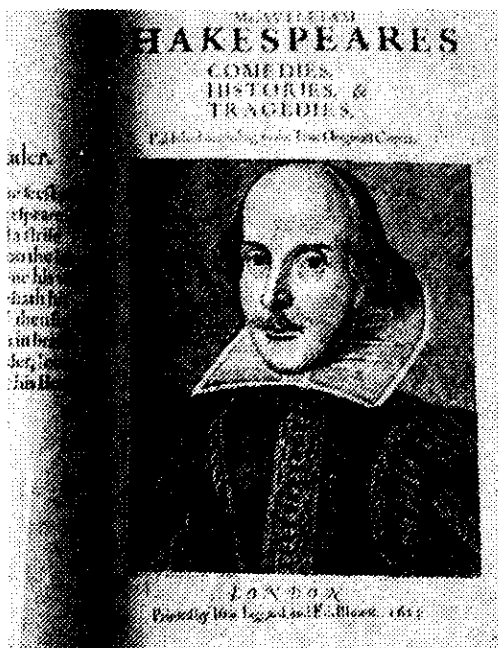
expression of mankind's moral commitment for human progress through mastery of the natural universe—*Cosmos* proposes an updated, 1980-style "Aquarian" version of science based on touchy-feely environmentalist irrationalism. It is not surprising, therefore to learn that this sophisticated media extravaganza was funded by the same Aquarian Conspiracy kooks, like the Aspen Institute's Robert O. Anderson, who created the environmentalist movement through institutions like the Club of Rome, Friends of the Earth, World Wildlife Fund, and WorldWatch Institute.

### The Essence of Science

The essence of science is not existing scientific information, nor is it scientific artifacts such as pictures

of Mars, telescopes, or laboratory coats. All existing scientific knowledge is subject to being superceded by new discoveries, and the artifacts and apparatus of science are still more ephemeral. What is real, what is permanent and essential about science, is not specific discoveries, but the method by which discoveries are made and can continue to be made. This creative, scientific method, called the method of hypothesis, was developed (as far as our historical knowledge can currently confirm) in ancient Greece, and was summarized in its most elaborated and explicit form in Plato's dialogue *Timaeus*.

The core of this method is the belief that the laws of the development of the universe are coherent with the human mind's own



First folio title page of Shakespeare's Works, published in London, 1623.

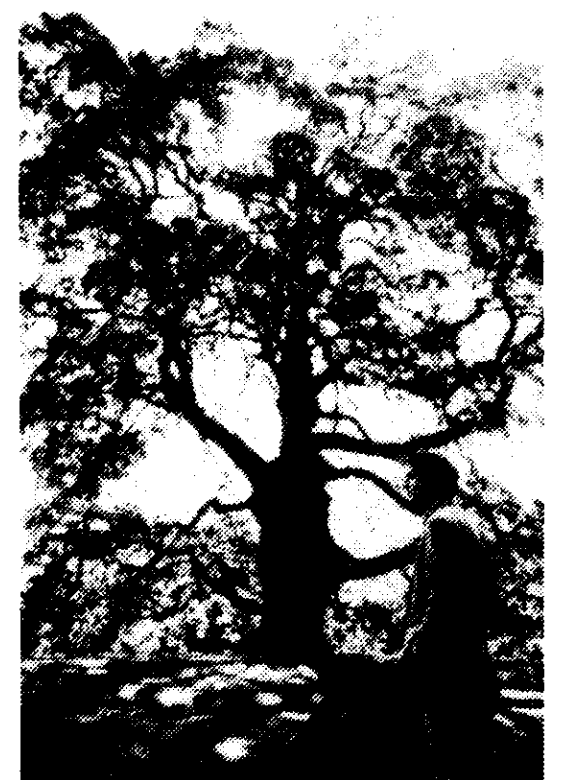


Indonesian Palintangatan astrological calendar, printed on linen in Bali, nineteenth century.



Infinite regression. A representation of the passage from one universe to the next larger universe in a Cosmos with an infinite regression of nested universes. Neither universe is ours. Painting by Jon Lomborg.

*Torn from the pages of Cosmos: examples of Carl Sagan's cultural relativism. From right, a Shakespeare first folio is equated to an Indonesian astrological calendar, a universe dotted like Swiss cheese with "black holes," and the "close relatives, an oak tree and a human."*



Close relatives: an oak tree and a human.

notion of lawfulness, so that the truth of the universe is fundamentally knowable to man. As Plato's follower, the great Renaissance astrophysicist Johannes Kepler put it, "Geometry is one and eternal, a reflection out of the mind of God. That mankind shares in it is one reason to call man an image of God." The human mind, being fundamentally perfect, is capable of understanding the plan ordering the heavens.

Now, watch what *Cosmos* does. Sagan adopts a consistent form of distortion in order to focus the audience away from the coherence of man's mind with the astrophysical phenomena being presented. This is best indicated by the TV show's theme song, a "billions and billions and billions" litany heard over and over again by viewers. For all man's science, proclaims Sagan, he is but a speck of dust in the vastness of the cosmos, while an artist's conception of galaxies without end swirls by on the screen. Suddenly, we see Sagan sailing through space in a flying saucer, his hypnotic voice assuring us that somewhere out in this vastness there exists other life, perhaps superior civilizations, trying to communicate with us, visit us—or perhaps they already have. . . . Soon, the vivid colors of the artist's drawings begin twisting, growing, shrinking, changing colors, like the hallucinations of an LSD acid trip.

Sagan's fascination with infinite collections of *things*—aided somewhat by the large scale of astrophysical phenomena and reinforced through the use of psychedelic images—belies the deeper scientific fallacy which Sagan's nightmare embodies. Sagan, like environmentalist kooks generally, is terrified of nature because he cannot grasp the self-ordering processes governing its development. What Sagan cannot understand, he asserts, must *have no ex-*

## Hoked-Up Hypotheses

A good example of Carl Sagan's habit of mixing kookery with science to totally confuse his audience is the discussion of the Tunguska Event in 1908 which appears on page 75 of *Cosmos*, the hardcover book version of his television series. Concerning the Tunguska comet, Sagan writes: "Some scientists have suggested that it was caused by a piece of hurtling antimatter, annihilated on contact with the ordinary matter of the Earth, disappearing in a flash of gamma rays. But the absence of radioactivity at the impact site gives no support to this explanation. Others postulate that a mini black hole passed through the Earth in Siberia and out the other side. But the records of atmospheric shock waves show no hint of an object booming out of the North Atlantic later that day. Perhaps it was a spaceship of some unimaginably advanced extraterrestrial civilization in desperate mechanical trouble, crashing in a remote region of an obscure planet. But at the site of the impact there is no trace of such a ship. . . . There seems to be only one explanation consistent with all the facts: In 1908 a piece of a comet hit the Earth."

*planation*—except perhaps if you accept extraterrestrial superbeings or Zen Buddhist ramblings as plausible scientific hypotheses.

Sagan is not the first "scientist" to suffer from this problem. Isaac Newton, who denied man's powers of mind or soul in his famous refusal to "make hypotheses," spent his life plagiarizing and banalizing the original work of Johannes Kepler and Gottfried Leibniz, since he could not share in their method of creative discovery. It was discovered in this century that Newton, like today's Aquarian kooks, engaged in black-magic cult practices during the very period of his life he supposedly devoted to science.

Just such hostility to a universe knowable by human reason runs through Sagan's discussions of modern astrophysics—particularly where the phenomena in question cannot be comprehended in Newtonian terms as collections of isolated *things* but require the higher methodological standpoint ex-

pressed in the works of Plato, Kepler or Leibniz. In discussing questions like the time-space continuum in Einstein's relativity theory, or the currently over-popular subject of "black holes," Sagan takes advantage of the fact that these cannot be comprehended in Newtonian terms to present them as paradoxical gobbledygook. His conclusion is that here science must leave off and black magic take over.

For instance, Sagan presents a conventional account of British scholar Edwin Abbott's book *Flatland*, a fictional two-dimensional world consisting of a plane inhabited by little triangles and squares, to whom our three-dimensional universe would be totally unknowable. He then says that the general theory of relativity implies that the cosmos may be four-dimensional in nature, and that we are merely three-dimensional "flatlanders." This could mean trouble. For, "if a fourth-dimensional creature existed it

could, in our three-dimensional universe, appear and dematerialize at will, change shape remarkably, pluck us out of locked rooms and make us appear from nowhere. It could also turn us inside out!"

Once the viewer has acquiesced to this incomprehensible nonsense, Sagan leads him through a host of speculations concerning such an utterly chimerical universe: "We have previously mentioned the possibility of wormholes to get from one place to another in the universe without covering the intervening distance—through a black hole. We can imagine these wormholes as tubes running through the fourth physical dimension. We do not know that such wormholes exist. [Then why so speculate?—RZ] But if they do, must they always hook up with another place in our universe? Or is it possible that wormholes connect with other universes, places that would be otherwise forever inaccessible to us? For all we know, there may be many other universes. . . ."

It is interesting to note at this point that the picture of someone leaping through a wormhole into another universe—amply illustrated by Sagan in a drawing that looks like a vast hallucinogenic Swiss cheese—bears a striking resemblance to the code-phrase "entry point" amongst Aquarian gurus. The "entry point" is the point at which, having been softened up by today's drug culture, a formerly normal person is ready to take the plunge into the new universe of environmental consciousness.

"What would those other universes be like?" asks Sagan. "Would they be built on different laws of physics? . . . To enter them, we would somehow have to penetrate a fourth physical dimension—not an easy undertaking, surely, but perhaps a black hole would provide a way. There

may be small black holes in the solar neighborhood. Poised at the edge of forever, we would jump off. . . ."

In other words, to explore other universes, try some LSD. Or, if this does not work, there is always Hinduism:

"The Hindu religion is the only one of the world's great faiths dedicated to the idea that the cosmos itself undergoes an immense, indeed an infinite, number of deaths and rebirths . . . There is the deep and appealing notion that the universe is but the dream of a god who, after a hundred Brahma years (each 8.64 billion years long), dissolved himself in a dreamless sleep. The universe dissolves with him—until after another Brahma century, he stirs,

## Jimmy Carter Quotes Sagan

Shortly after Jimmy Carter delivered his January 14 "Farewell Address," in which he called for continuing his antinuclear and environmentalist policies, it was made public that significant portions had been drawn word for word from episode 13 of Carl Sagan's *Cosmos*, including, for example, the notable poetic image of "one World War Two a second, for the length of a lazy afternoon."

Prior to his presidency, Carter's acquaintance with extraterrestrial life was limited to his own claimed personal encounter with a flying saucer several years back in Plains, Georgia.

recomposes himself, and begins again to dream the great cosmic dream. Meanwhile, elsewhere, there are an infinite number of other universes, each with its own god, dreaming the cosmic dream.

"These profound and lovely images are, I like to imagine, a kind of premonition of modern astronomical ideas . . . It is by no means clear that the cosmos will continue to expand forever . . . If there is more matter than we can see—hidden away in black holes, say . . . then the universe will hold together gravitationally and partake of a very Indian succession of cycles, expansion followed by contraction, universe upon universe, cosmos without end."

Given Sagan's rejection of the method of hypothesis, it is wholly to be expected that he present the history of scientific development with the aim of obliterating Plato and the Platonic tradition. Concerning Plato, Sagan says, "Plato . . . actually used the metaphor of slavery to connect his politics with his cosmology . . . In the suppression of facts, the sense that science should be kept for a small elite, the distaste for experiment, the embrace of mysticism, and the easy acceptance of slave societies, they [Plato and Pythagoras] set back the human enterprise." (Here Sagan's use of the recently resuscitated "Plato is a totalitarian" slander serves the broader aims of his Aspen Institute backers.)

Since Kepler is widely known as the father of modern astrophysics, it is easier for *Cosmos* to misrepresent Kepler's method than to slander him outright. Sagan actually goes so far as to assert that Kepler made his discoveries by rejecting the Platonic tradition in favor of the empiricism of Francis Bacon and Newton. For, according to Sagan, "Kepler was shaken at being compelled to abandon his faith in the Divine Geometer . . . it was entirely obvious to Kepler

Civilization Type: 1.8 L.  
 Society Code: 2A11.  
 "We Who Survived"  
 Star: FOV, spectrum variable.  
 $r = 9.717$  kpc,  $\theta = 00\ 07\ 51$ ,  
 $\phi = 210\ 20\ 37$ .  
 Planet: sixth,  $a = 2.4 \times 10^{13}$  cm,  
 $M = 7 \times 10^{18}$  g,  $R = 2.1 \times 10^9$  cm,  
 $p = 2.7 \times 10^6$  s,  $P = 4.5 \times 10^7$  s.  
 Extraplanetary colonies: none.  
 Planet age:  $1.14 \times 10^{17}$  s.  
 First locally initiated contact:  
 $2.6040 \times 10^8$  s ago.  
 Receipt first galactic nested  
 code:  $2.6040 \times 10^8$  s ago.  
 Biology: C.N.O.H.S.Se.Cl.Br.  
 $H_2O$ ,  $S_8$ , polyaromatic sulfonyl  
 halides. Mobile photochemo-  
 synthetic autotrophs in weakly  
 reducing atmosphere.  
 Polytaxic, monochromatic,  
 $m = 3 \times 10^{12}$  g,  $t = 5 \times 10^{10}$  s.  
 No genetic prosthesis.  
 Genomes:  $6 \times 10^7$  (nonredundant  
 bits/genome:  $2 \times 10^{12}$ ).  
 Technology: exponentiating,  
 approaching asymptotic limit.  
 Culture: global, nongregarious,  
 polyspecific (2 genera, 41  
 species), arithmetic poetry.  
 Parturum/postpartum: 0.52 [30].  
 Individual/communal: 0.73 [14].  
 Artistic/technological: 0.81 [18].  
 Probability of survival  
 (per 100 yr): 80%.

Civilization Type: 2.3 R.  
 Society Code: 1H1.  
 "We Who Became One"  
 Interstellar civilization, no  
 planetary communities,  
 utilizes 1504 supergiants  
 OY, BV, AV stars and pulsars.  
 Civilization Age:  $6.09 \times 10^{15}$  s.  
 First locally initiated contact:  
 $6.09 \times 10^{15}$  s ago.  
 Receipt first galactic nested  
 code:  $6.09 \times 10^{15}$  s ago.  
 Source civilization, neutrino  
 channel.  
 Local Group polylogue.  
 Biology: C.H.O.Be.Fe.Ge.He.  
 4 K metal-chelated organic  
 semiconductors, types various.  
 Cryogenic superconducting  
 electrovores with neutron  
 crystal dense packing and  
 modular starminers; polytaxic,  
 $m$  various,  $t = 5 \times 10^{15}$  s.  
 Genomes:  $6 \times 10^{17}$  (nonredundant  
 bits/mean genome:  $3 \times 10^{17}$ ).  
 Probability of survival  
 (per  $10^6$  yr): 99%.

Hypothetical computer summaries of two  
 civilizations from the *Encyclopaedia Galactica*  
 and the author.

More Cosmos kookery: left, "computer summaries" of  
 extraterrestrial civilizations, and man finds his place in  
 "the great chain of being."



The Great Chain of Being. Between atoms and snowflakes on the scale of the very small, and suns and galaxies on the scale of the very large, humans are growing to consciousness of our place in the Cosmos. Painting by Jon Lomberg.

that the Earth, wracked by wars, pestilence, famine and unhappiness, fell short of perfection . . . if the planets were imperfect, why not their orbits as well? He tried various ovallike curves, calculated away . . . and months later in some desperation tried the formula for an ellipse."

Thus Sagan stands Kepler on his head. In the same vein he dismisses Archimedes, ibn Sina, Nicholas of Cusa, Leibniz, Gauss, and Bernhard Riemann—that is, every Platonist whose scientific contribution laid the groundwork for modern civilization.

### Sagan's Financial Angels

The *Cosmos* series was funded through a grant to the Public Broadcasting System of more than \$1 million from the Atlantic Richfield Company (ARCO). The policy makers at Atlantic Richfield, Chairman Robert O. Anderson and President Thornton Bradshaw, are not "industrial capitalists" concerned to promote scientific progress and applied industrial technology. Rather, they are

among the most prominent and influential American *opponents* of scientific, technological, and cultural progress.

Since the mid-1960s, the policy faction of which Anderson and Bradshaw are members has been committed to the success of what insiders termed the Aquarian conspiracy. The Aquarian conspiracy, which ran the antiwar, environmentalist, and drug and rock counterculture movements of the past two decades, is committed to deindustrializing America to bring about a "bucolic" new Dark Ages.

Atlantic Richfield Company and its top officers Anderson and Bradshaw have been particularly active in the environmentalist efforts of the Aquarian conspirators. Anderson personally funded the first Earth Day in 1971, and personally gave \$200,000 to create the Friends of the Earth organization as a "grassroots" opposition to technological progress.

Both Anderson and Bradshaw are leaders of the Aspen Institute for Humanistic Studies. Aspen prides itself on originally creating the antinuclear movement, and devising the Malthusian "environ-



mentalist" belief system, that science and technology are intrinsically evils inflicted by man on nature. Aspen regularly conducts week-long executive seminars with American business, labor, and political leaders, around themes of "irresponsible scientific development" and "unbridled economic growth."

The two ARCO executives are also members of the Club of Rome, the leading international institution pushing policies of retrogression in technology, and reduction of the world's population by several billions of people—that is, genocide—by the end of this century.

In short, the financial angels who promoted Carl Sagan from college professor to galactic superstar are the bankrollers and organizers of the same antiscientific policies Sagan's *Cosmos* series peddles. Sagan's services were popularized, as part of a willful attempt to eradicate scientific progress and the American population's belief in it.

### **Sagan's Politics**

Given Sagan's Aquarian-environmentalist pedigree, it is no surprise that he is a recent appointee to former President Jimmy Carter's President's Commission for an Agenda for the 1980s, a group whose first report was fashioned as the leading factional document in favor of dismantling American heavy industry and depopulating America's leading urban centers.

Nor is it a surprise to find that Sagan is one of the founding members of the so-called Planetary Society, whose kooky program betrays its publicity facade as an organization committed to an aggressive national space program.

The board of advisers of Sagan's Planetary Society includes, along with several dupes, a breathtaking array of the leading spokesman for the Aquarian Conspira-

cy's environmentalist and deindustrial campaigns in the United States. Among them we find Harry Ashmore, protégé of Robert M. Hutchins and now president of the Hutchins Center for the Study of Democratic Institutions; Issac Asimov, the Malthusian science fiction writer; Norman Cousins, editor of the *Saturday Review* and member of the Club of Rome, and president of the United World Federalists; John Gardner, chief of the environmentalist Common Cause organization; Shirley Hufstедler, Carter's education secretary who sits on the board of the Aspen Institute; actor Paul Newman, radical environmentalist supporter of the Sierra Club and the American Indian Movement; and Lewis Thomas, president of the Sloan Kettering Center and a leading advocate of euthanasia. Until his recent death, chemist Harold Urey, a member of the board of directors of the National Task Force Against Nuclear Pollution was also an outspoken supporter of the Planetary Society.

The Planetary Society's program coheres with the zero-growth profile of its leading members. The society is concentrating its efforts in three directions: the development of a "solar sail" for interplanetary travel, lobbying for unmanned probes of the planets, moons, and comets of the solar system, and promotion of a large-scale program of radio astronomy organized around the systematic search for radio signals coming from extraterrestrial civilization.

The solar sail has been promoted by the environmentalists in an effort to block the development of space exploration fueled by nuclear power, specifically the development of fusion-powered rocket engines. Fusion-powered rockets would allow for continual accelerations in the speed of space travel, eventually cutting travel time to the planets of the solar

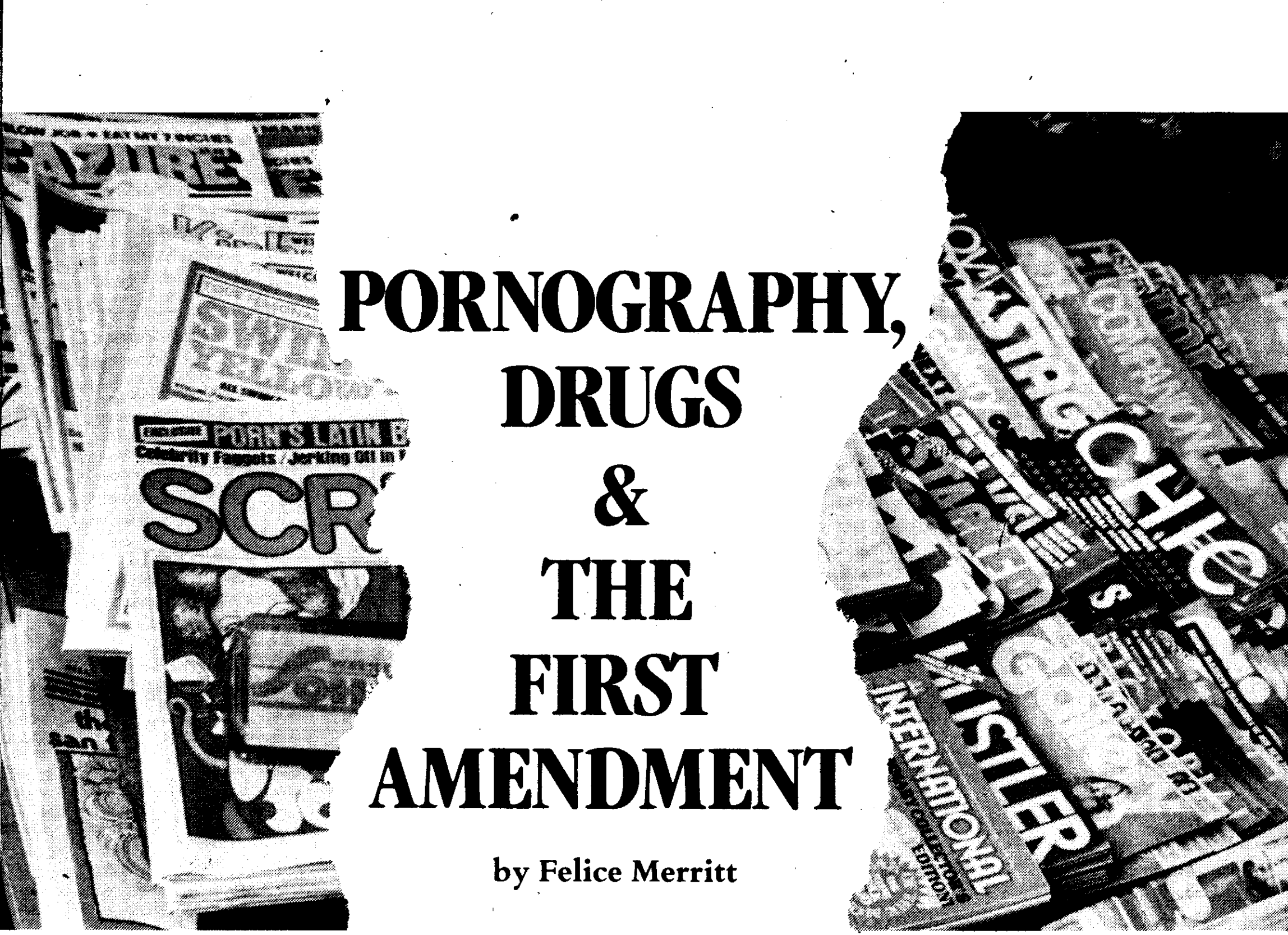
system from months or years to days. But the development of fusion power would also mean unlimited clean and cheap energy resources on earth, a technological leap Sagan and his sponsors view with dread.

Likewise, the Planetary Society's program for unmanned space exploration is offered as a substitute for the real thing: manned space expeditions. Since the launching of men into space requires a continually expanding and upgraded research and development effort involving industry, educational institutions, and the federal government, it is anathema to the Club of Rome and other zero-growth institutions.

### **Listening for Aliens**

The third plank in the Planetary Society's program, listening for alien signals, has virtually no scientific merit. Since the days of British science fiction cultist H. G. Wells, the promotion of popular belief in superior extraterrestrial civilizations has been used to undermine the public's belief in man's ability to control his own destiny. Sagan, however, goes so far as to object to radio because "uncontrolled growth of terrestrial radio technology may prevent us from ready communication with intelligent beings in distant worlds." (Then again, Sagan is so much of a personal kook that he objects to steamboats because their propeller noise pollution is destroying the global transoceanic communication grid used by whales!)

This short journey through *Cosmos* should demonstrate that the Public Broadcasting Service's new science series is not the sort of thing mothers should allow their children to watch, period. Carl Sagan's *Cosmos* is simply a cult-promoting effort to eradicate the principles of a scientific world outlook.

A collage of magazine covers, including 'SCR' and 'HUSTLER'. The 'SCR' cover features a photograph of a person in a car. The 'HUSTLER' cover is the 'INTERNATIONAL EDITION'.

# PORNOGRAPHY, DRUGS & THE FIRST AMENDMENT

by Felice Merritt

## *How the Dope and Porn Lobby Created Hustler Magazine*

**P**ornography can be bought everywhere, and even if you don't buy it you can't help seeing and being influenced by it. Turn on the television, take a trip to the local newsstand, examine the best-seller list, go to the movies—obscenity has been accepted as part of everyday life.

This flood of filth is not the result of a spontaneous moral degeneration of the American population. A concerted and well-financed campaign has undermined the constitutional and cultural standards of the nation. Americans have been inundated with smut,

while their legal protection from such abuse has been stripped away.

Thirty years ago it was illegal to produce, distribute, and in some states, to buy obscene literature, movies, or paraphernalia. Producers and distributors of pornography were treated as part of the criminal element of society and arrested, tried, and jailed.

Over the past three decades, however, pornography has been legalized in America. The highest court in the land has ruled that even "deviants" have the right to their own "brand" of entertainment. It has ruled that the First

Amendment guarantee of free expression prohibits setting a standard that distinguishes between art and obscenity.

Thus, whereas in 1950s movies husbands and wives rarely owned a double bed, and a kiss was the only expression of romance, by the 1970s even movies not restricted to adult audiences portrayed explicit sexual scenes, as often of violence as of love.

In 1953 *Playboy* was launched with a few artfully draped, provocatively posed photographs of movie stars. By the 1970s, *Playboy*, *Hustler*, *Penthouse*, *Chic*, and a

score of others were in dead-heat competition to see which could produce and mass market the hardest core porn.

The institutionalization of pornography followed the same path through the courts as the legalization of drugs, beginning with marijuana. It was boosted by the same footsoldiers, financed by the same organized crime elements, and orchestrated by the same liberal anglophiles who fostered every libertarian reform movement in the postwar period—the antiwar movement, radical environmentalism, feminism and gay rights, zero growth, and postindustrialism.

The destruction of America's citizenry is an efficient route to destroying the United States as an industrial and technological pow-

er. To accomplish this, these liberals used the pornography peddlers in the nation's courts to wage a vicious campaign against the very notion of *citizenship* that was embodied in the Constitution by our founding fathers. This notion, which simultaneously provided for the development of an individual's talents and demanded his or her performance on behalf of the republic, has now been replaced with the concept of individual rights, freedom and art—so aptly expressed in the 1960s hippie slogan "do your own thing"—which is shared by both left-radical sects and the supposedly conservative Heritage Foundation.

#### Portrait of a Hustler

The career of Larry Flynt, publisher of the sadomasochistic *Hus-*

*tlar* magazine is doubly instructive for those investigating how the pornography lobby works. It is a case study of the pornography lobby's legal offensive against American culture. Flynt's business associations also provide us with a map of the pornography lobby, from the organized crime elements which finance and control it, right down to the radical fringe elements, like the Yippies, who keep it on the newsstands.

Flynt launched *Hustler* with the support of Ohio organized crime figure Reuben Sturman. Sturman is reputed to be the single largest distributor of pornography in the United States, controlling twelve regional distribution centers, seven hundred retail stores, and the manufacture and production of obscene movies, maga-



Pornography king Larry Flynt (in wheelchair) leaves Atlanta courthouse after 1979 hearing on charges of pandering obscenity.

zines, tabloids, books and sex equipment. Although Sturman has never been convicted of a crime, his empire is closely linked with the Midwest sports, dope, gambling, and pornography ring controlled by the Jacobs brothers of Buffalo.

Once established by Sturman, it was a short step for Flynt to place himself under the aegis of the "political" groups fighting "repression" (enforcement of drug and pornography laws). Sturman himself was defended in a major 1973 federal indictment by Bernard Berkman, the former general counsel of the Ohio Civil Liberties Union. Flynt went further.

In 1976, with the assistance of community groups, Cincinnati District Attorney Simon Leis indicted Flynt for pandering obscenity and violating Ohio's organized crime control statutes. P.E.N. International, a writers and authors group closely linked with Amnesty International and other intelligence networks, circulated a petition demanding the indictment be dismissed.

Flynt's cause was also taken up by the American Civil Liberties Union, which worked with the well-known criminal attorney Harold Price Fahringer to direct Flynt's defense. Fahringer has made a career of defending against the enforcement of obscenity laws. Flynt created a front group, Americans for a Free Press, enlisting author-voyeur and former *New York Times* man Gay Talese, to mount a "constitutional" defense of his right to distribute obscenity. He moved to create another "test" case to overturn state pornography laws, challenging Atlanta District Attorney Hinson McCullough to prosecute him by opening offices and distributing *Hustler* in Atlanta for twenty-four hours. Although he marshalled the forces of civil liberties on his side,



*"I'm into protest,  
obscenity,  
psychedelics."*

—Yippie Paul Krassner—

Flynt was convicted in Ohio and sentenced to seven to twenty-five years in jail. While his case was on appeal, he set to work disarming his opposition.

Flynt appeared in Austin, Texas, side by side with a host of ministers, to testify on the problems of child abuse. Lining himself up with "experts" who testified that the sexual exploitation of children was "reflective of deeper social problems" than simply child pornography, Flynt offered the state of Texas up to \$30 million to fund behavioral studies—if it would be bound by the results. It is not the distributors of child pornography who should feel the weight of the law, he argued, but the pederasts. Child pornography and the rest of *Hustler's* fare, depicts real-life social problems. It is the reflection of a sick society, Flynt said.

Flynt then marched side by side with evangelist Ruth Carter Stapelton—President Jimmy Carter's sister—into a Houston Baptist Church and announced his rebirth

as a Christian. The Supreme Court cooperated and overturned as "vague" the Ohio statutes under which Flynt had been convicted. The Atlanta prosecution was dropped on similar grounds.

Flynt used his Christian credentials to slither into more legitimate business. He bought the Plains, Georgia *Monitor* and the Atlanta *Gazette*, hiring civil rights activist and Georgia State Senator Julian Bond as senior editor.

Endless speculation appeared in the press as to what Flynt's Damascus Road conversion would mean for the content of his offensive, raunchy magazine. Within weeks, the answer was clear.

Flynt continued to sidestep his legal problems by receding into the background of *Hustler's* business dealings. But new blood was brought in to fill the gap in his operations: the Yippies, mass marketers already of dope and obscenity.

*Hustler* was reorganized with Flynt's wife Althea (safely not born again) as publisher and Yippies cofounder Paul Krassner as editor. Besides establishing the Yippies (Youth International Party) with Jerry Rubin and Abbie Hoffman, Krassner was also founder of *The Realist*, a nihilist magazine which he described as a "personal chronicle," and film critic for *Cavalier*, another glossy porno rag.

In a recent interview, Krassner elaborated on his bestialist ideology. He described "the things I've been involved in" as "war, protest, censorship, obscenity, psychedelics, and the stage its currently at is revolution, more or less. If I had one thing to tell everybody it would be: do it now."

The Yippies' involvement with Flynt doesn't mean pornographers are graduating from alliances with organized crime to alliances with libertarians, nihilists, and anarchists.

A series of gangland-style hits on Flynt's organization, including the March 1978 Atlanta shooting incident that paralyzed him from the waist down, indicate that organized crime elements still hold a tight grip over his operations. The link between Flynt and the Yippies simply represents the very close ties between the mass marketing of pornography and drugs, and begins to make explicable the extraordinary rapidity with which the twin plagues have spread across the nation.

Flynt, for example, played a key role in the launching of the drug lobby's monthly *High Times*, whose market is almost entirely teenagers and college age students. *High Times* made it onto the newsstands through *Hustler's* national distribution networks. It's first major advertising account was Flynt's drug paraphernalia company, a manufacturer of rolling papers used, by and large, for smoking marijuana cigarettes.

Since Flynt's legal troubles and his conversion, the content of *Hustler* has changed only in relationship to how fast he is able to devise new obscenities. The February 1981 issue, for example, features a ten-page centerfold spread depicting the sexual activities of two lesbians, an exposé of the dangers of chemicals in foods illustrated with a photograph of doctors fishing a bloody can of tuna out of the opened chest of a woman on an operating table, and a "Dream Lover" sequence in which a black-leather-clad male intruder sexually assaults a woman while stuffing her head in a toilet.

All this is a rather far cry from Flynt's postconversion claims that "I feel I owe every woman in America a personal apology for *Hustler* magazine . . ." and his announced plans to change *Hustler* "from raunchy sex to healthy sex" and to feature articles on religion.

Nevertheless, Flynt's religious

pretensions got him off the hook, kept him out of jail, and set him up as a "legitimate" businessman who merits the support, or at least the tolerance, of civil libertarians. He returns the favor, with financial support and editorial space for civil liberties causes, drug culture advocates, and environmentalists.

### The Role of British Liberalism

Although smut pushers like Larry Flynt and their libertarian apologists argue that pornography is no more than the reflection of a sick society, the truth is precisely the opposite. The spread of pornography and drugs is an active element in lowering the moral standards of the community and criminalizing society.

America's founding fathers, like Franklin, Hamilton, and Madison, understood that the continued existence of a republic is dependent on the republic's fight for the quality of its citizenry. Tyrants rule by debauching the moral and intellectual qualities of



*All "censorship" is to be forbidden.*

—Library Bill of Rights—  
drafted under Supervision of  
Unesco chief Luther Evans

a population which make a republican democracy possible.

The political strategists of the European oligarchy understood this principle. Both Jeremy Bentham and John Stuart Mill, the intellectual architects of British imperialism, dictated that the government may interfere with the liberties of the individual only to prevent him from doing harm to others. What the individual does to his own moral qualities and creative powers is of no legitimate interest to society.

Bentham took this outlook to the far reaches of bestiality with the formulation of his "hedonistic calculus," a schema of society that isolates every individual within his or her own search to avoid pain and find pleasure.

This philosophy is misnamed British liberalism. It embodies precisely the arguments used by the civil libertarians who opened the floodgates to pornography and drugs in the United States. It embodies the arguments adopted by the U.S. Supreme Court in its interpretation of the First Amendment. It masquerades as the constitutional right to privacy and freedom of expression. Under this theory, pornography cannot be banned; legislators may simply haggle over how it may be displayed and distributed. Dope cannot be outlawed; the law must simply specify under what circumstances it may be possessed.

### Freedom to Read What?

Efforts to impose this legal doctrine on the United States were dramatically stepped up in the years following World War II. Initial opposition proved formidable. In the early 1950s, a congressional committee began to investigate trafficking in pornography. The hearings mobilized local groups across the country to suppress pornography, and succeeded in driving some of the

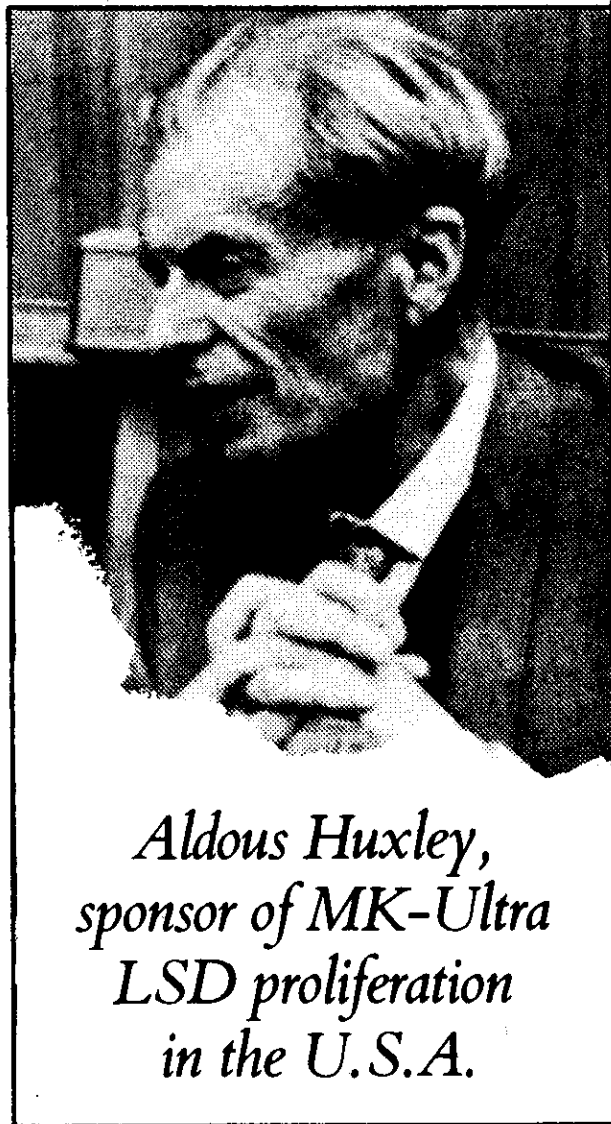
worst material off the newsstands.

The most vigorous opposition to this clean-up effort came from an unexpected quarter: the American Library Association, whose Committee on Intellectual Freedom convened a "Freedom to Read Conference" at the Westchester, New York Country Club in 1953 under the banner of a librarians' fight against censorship.

A closer look at the anticensorship crusade gives away most of the story. Cranked up at the peak of Joe McCarthy's witch-hunt, the British intelligence scam used to clean out the traditionalist elements from America's intelligence agencies, the Freedom to Read drive was designed to appeal to every reasonable American's fear of far right extremism.

The conference was funded by the Field Foundation, a leading sponsor of numerous environmentalist and other civil libertarian projects in the United States. It was chaired by Luther Evans, the former head of the Library of Congress who was at the time chairman of the United Nations Educational, Scientific and Cultural Organization (Unesco).

Unesco chief Evans's chairmanship of the conference ties the Freedom to Read campaign directly to the European oligarchy's conspiracy to destroy the United States in a flood of drugs. Unesco was founded by Sir Julian Huxley, an outspoken British advocate of the oligarchy's program to replace the republican nation-state with a new dark age, feudal organization of society in a depopulated, deindustrialized world. Huxley's Unesco furthered this effort not only through its sponsorship of antitechnology programs in the Third World. It also founded and funded the Sex Information and Education Center of the United States (Siecus), which pumps pornography directly into the nation's primary and secondary



schools under the cover of "sex education."

Julian Huxley's lifelong collaborator and brother Aldous is well-known to most readers as the author of the drug-saturated futuristic novel *Brave New World*. What is less known, however, is that Aldous carried out his drug fantasies in real life, overseeing the British intelligence-sponsored MK-Ultra LSD project in the United States which resulted in the Haight-Ashbury proliferation of hallucinogenic drugs in America.

The Library Association conference brought together an entire assortment of libertarians just as unsavory as Evans. Arthur Houghton, who oversaw the draft of the association's first Library Bill of Rights was a patron of the Aspen Institute, the WorldWatch Institute, and other organizations lined up behind Huxley's dark ages program. Harold Lasswell, a leading light of the movement, was also a big wig in the American Civil Liberties Union. Other cru-

saders included: Bernard Berelson, director of the Ford Foundation Behavioral Sciences Division; William Dix, chief librarian of Princeton University; and Dan Lacy of the American Book Publishers Council, which supported the litigation of most major challenges to the obscenity laws.

Their bill of rights was addressed mainly to questions of political censorship. But Point Four made the association's stand on obscenity quite clear: "To some, much of modern literature is shocking. But is not much of life itself shocking?" Although existing antipornography laws should be enforced, the librarians said, "we trust Americans to recognize propaganda and to reject obscenity. . . ." Accordingly, no set of standards could be imposed for a library's adult collection, and all "censorship" was to be forbidden.

This statement provided the basis of support for every major effort to overturn antipornography laws in the years to come. The liberal American establishment had spoken, and all opposition to its views was tarred with the brush of "book burner" and other unpleasant epithets—all indicating lack of education, sophistication, and other intellectual equipment needed to understand "art."

In fact, the Freedom to Read crusade was a major campaign in the legal effort to redefine art. Rather than being a means to uplift and morally improve the population, art and literature were now to be degraded into the mere recorded images of life "as it was." The literature and popular culture mass circulated under this definition of art led the way for legalization and mass marketing of pornography. *Lady Chatterly's Lover*, *Naked Lunch*, *Fanny Hill*: these are the landmark cases of the late 1950s and early 1960s that eroded the law in the name of protecting the First Amendment.

By the 1960s, the Supreme Court was explicit in its support of the right of Americans to produce and consume pornography. In his 1966 dissenting opinion in the court's review of the conviction of Ralph Ginzburg for pandering obscene advertisements for his "high brow porn" magazine *Eros*, Justice William O. Douglas went the furthest.

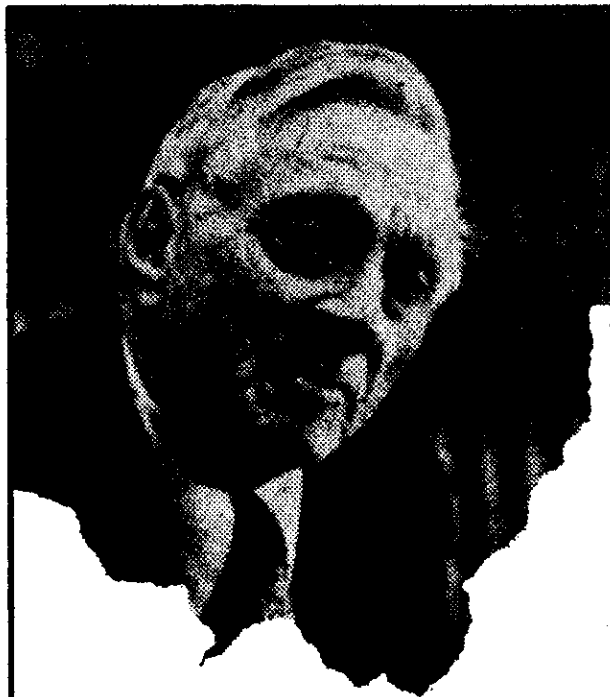
"Some like Chopin, others like 'rock and roll,'" Douglas opined. "Some are 'normal,' some are masochistic, some deviant in other respects . . . But why is freedom of the press and expression denied them? . . . If a publication caters to the idiosyncracies of a minority, why does it not have 'social importance'?"

In 1968, the Library Association rewrote and radicalized its Library Bill of Rights. Point Four, which had opened the door to obscenity in its earlier version, was revised to read: "There is no place in our society for efforts to coerce the tastes of others, to confine adults to reading matter deemed suitable for adolescents, or to inhibit the efforts of writers to achieve artistic expression."

Since the Library Association had junked its previous support of enforcement of antipornography laws, its efforts were now wholeheartedly endorsed by the American Civil Liberties Union. Next came the backing of the American Federation of Teachers, the AFL-CIO, the Anti-Defamation League of B'nai B'rith, the sex education council Siecus, the writers' organization P.E.N. International, and an assortment of less-witting associations.

#### "Americans are Uptight"

Congress, attempting to stem the tide, had mandated the creation of a National Commission on Obscenity and Pornography in 1967. Appointed by President Lyndon Johnson, the commission was



*"Some are 'deviant.'  
Why is freedom of  
expression denied  
them?"*

—William O. Douglas—

chaired by William B. Lockhart, a member of the American Civil Liberties Union (ACLU) and dean of the law school of Minnesota University, which receives funds from the Playboy Foundation. The commission's general counsel, Paul Bender, was an executive of the Philadelphia ACLU. Ten of the remaining sixteen commissioners were behavioral scientists.

The ACLU at first bitterly opposed the commission. But when convinced that its investigation was inevitable, it called for "scientific studies" of the effects of pornography to be the commission's main work. Echoing Bentham and Mill, the ACLU asked, "If pornography has no evil effects in terms of tangible, immediately measurable crimes or attacks on others, how can it be condemned?"

The commission's majority report, issued in 1969, was described by minority commissioners as "a document to be quoted by lawyers for pornographers." Its

first conclusion was that nation's biggest problem was not pornography, but the fact that Americans were too "uptight" about sex! For, according to the commission, "much of the 'problem' regarding materials which depict sexual activity stems from the inability or reluctance of people in our society to be open and direct in dealing with sexual matters."

Next, the report asserted that "coercion, repression, and censorship in order to promote a given set of views are not tolerable in our society" and recommended the repeal of all local, state, and federal legislation prohibiting pornography. The one exception was laws forbidding the sale or distribution of obscene pictures to children under sixteen. Pornography, the commission determined, should mainly be combatted by massive sex education programs.

#### Pornography for Entertainment

If sex education did not succeed in driving out pornography, the commission felt that would be no disaster. "On the positive side, explicit sexual materials are sought as a source of entertainment and information by substantial numbers of American adults." Further, existing laws have not worked well to stop pornography distribution. And finally, public opinion does not support censorship of pornography!

The commission's findings were based on scientific studies—many of doubtful objectivity—which purported to show that exposure to pornography did not cause (within 24 to 36 hours!) a significant increase in sex crimes.

Despite its bizarre conclusions and blatant dismissal of the real problem, the commission report became the banner under which the soft-core and hard-core pornographers marched, in many places to victory—where *de facto*

pornography laws are not enforced.

The similarity between the efforts to legalize pornography, and the strategy now unfolding to legalize drugs, is all too apparent. The first attack on marijuana laws, an Alaska Supreme Court decision, focused on the privacy right of the individual to do whatever he chooses in his home. Decriminalization was sought on the grounds that law enforcement doesn't really work anyway, and adults have the right to entertain themselves through the use of "recreational drugs."

The effect of these decisions has been to totally debase the First Amendment. Supreme Court Justices Douglas and Black consistently upheld the rights of pornographers by ruling that the First Amendment says that "no law shall be made" which abridges freedom of expression. No law, they say, means no law.

Nevertheless, such apologists have found it extremely difficult to argue that the founding fathers *intended* to license the mass distribution of obscenity. This problem is circumvented with references to "changing community standards" and other code words for the manipulation of opinion to permit the use and distribution of drugs and pornography.

### **What is the First Amendment?**

The content of the first Amendment to the Constitution was well defined by Alexander Hamilton in his 1804 defense of newspaper publisher Harry Crosswell against a libel and sedition charge. "The liberty of the press," Hamilton argued, "consists, in my view, in publication of truth, from good motives and for justifiable ends . . . I do not say there ought to be an unbridled license."

Hamilton's argument, and *The Federalist* writings of our founding fathers make clear what

the drafters of the Constitution had in mind when they wrote the First Amendment. A republic depends on an educated and informed citizenry, able to discuss and debate every issue of importance to the nation. The First Amendment was written precisely to protect that process of education, discussion, and debate. A republican government has a concomitant responsibility, to foster the creative capabilities of its citizenry so they are able to both rule themselves and to educate their posterity to do so.

The Constitution does not pose conflicting interests, the freedom to say or do anything one

wishes versus the necessity for a moral community of purpose. First Amendment freedom of expression provides the liberty for full and free debate, a guarantee of protection for the right to seek and publish the truth.

In such a debate, pornography has no place and is not protected. It is not a question of the amount of skin exposed, of so-called community standards, or of public opinion. No more than society can determine to license consensual murder (euthanasia) can it determine to license the distribution of obscenity which undermines the moral basis for its continued existence.

## **Yippies Hustle for Drug Lobby**

Most revealing of the nature of the dope and pornography lobby was a November 1980 *Hustler* attack on Lyndon H. LaRouche, Jr., a former candidate for the Democratic Party's presidential nomination.

The article, a reckless pastiche of earlier slanders, speculation, and outright invention, targeted LaRouche's pronuclear, pro-industrial growth, antidrug, anti-euthanasia campaign for a moral presidency. It was authored by Michael Chance, a Yippie, who writes both for *High Times* and the Underground Press Syndicate.

Chance's article coincided with a rash of Yippie-organized demonstrations and dirty tricks targeting LaRouche and his supporters, and included a particularly vicious attack on the National Anti-Drug Coalition, which was founded in 1979 with LaRouche's warm support.

In mid-October 1980, the Yippies joined fifty-odd demonstrators from the terrorist Jewish Defense League and Communist Workers Party at the New York City offices of Campaigner Publications, publishers of the works of LaRouche, for what was billed as a mass protest. Dennis King, the author of a series of slanders against LaRouche instigated by notorious mob attorney Roy Cohn, led the demonstration against LaRouche's attacks on the international drug and dirty money cartel.

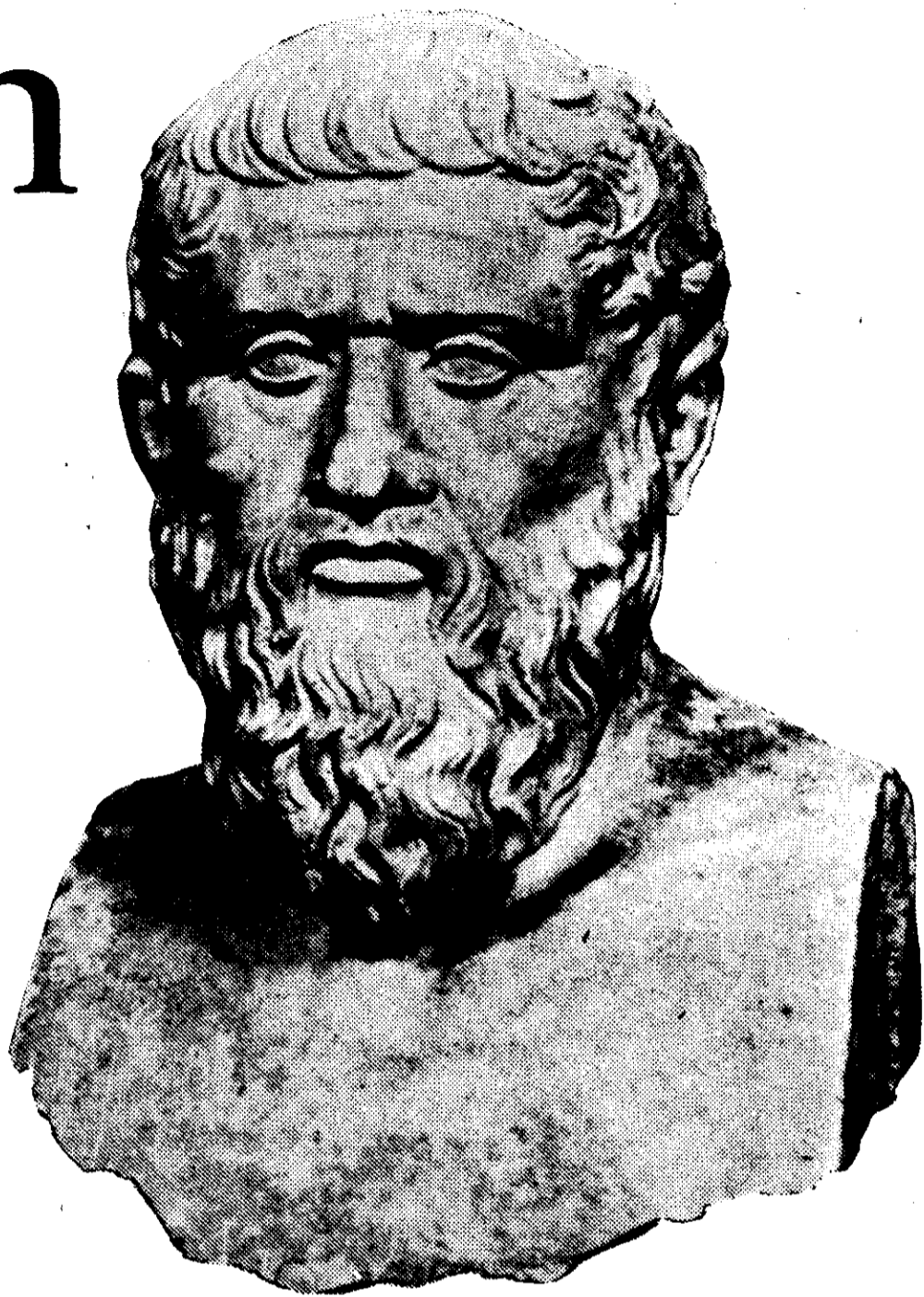
The Yippies showed up later at a Dec. 13 New York City meeting of the Anti-Drug Coalition, this time with Paul Gorman, a friend from the New York City Police Department. Exposed from the podium and unable to disrupt the Coalition's discussion of cleaning drugs off the city's streets, Gorman and the Yippies staged a walkout halfway through the meeting.



# The Truth

Centuries of slanders have been leveled against Plato, the man who stands at the foundation of the humanist tradition and whose work has inspired every development in that tradition in the 2,300 years since his death. Especially in this century, the so-called classical scholars at Britain's Oxford and Cambridge Universities have described Plato as the father of fascism and totalitarianism, as a reactionary spokesman for a decaying aristocracy, embittered by his failure to influence the politics of his time. As a result of political disappointments, say these intellectual apologists for the British oligarchs who now threaten the world with a new dark age, Plato became an effete, ivory tower figure, capable at best of stimulating high ideals, but lacking any relationship to the requirements of practical politics. At worst, Plato is charged with being the author of the bible for twentieth century fascist dictators, a vile slander against his great dialogue the *Republic*.

This article will expose these and similar claims as monstrous lies, lies maintained through suppression and distortion of the facts of Plato's life and thought by those who tremble at the power of his ideas. Through this examination of Plato's life and work,



# About Plato

by Charles Tate

we will show that Plato was the product and the highest development of a three-hundred-year long tradition of humanist development. We will meet a few of the scientists, founders of cities, philosophers, and political leaders who were Plato's predecessors, teachers, and collaborators, and who laid the basis for our western civilization.

We will see that Plato and the other leaders of his era were united in a struggle to defend the achievements of Greek civilization by ridding the world of the oligarchical elite of Babylonia and Persia which remains the model for the British oligarchy of today. It is this battle that is reflected in Plato's own life history, as well as his writings. To create flanks in their battle against the oligarchy, Plato and his associates traveled throughout the Mediterranean world, sometimes fighting for the minds of rulers, sometimes with arms and bold strategems.

The picture that will emerge here of Plato and his times is in the sharpest contradiction to the standard account of Greek history peddled in British and American universities. Only because of this relentless falsification of history do the lies circulated about Plato have any force.

The means through which this history is falsified are familiar to our reader of any daily newspaper: the isolation of events from the actual strategic context in which they unfold. Just as today's news commentators serve up explanations of crisis in the Middle East or Latin America without ever displaying the British oligarchy's hand behind the events, so, too, the strategic context of ancient history is totally suppressed.

Any attempt to study the history of the Greeks through the local developments within Greece itself can only be a failure. There is no history of Greece per se, but only a history of the battle in the ancient world between the proponents of scientific and economic progress, chiefly associated with classical Greek culture, against the oligarchical Mesopotamian empires of Babylonia and Persia.

One important example illustrates the widespread fraud of twentieth century classical studies. Virtually every school child has been taught that the United States owes its constitutional principles of government to the Greeks of the Golden Age of Pericles. Plato, by contrast, is represented as an implacable foe of democracy, an aristocrat and apologist



*Illustrations by Alan Yue*

for tyrants. The truth is that the so-called democracy of fifth and fourth century B.C. Athens was identical to the French Revolution's Jacobin mob rule which our founding fathers castigated as the opposite of the democratic republic which they had established on the basis of an educated American citizenry.

Just as the French Jacobins were in the ultimate employ of the British oligarchy, so the Athenian democracy was a bought-and-paid-for political instrument of the Persian court. Its function was to use demagogy and a vast array of bribes and sinecures to manipulate the mass of Greek commoners against the traditional antioligarchist leadership of their city-states—the leadership out of which Plato emerged. The democratic party of Pericles itself functioned as the administrative arm of Persia within Greece, and, at Persia's instigation, plunged Greece into suicidal wars and military adventures. The Greek democracy's conscious role was the destruction of Greek humanist culture, and only Plato's opposition prevented the Persia-sponsored democrats from succeeding.

The actual author of our conception of republican government and citizenry was Plato himself. We will see that Plato's actual political doctrine, which has been obfuscated by malign distortions including deliberately false translations of his major works, was born in the battle against the oligarchy, and was fundamentally reformulated as the requirements and conditions of that battle changed.

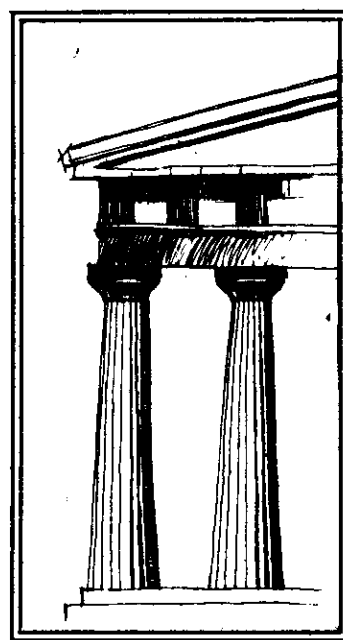
Contrary to those who say that in Plato we have an ideal system, subject to elaboration but never development, we will find that his scientific method also underwent decisive advance as his political strategy evolved. The explication of both this scientific method and his political theory are inextricable, precisely because the scientific method serves as a concrete program for educating the statesmen needed to establish the conditions for scientific progress. This is why the characters in virtually every one of Plato's dialogues are real historical people, usually popular figures as well known to the reader of a Platonic dialogue in the fourth or third century B.C. as the politicians and military leaders of World War I and World War II are to us.

Plato's thought grew out of a battle for civilization—a battle without which civilization would have been smothered in its cradle. We have before us both the opportunity and the obligation to complete Plato's work, in science, in epistemology, and most of all in defeating the oligarchist descendants of Persia in our own time. To do this, we must bring before us the real Plato.

In this article, the first in a two-part series, we will develop the historical background essential to

understanding Plato. We will see Greek civilization emerging as a rebirth of science and culture after a protracted dark age. We will see the Mesopotamian oligarchs, the cultist masters of Babylon and Persia, attempt to destroy that civilization. We will watch as Plato's political and intellectual forebears mobilize to defend Greece against the Persian onslaught in the Persian Wars, and win a victory over an overwhelmingly more powerful army. We will look on as Persia, realizing that their vast conscript army could never defeat the highly cultured Greek citizen militias, turn instead to subversion and sabotage, resulting in the suicidal Peloponnesian War.

Against this background, we will see the young Plato grow to manhood, taking his place among the fighters against the Persian oligarchy, as the Greeks renew their initiative against Persia in a series of campaigns that come within inches of destroying the Persian menace forever. Following the collapse of these campaigns, we will see Plato, coming into his own as the leader of the international anti-Persian forces, create new political flanks and weapons for the struggle—weapons which humanity wields against the forces of bestialism to this day.



## Greece Before Plato

The Greek civilization that produced Plato saw a tumultuous expansion in the centuries before his birth. After a centuries-long dark age so profound that even archaeology can tell us little about it, Greek mariners began once again to urbanize the Mediterranean. Athens, Plato's birthplace, experienced a florescence in the crafts and manufactures. New technologies spread quickly into the Greek colonies of Ionia, located along the Mediterranean shores of what is today Turkey, and into the colonies of the islands of the Aegean Sea. By the seventh century B.C., Ionia had become the workshop of the Greek world, and was supplying textiles, metal products, and other industrial goods to the rest of the Mediterranean. Ionia's standard of living became proverbial on the mainland: It was known as "sweet Ionia."

The industrial revolution was accompanied by a cultural florescence, spurred by the development

sometime before 700 B.C. of the Greek alphabet out of the script used by the leading traders of the earlier period, the Phoenicians. The Greeks, who had lost the use of written language by 1000 B.C., at first used this regained tool for recording commercial transactions. But within not more than a few decades, the new written language produced an outpouring of literature. First, songs which dated back to the era before the dark ages, preserved by being passed from generation to generation of minstrels, were collected and written down. These are Homer's *Iliad* and *Odyssey*, epics celebrating the Greek genius for city building and exploration. Soon a new lyric poetry followed the Homeric example.

The lasting significance of the Greek achievement, however, was not commerce and industry, or even epic poetry, although it was founded on these activities. It was the birth of science, properly so-called. It is in the Greek colonies of Ionia that we find the first recorded understanding that the significance of scientific discovery is its disclosure of the coherence between the human mind and the laws of the universe. Ionian *physikoi*, or natural scientists, were the first to recognize the interrelatedness of the laws governing both mind and nature as the proper subject of scientific inquiry.

In Thales of Miletus, the earliest of these *physikoi* whose name has come down to us, we see the type of thinker created by the Ionian scientific revolution. Thales declared that "all is water," thereby asserting that one common substance, manifesting itself in differentiated states of matter, was everywhere subject to the same laws of nature. Thales was the first Greek to predict and explain eclipses of the sun, hitherto mysterious and terrifying events.

Thales was one of the great thinkers of ancient Greece known as the Seven Sages. Perhaps the most important of these sages for the development of Athens, the city where Plato was to found his Academy, was Solon the lawgiver. A political intimate of Thales, Solon took the leadership of a crisis-ridden Athens in 594 B.C. and reorganized the city's economy and government around the first set of written laws to be framed on a "republican" conception of the city-state.

Solon's economic reforms included the first debt moratorium in history, which saved thousands of small farmers from bankruptcy, and the outlawing of the sale of free men into slavery to pay their debts. Solon stressed the role of the craftsmen and their industry for the city's prosperity, and chided the landed aristocracy for demeaning the crafts, which he cited as a high expression of human achievement and the basis for the greatness of Athens.

## A Chronology

- c.720 B.C. Iliad composed
- c. 700 B.C. Odyssey composed
- 595 B.C. Solon promulgates code of law in Athens; Thales active
- 550 B.C. Persia conquers Media
- 547 B.C. Persia conquers Lydia
- 539 B.C. Persia conquers Babylon at invitation of Marduk Priesthood
- 499 B.C. Rebellion of Ionia
- 490 B.C. Persians invade Greece, beginning Persian War; Greeks defeat Persians at Marathon
- 484 B.C. Aeschylus wins 1st prize for tragedy
- 480 B.C. Persia's King Xerxes invades Greece; defeated at Salamis
- 469 B.C. Socrates born
- 449 B.C. Peace of Callias ends Persian War
- 431 B.C. Peloponnesian War begins
- 427 B.C. Birth of Plato
- 415-413 B.C. Alkibiades' Sicilian expedition; Athenian army and navy destroyed
- 406 B.C. Athenian navy wins battle of Arginuse; Conon indicts generals despite opposition of Socrates
- 404 B.C. Sparta defeats Athens in Peloponnesian War with Persian aid; government of the Thirty Tyrants installed in Athens
- 403 B.C. Expulsion of the Thirty
- 401 B.C. Rebellion of Persia's Cyrus against his brother King Artaxerxes; March of the Ten Thousand against Persia
- 400 B.C. Artaxerxes negotiates revival of Athenian naval power with Conon
- 399 B.C. Socrates tried and condemned to death
- 398 B.C. Plato arrives in Egypt
- 396 B.C. Sparta's Agesilaus assumes leadership of anti-Persian military drive
- 395 B.C. Agesilaus routs Artaxerxes' troops; Corinthian War begins
- 394 B.C. Agesilaus recalled to Sparta

But Solon was no populist. He rejected the demands of the popular party for the redistribution of the aristocracy's landholdings, believing that Athens needed a political elite that could train and educate leadership for the coming generations. His constitution, which was celebrated in popular songs and posted on stone tablets in the Athenian marketplace, is the first to embody the notion that the good of the individual citizen, as well as the good of the different classes of society, lies in the development of the economy and the culture shared by all.



## The Persian Marcher Lord

While Greece and its allies took the forward strides in the sciences, arts, and government that are recognized as the basis of modern western civilization, Mesopotamia toiled under the yoke of the evil Babylonian Empire. The nature of the Ba-

bylonian system is best understood by examining the priesthood that controlled it: the cult of the ancient god Marduk.

Babylonian literature tells us that the Marduk priesthood dated its god-given right to enslave and tax the populations of the Mediterranean to the days before the flood. In the middle of the sixth century B.C., the central temple of the ancient Marduk cult-masters in Babylon controlled a network of tax-collecting temples spanning what is today the Middle East from Egypt to the Fertile Crescent. Organizing all social and economic life around the tax-farming requirements of the temple, the Marduk priests ruled a theocracy that enmired Babylonians in rural backwardness. The "black-headed ones," as the priests called the Babylonians, were little more than slaves: the temple owned their land and most of their labor, and collected their gifts of grain to Marduk after every harvest.

The priesthood augmented this iron grip on the empire's economy with virtually complete control over its foreign and military policy as well. This they accomplished through the offices of their high priests, or oracles, whose prophecies were considered to be the infallible expression of the will of the gods. No Babylonian king made war, or peace, without first consulting the oracles of the Marduk temple.

In 550 B.C., the Marduk priesthood began prep-

arations in earnest to destroy the trading and manufacturing city-states in the Greek orbit. Realizing that their own policies of over-taxation, enforced backwardness, and undermining of the secular nobility had left them militarily impotent, the Marduk priests searched for a surrogate marcher lord. They found King Cyrus of Persia, who in 550 B.C. overran the small neighboring kingdom of Media. Under Marduk's sponsorship, Cyrus was to rise from ruler of the then-insignificant Persian kingdom to conquer the world from the Mediterranean to the Himalayas.

The rich kingdom of Lydia's King Croesus was the first target for Marduk's new Persian marcher lord. Despite his close alliance with mainland Greece, Croesus was crushed by Cyrus's army in 547 B.C.

The subjugation of the nearby Ionian cities followed within the year. By 546 B.C., the entire eastern Mediterranean coast had fallen to Persia.

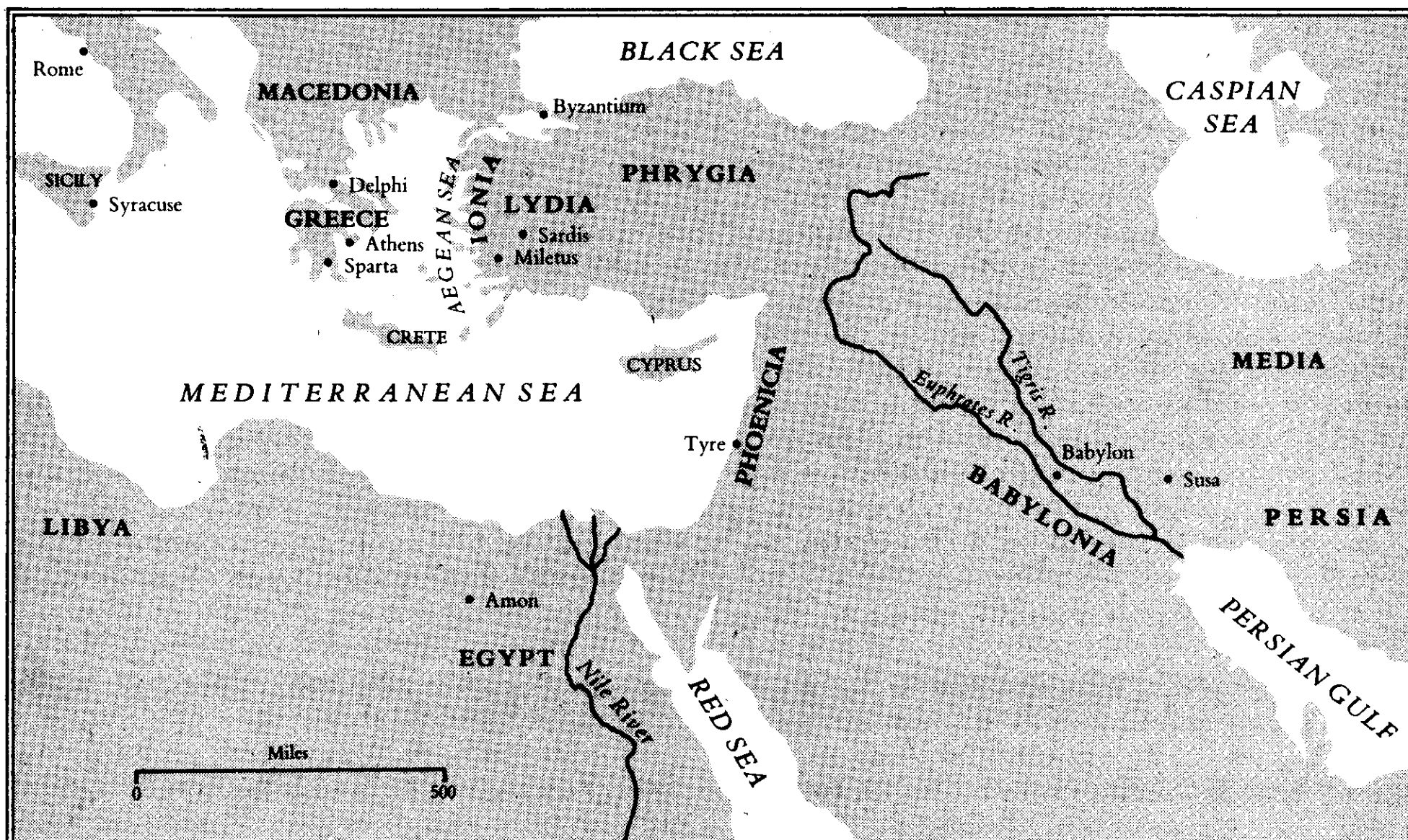
In the conquest of Lydia and Ionia, Cyrus and the priests of Marduk enlisted, for the first time but by no means the last, the services of the famed Oracle of Apollo. Located in the city of Delphi on mainland Greece, the oracle was at the center of a network of temples which worshipped the god Apollo and spanned the Greek world.

Just like the temple of Marduk, whose priests created and spread the Apollo cult, the Delphi temple was no religious shrine. It was a political intelligence operation of an enemy oligarchy. This oligarchy had insinuated the cult of Apollo first along the shores of Ionia and then into Greece itself before the dark ages.

That the oracle of Apollo was a Persian intelligence operation is a fact well known to and frequently acknowledged by every classical scholar—a profession itself largely dominated by British intelligence agents. However, the consequences of this fact for ancient history have never before been fully drawn out, and are completely excised from any popular treatment of the subject.

The cult of Apollo originated in the east, under the direction of the Marduk priesthood, with whom the Apollo priests maintained continuous contact. Again and again, it shamelessly intervened in Greece on behalf of Persia's policy interest. It destroyed the Greek-allied kingdom of Lydia; it derailed Ionia's resistance to Persian invasion; it countered Athenian intervention to aid Ionia against Persia; it attempted to sabotage Greek resistance in the Persian War; it sparked and fanned the flames of the suicidal Peloponnesian War.

The Apollo temples were the wealthiest banking centers in the Mediterranean world, accepting deposits "under the protection of the god" and extending loans and bequests where Persia's interest deemed. As a cult center in touch with Apollo temples throughout



### The Mediterranean in 550 B.C.

**Greece** had emerged as a center of trade, commerce, and civilization, politically organized into autonomous city-states. Greek settlers had colonized Sicily and southern Italy, the Aegean Islands, the Black Sea, Ionia, and maintained trading centers in Libya (Cyrenaica) and Egypt (Naucratis).

**Ionia** was the product of the first wave of Greek colonists c. 1000 B.C. In the sixth century, Ionia was the richest part of the Greek world and its most aggressive maritime and commercial center, largely under Phoenician influence.

**Phoenicia** was the pioneering trading and colonizing nation of the ancient world. By 1100 B.C., its colonists had settled the Aegean, North Africa, Spain, Malta, Sicily, and Sardinia. Its mariners had circumnavigated Africa and may have sailed to the new world. Phoenicia fell to Assyria, then to Babylon, in the eighth and seventh centuries B.C.

**Egypt**, the oldest continuously existing civilization in the Mediterranean, was closely tied to Greece in the prehistoric

period. Following the Saite rebellion of 652 B.C. in which Ionians and Lydians joined Egyptians in ousting the oligarchist Assyrian Empire, Egypt became once again a cosmopolitan, trading culture.

**Lydia**, the wealthiest nation in this period was also largely under Phoenician influence, and nominally ruled Ionia. Lydia maintained inland trade routes throughout Asia Minor.

**Babylonian Empire:** The looting, tax-farming instrument of the Mesopotamian oligarchy centered in the Marduk Priesthood, Babylon had spent its force through overtaxation to the point where further expansion was impossible by the sixth century B.C.

**Persia and Media:** Closely related peoples, both were completely insignificant agrarian and shepherding tribalists until the Marduk priesthood assisted Persia's conquest of Lydia-allied Media. With the new wealth and military power made available by Media—and Marduk's priesthood—Persia overran every nation in the eastern Mediterranean in the next 25 years, except mainland Greece.

the Greek world, its information was limitless, and was passed on as a secret history from generation to generation of priests.

Its famous prophecies worked very simply. A petitioner for the god's advice would come to Delphi and make his contribution. The petitioner would be led into the presence of the chief priestess of Apollo, the Pythoness, named after the snake. Sitting on a stool above a steaming geyser, the Pythoness would utter nonsense syllables, billed as the language of the god. The priests translated these utterances into

prophecies aimed at shaping the petitioner's course of action.

The tie between the Apollo cult and oriental despotism was well known to the Greeks. In Homer, Apollo appears as the patron of oriental despotism against Greek civilization. He is the builder of the walls of Troy, the city that stood at the mouth of the Black Sea, barring the Greeks of the twelfth century B.C. from trading along its shores. He is the "free-shooter" who rains arrows on the Greeks; his very name means "destroyer."

Lydia's King Croesus came to grief through an oracle of Apollo which urged an ill-advised preemptive strike against the Persians. After Croesus's defeat, Apollo's oracles urged the Ionian cities to abandon resistance to Persia. After a few skirmishes, the Ionians obeyed Apollo, and pledged fealty to Persia. After these conquests, Marduk brought his marcher lord home. Cyrus's mandate this time was to conquer the Babylonian King Nabonidus, who had made the mistake of trying to assert the power of his throne against the prerogatives of the priests of the temple. In 538 B.C., Cyrus entered Babylon at the invitation of the priests, and, after dispatching Nabonidus's troops, declared his submission to Marduk. Thus ended the continuous 1,500 year reign of the Babylonian empire.

The Persian victory over Babylon's King Nabonidus is a pivotal event of ancient history, although its significance is universally misunderstood. For although it marked the end of the Babylonian Empire, the reality was that the oligarchical priesthood that stood behind the throne of Babylon, having bled one empire dry, continued to rule through the agency of the kingdom of Persia. The priesthood had strengthened its grip on the Middle East through this vigorous new stooge, which was to become, in turn, the bitter enemy of Socrates, Plato, and Alexander the Great.



## The Cult of Democracy

With the fall of the Ionian city-states, Persia held the last remaining mercantile centers of Asia Minor in its jaw. The navies of both Ionia and Phoenicia, to the south, were now under its control. Cyrus threatened to conquer mainland

Greece at his pleasure. The Persian king's most powerful weapon in his campaign to destroy Greece proved not to be the military forces brought under his control with the defeat of Ionia, or even the vast Persian army itself. It was Persia's instrument of subversion within Ionia and the Greek city-states themselves: the democratic movement, paid for, and run, by the empire. The Greek democrats' first successful operation on behalf of the Persian throne was to destroy the Ionian uprising of 499 B.C., led by the antioligarchist forces of the Greek world.

By 499 B.C. these anti-Persian forces had organized the coastal city-states of Ionia to revolt against King Darius, the successor to the conquerer Cyrus. The leader of the revolt, Aristagoras of Miletus, traveled throughout Greece seeking support for the rebellion. In Athens, his call was heeded. The city mobilized to liberate Ionia, sending ships and heavily armed Greek soldiers, called *hoplites*.

The following year, most of the Ionian city-states joined Miletus in revolt, and scored a series of rapid victories. Their offensive culminated in the capture and sacking of Sardis, the satrapal administrative center, which cut Persia's lines of communication with its army in the field. Just as this promising victory was won, the heroic Ionians, powerless to continue their fight without support from the Greek mainland, were stabbed in the back. Wielding the knife was Persia's Apollo cult, and the new political instrument which Persia had created to subvert Greece, the democracy.

Threatened by a combination of Ionian and mainland Greek military power, the Persians manipulated the democratic faction, which controlled the masses of Athens, to take sides against plans to aid the Ionians. Writing the script of the rabble-rousing ultrademocratic movements of today, the Athenian democrats demagogically attacked their allies in the Ionian leadership as foreign aristocrats. They went further, taking sides against their own city's political and international elite. The Council of the Areopagites, the traditional leadership of Athens, was dragged through the mud as a den of greedy landlords and oppressors of the masses.

Writing fifty years after the defeat of the Ionian rebellion, the historian Herodotus offered the following account of Persia's motives for establishing so-called democracies to rule over its satrapies:

The masses have not a thought in their heads. . . . As for the democracies, then, let them govern the enemies of Persia, but let ourselves choose the best men in our country, and give them political power.

Events of 499-498 B.C. in Athens and Ionia demonstrated the effectiveness of Persia's formula.

Athens had come to such a pass through the evil Persian-controlled cult of Apollo. In fact, the rise of Cleisthenes, the first democratic leader of Athens, in 510 B.C., was accomplished not by any popular movement or "class struggle," but by the priests of Apollo at Delphi, who secured intervention from the city-state of Sparta to place him in power. Cleisthenes' Alcmaeonid family dominated the Athenian

democracy for nearly one hundred years, with the backing of the Delphi priests.

Cleisthenes didn't hesitate to pay back his sponsors in full. In 507 B.C. he voluntarily sent to Persia the traditional tokens of submission, earth and water, marking the first official contact between Persian imperialism and Greek democracy with a promise of Athens's vassalage to King Darius.

Eight years later, the same democracy's sabotage of the Ionian revolt opened the gate for Persia's pillage of the Greek-settled cities of Asia Minor. Part of Miletus was destroyed; the male population of military age was slaughtered; boys were castrated and taken to Persia as court eunuchs, or sold into slavery; women became the forced-brides of the Persian army or were taken to the royal harem. Fugitives from the Aegean islands poured into Athens bringing the same, horrible story: the Persian army had formed a human net and scoured the islands, dealing with every Greek according to the dictates of Apollo's vengeance.

Persia kneaded salt into the political soil as well. In 492 B.C., Mardonius, the son-in-law of King Darius, led an armada of 600 ships in a "campaign of liberation" against Ionia. Mardonius evicted the conservative aristocrats who hated Persia from the Ionian cities, installing in their place not Persian overlords, but democratic stooges.



## Plato's Great-Grandfathers

With Ionia militarily and politically secured, King Darius expected only the weakest resistance from his next target: the Greeks on the mainland. But a small political elite, centered chiefly in Athens and acting under the constraints of the Per-

sian-backed democracy that ruled the city, prevented the complete submission of Greece to Persia. This leadership, the great-grandfathers of the faction Plato would lead three generations later, battled Persia's Apollo cult and the democracy. They wrested control from the enemy forces long enough, and at the critical moments, to prepare the Greek resistance.

This group was identified with the traditional leadership of Athens, the Council of Areopagus. Somewhat like a supreme court, the council's duties included the preservation of the laws of Solon and

trial in all capital cases. It was the institutional expression of the republican ethic established by Solon. The Areopagites were drawn principally from the Athenian nobility, who described themselves as "the party of the beautiful and the good." Imbued with a sense of history, these were the men whose ancestors had created Greek civilization. They cherished this achievement, and they had the keenest appreciation of the difference between Greeks and "barbarians."

To the Areopagites, "Greek" was not a racial, geographical, or national distinction. Greeks did not live in a nation or an empire, but in city-states, independent communities clustered around a city center.

Each city-state had different laws and customs. Even Greek religion provided little motive for unity. The pantheon of Greek gods known as the Olympian Twelve was a quarrelsome family. Several, such as Apollo, were not even Greek in origin. Some, like Athena, were chiefly of local significance, and elevated to the pantheon because of their city's importance. Each god was served by a separate cult more or less prominent in different city-states or among different tribes.

Polyglot in race and religion, scatter-shot throughout the Mediterranean world, the Greeks of the fifth century B.C. were unified chiefly by their language, which had been created by Homer and his followers nearly two centuries earlier. In ancient Greek, the same common noun is used for both "speech" and "reason." This ambiguity does not reflect a poverty of vocabulary, but a sense of human activity as a unique manifestation of reason. The Greeks believed that this activity of reason distinguished them from "barbarians," peoples who made noises like "bar-bar" instead of speaking Greek.

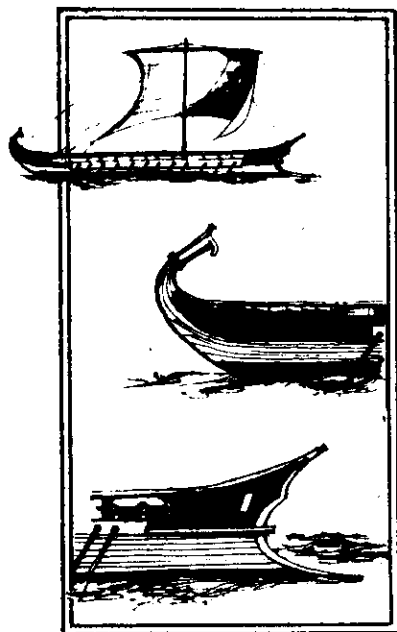
To mobilize the Greek city-states against the threat from Persia, the Areopagites created the most powerful tool for organizing emotions that had existed up to their time: the classical Greek tragedy. Even today's reader, whose edition of Aeschylus or Sophocles is carefully sanitized of any mark of the political crucible in which these dramas were forged, cannot miss the moral urgency that grips the Greek tragedies. This is the urgency, still alive in its implications today, of the political battle waged by the Areopagites.

In 493 B.C., for example, on the eve of the Persian war against Greece, the outstanding Areopagite dramatist Phrynichus staged his *Capture of Miletus*. Written to commemorate the Ionian uprising of 499 B.C., the drama carried a strong warning to mainland Greeks that the defeated Ionians' fate would soon be their own if they did not prepare to repulse the Persians. Like all of Phrynichus's work, this play is



now lost. But there can be no question of the powerful effect it had on its audience, since the democracy banned it—the only play ever to be censored in the history of the politically volatile Greek theater—because it “called too strongly to mind the sufferings of the people.”

The plays of Aeschylus, successor to Phrynichus, were first produced while the Persian War was under way. Aeschylus's *Persians*, written after the Greek victory, celebrated the historical experiences of many members of the audience in language ordinarily reserved for the semimythical deeds of the ancient past. His best-known work, the *Oresteia* trilogy, directly addressed the question of natural law in a defense of the Council of the Areopagus. The council was shown to the audience as elevated by Athena, the goddess of wisdom. Aeschylus attacks Apollo as a rapacious violater of natural law.



## The Persian War

In 490 B.C., the feared invasion of mainland Greece took place. A huge Persian force of 100,000 troops and 600 ships quickly overran northern Greece, meeting little resistance. The Areopagite faction in Athens found itself almost entirely

alone in its opposition to Persia. The overwhelming material assets of the Persians, coupled with demoralization and fear produced by the failure of the Ionian rebellion—to say nothing of the intrigue of the priests of Apollo—rapidly brought the party favoring capitulation to Persia to the fore almost everywhere.

Nevertheless, Persia was to suffer a defeat at the hands of the Greeks so humiliating that to this day it is remembered as one of the greatest victories of a republican citizenry in history—the Battle of Marathon.

Under the great Areopagite General Miltiades, 3,000 Greek hoplites from the cities of Athens and Plataea faced down 60,000 Persians on the coastal plain of Marathon in western Greece. The Persian troops were led by the hand-picked crack unit of professional soldiers, known as the 10,000 Immortals. Persia's land forces, legions of mercenaries and slaves rounded up from all parts of the empire, were backed by a fleet of 300 ships. The ships were manned, by

tragic irony, by impressed Ionians and Phoenicians.

Dramatically demonstrating that a slave army, no matter how gargantuan, is no match for a disciplined and motivated citizens' militia, the Greeks drove the Persian forces back to their ships, killing thousands of the Immortals. Miltiades's forces suffered only 192 casualties.

How greatly the victory of Marathon effected the political morale of the Greeks can be seen from the fact that Aeschylus, writing his epitaph forty years later, said nothing about his plays, which guaranteed his immortality, or about his lifetime as a political organizer for the Areopagites, but only that he had fought at Marathon.

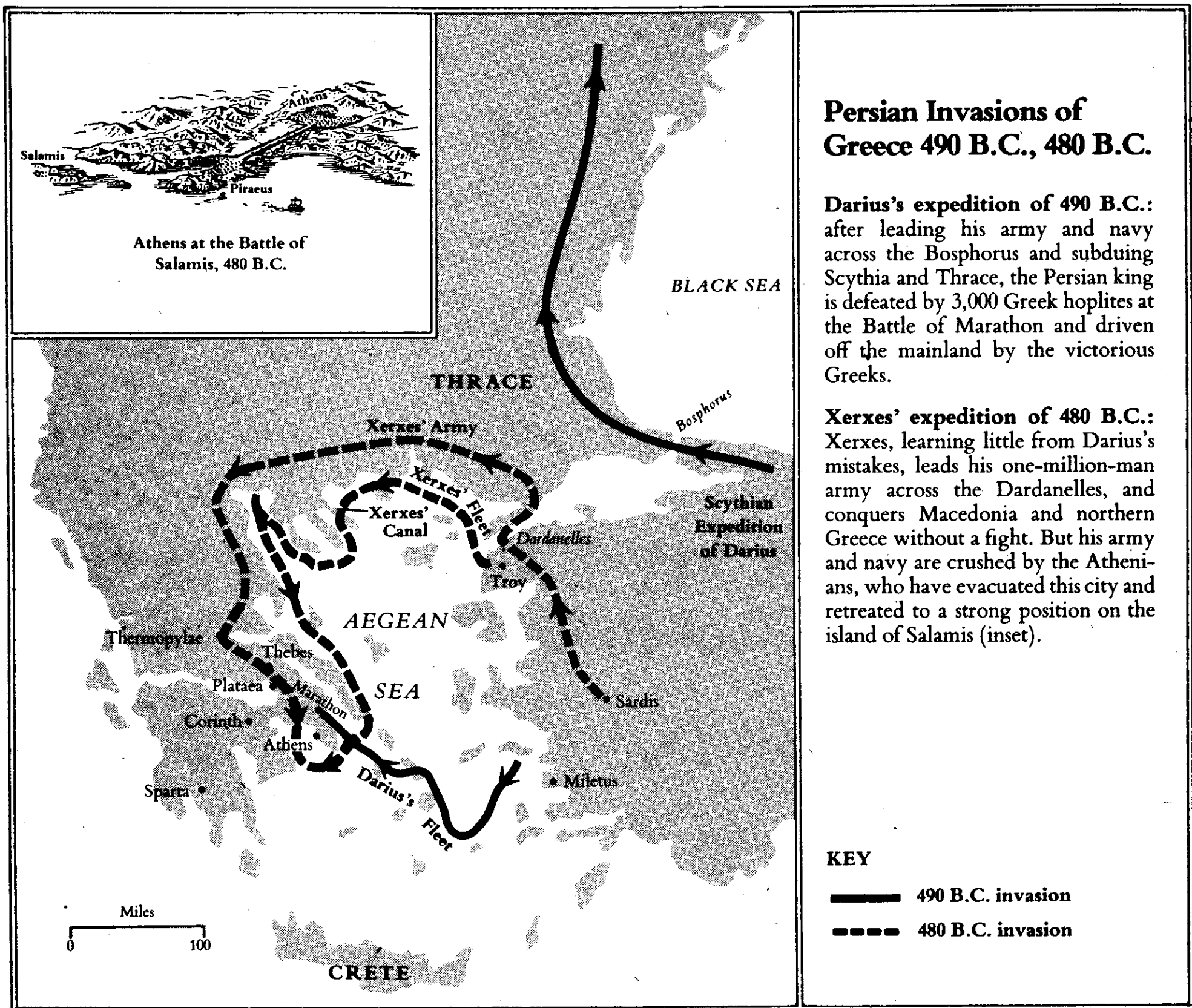
It was ten years before Persia attempted a new conquest of Greece. During this time, the Areopagites worked in Athens to create a navy and a corps of trained sailors, capable of defending against an anticipated naval assault. Their efforts bore fruit again, as Persia suffered an even more devastating defeat than Marathon when Darius's successor Xerxes sailed against the Greek city-states in 480 B.C.

Xerxes proved he had learned little from the defeat at Marathon. His one innovation was to avoid the treacherous waters off the peninsula of Chalcidice, where Darius had lost scores of ships, by building a canal through the straits of Mt. Athos. This gigantic project, carried out by an army of slave laborers, was coupled with the construction of a bridge across the Dardanelles Straits, another remarkable engineering feat. Across this bridge marched a Persian army numbering one million, accompanied by the giant Persian fleet which passed through the Mt. Athos canal.

Preparing for a Persian assault from the north, the Athenians evacuated their city, moving civilians and the army onto the outlying island of Salamis. There, they stationed their ships along both sides of the channel between the island and the mainland. Athens greeted the Persian army from a nearly impregnable island position on Salamis; they fought the Persian navy in the confined waters of the channel and sank Xerxes' fleet. They greeted the Ionian sailors, impressed to ships' duty by their Persian overlords, with propaganda posters urging them not to fight their Greek liberators.

Just as at Marathon, the battle of Salamis proved that Persia was not invincible. The newly built and trained Athenian navy destroyed most of Xerxes' armada. The Persian despot, stationed atop a mountain to witness the battle he thought would be the greatest triumph of his empire, instead watched as his slave army was slaughtered.

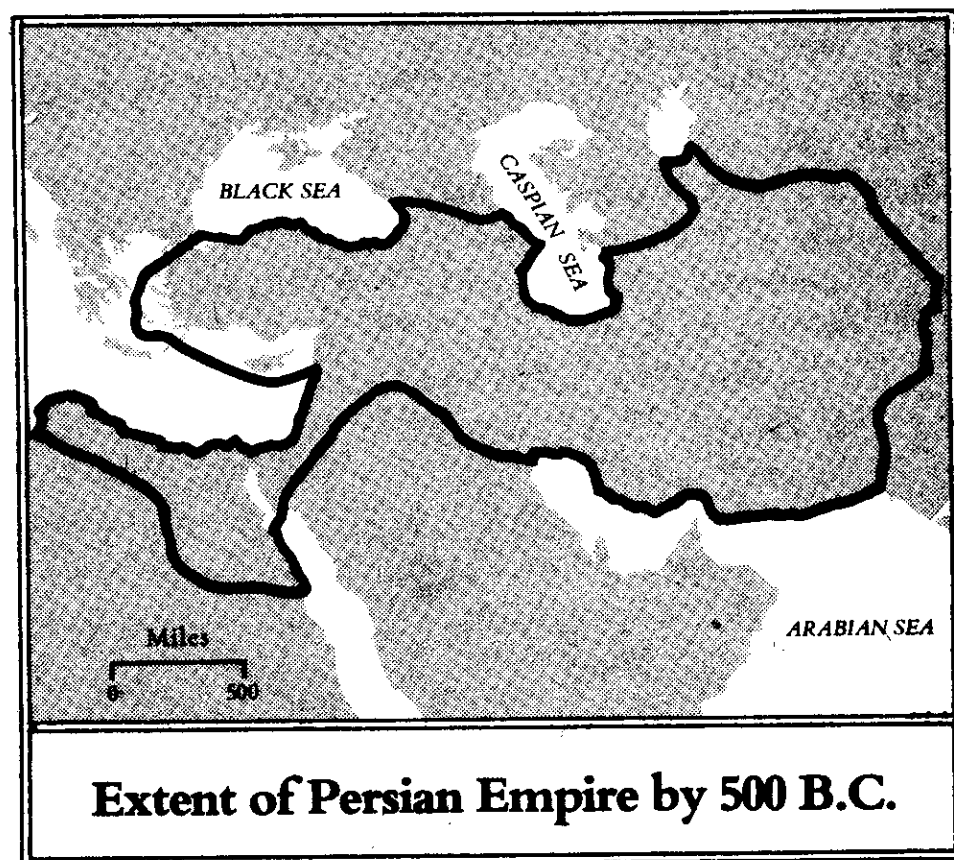
Xerxes attempted to reorganize his army but was



again defeated by the Greeks at Plataea and at Mycale. No Persian army would again set foot in Greece.

The victorious Greeks now took the offensive, creating a standing force to expel the Persians from Ionia, to assist in the liberation of Egypt, which had been brought under the Persian yoke in 525 B.C., and ultimately, to destroy the Persian menace forever. This force for the first time united the two most powerful cities in Greece, Athens and Sparta, in the alliance later known as the Delian league, thereby sealing a major aim of Areopagite foreign policy.

As Plato's father was growing up, Athens faced the next great threat to its liberty and development, the reign of the Persian agent Pericles at the head of the democracy from 457 to 428 B.C. Falsely remembered as the architect of the Golden Age of Athenian culture, Pericles spent his decades in public life destroying the city and undermining the anti-Persian



cause. His destruction of the traditional leadership of Athens paved the way for Sparta's break with the Delian league, which quickly became an instrument of Athenian imperialism instead of Greek resistance to Persia, and plunged Greece into the nightmarish struggle between Athens and Sparta known as the Peloponnesian War.

Pericles sabotaged the Delian league, the bulwark of Greek defense against the Persian menace, and alienated Athens' allies by jacking up membership contributions and manipulating league policy in the partisan interests of Athens. He eventually removed the league treasury from Delos, the site of the second most important temple of Apollo on the Greek mainland, and reestablished it in Athens.

There, league funds were mingled with the city treasury and used by Pericles, the virtual Mussolini of his day, to fund the most awesome range and scale of public works projects ever seen on the peninsula. That public works effort included the rebuilding of the Acropolis, destroyed by the Persians in the 480 B.C. invasion. (Ironically, the Acropolis, which was designed and first built in the decades preceding Pericles, is today commonly thought to symbolize the greatness of Periclean Athens.)

As a meal ticket could always be gotten in Athens, the city began to swarm with free peasants, who left behind with their life in the country a mountain of bad agricultural debts and overworked farmland of declining fertility. With agriculture in collapse, grain and other foodstuffs for Athens were carried in from the Black Sea, and productive industry in Athens was reduced to pottery making and silver mining. The economic collapse brought on by Pericles brought a shift in the city's policy toward its colonies. Athens emphasized less and less scientific and commercial interchange, and more and more the mother city's imperial looting rights in its colonies.

The most pernicious of Pericles' policies, however, was embodied in his education program. His sponsorship of the so-called sophist movement was a profound attack on Athens' most precious remaining asset: the intellectual and moral powers of her citizenry.

For a price, any Athenian who wished his children to prosper in the city government could have them trained in rhetoric and "sophistry"—the art of making the weaker argument appear the stronger—by a teacher from Pericles' pool of trained demagogue-orators. Together with this, a materialist variety of natural science, excluding the human mind as a subject worthy of inquiry and deprecating mathematics, was promoted by Pericles' chief adviser, Anaxagoras.

To Gorgias, Thrasymachus, and Protagoras, lead-

ing sophists whose world view is scathingly exposed in Plato's dialogues, morality was strictly a matter of convention. The wise man—or *sophos*—rejected as superstitious the notion that a moral law reigns, asserting that "right" and "wrong" are relative, according to circumstances.

Such was the Golden Age of Pericles in Athens.



## War of the Peloponnesus

Persia could regard Pericles as a proven asset. He could be counted upon to give the empire a free hand in Asia and to suppress a resurgence of anti-Persian sentiment in Greece. Nevertheless, Persian foreign policy could not tolerate an independent Greek mainland.

The Athenian Empire was now a formidable military power, much more so than it had been in the days of Marathon and Salamis. To avert the threat that Athens might ever fall into hands dedicated to completing the work of Miltiades and the Areopagites, Persia resolved that Athens must be destroyed, and with it the rest of Greece. This they nearly succeeded in accomplishing, through the agency of the Peloponnesian War.

Although the facts are plain to see in the historical record, the Peloponnesian War has never been accurately explained by any historian. This Thirty Years War of the ancient world, which raged from 431 to 404 B.C., has for centuries been described as a contest between Sparta and the Athenian league. In reality, the antagonists were the Greeks, and the Persian oligarchs, who wielded their time-tested offensive strategy of "divide and conquer."

Persia funded and intrigued with both Sparta and Athens. First, it exacerbated the tensions between the two city-states which the Areopagite faction of Athens had worked for decades to soothe. Then Persia ignited the conflict, using the Delphi temple priests to entice the reluctant Spartans into declaring war over an insignificant change of government in a far-flung Greek city. Throughout the war, Persia played the contending alliances like a seesaw, leveraging gold, intelligence, and the prophecies of their cults' oracles to disrupt each of the attempted settlements and to offset any military superiority capable of winning the war for either side.

In the course of 27 years, the Peloponnesian War

came close to destroying Greek civilization. Within the first two years of the war, a new and virulent plague struck Athens and killed one quarter of its population. Potidaea, the scene of a proudly recounted battle of the Persian War, witnessed the first recorded incident of wartime cannibalism during a Spartan blockade. The entire male population of Melos, a neutral in the war, was slaughtered by the Athenians without military pretext. The decision was made on the basis of the sophists' argument that "justice is the will of the stronger."

In 417 B.C., Athens was strong enough to bring the war to a close. Instead, the city's leaders chose to follow the pipedreams of Pericles' ward, the radical democrat Alkibiades, in a strategically suicidal invasion of Sicily. Appealing to the Athenians' well-nurtured cupidity, Alkibiades represented the riches of Sicily as theirs for the taking. The Athenians enthusiastically backed the invasion over the opposition of their leading general Nikias, who is presented in Plato's dialogue *Laches* discussing the meaning of courage with Socrates. Alkibiades' expedition resulted in the decimation of the Athenian army and navy, as tens of thousands of Athenians died of starvation in caves as captives of Sicily.

Persian subversion had brought the Greeks into a collapse administered by their own hand.



## Plato In His Youth

Plato had been born in 427 B.C., and his childhood and young manhood coincided with the worst events of the Peloponnesian War. Of his father, Ariston, we know very little beyond the name. He was certainly very wealthy, because

Plato's mother, Periktione, came from one of the most prestigious families in Athens. She was related to Solon himself, and could trace her descent back to the last of the Kings of Athens.

Ariston probably died when Plato was very young. Periktione later married an Athenian aristocrat named Pyrilampes, a friend and ally of Pericles and an ambassador to the Persian court in Susa in the negotiations surrounding the end of the Persian War. Plato remarks in his dialogue *Charmides* on the striking figure his stepfather cut as a diplomat.

As a youth, Plato studied music, writing, and

wrestling, as did every Athenian aristocrat of his time. According to historical tradition, he excelled in gymnastics no less than in his intellectual studies, and entered the competitions at the Pythian or Isthmian games. Some weight must be given to this story, inasmuch as the name by which he has been known for 2,500 years is not his given name (which was Aristocles) but the Greek word for "broad-shouldered."

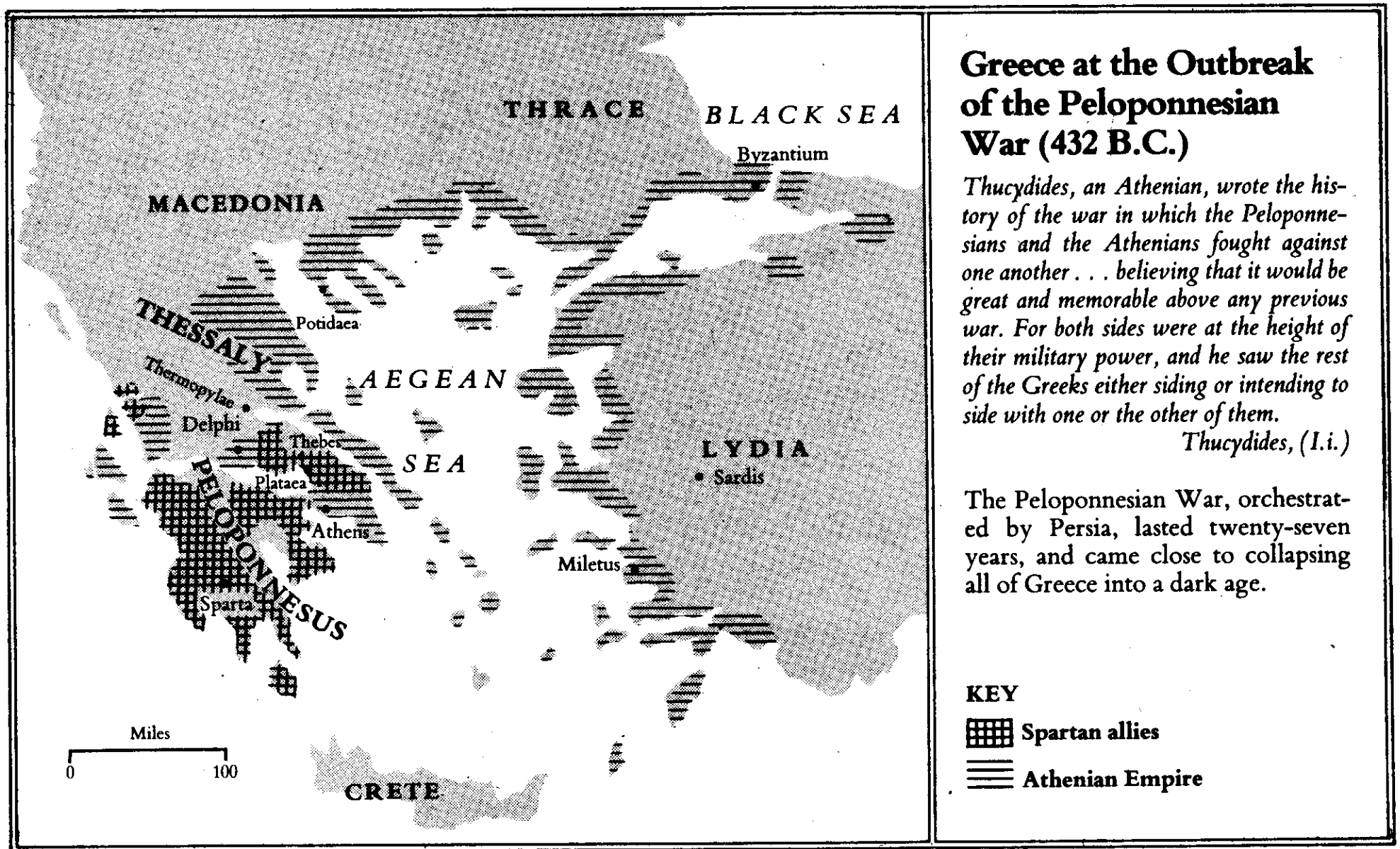
As a teenager, Plato undertook the study of natural science and philosophy with Cratylus, a student of the Ionian philosopher Heracleitus. Heracleitus attacked the experience of the senses as a source of knowledge—on much the same basis as the earlier philosophers Zeno and Parmenides, who founded the so-called eleatic school. However, Heracleitus came to opposite conclusions to those of the eleatics. The eleatics claimed that change was an illusion, and that the one, true being, is always self-identical and not subject to modification. Heracleitus held that change itself is reality, and that nothing is ever the same—in the strict sense—from instant to instant. "You cannot step in the same river twice" is one of his most famous postulates.

Thus, the young Plato was profoundly influenced by each significant current in science and philosophy prior to his time.

For the young Plato, these were not abstract questions which could be postponed for solution to a later maturity prepared by decades of reflection. As a remarkably gifted youth from a family with a tradition of political rule going back to before Solon, it was Plato's wish to enter public life. To be a great leader of the Athenians was not only his desire, but his duty. While the intellectual struggle over the fundamental questions of the nature of universal law raged inside him, his city was being torn apart by internecine battles so acute as to be remembered afterward as more horrible than anything that took place during the Peloponnesian War.

As a condition of the peace ending the war, which was dictated by the same Persian oligarchy that had provoked and run the war, a government was installed in Athens under the authority of its wartime adversary Sparta. Sparta was at that time dominated by Lysander, who had sold his services to Persia in order to bring about the Spartan victory. The new Athenian government, called the Thirty, was declared by Lysander himself in the Athenian assembly, and supported by Spartan arms and Persian gold.

The Thirty were drawn from the extreme oligarchist party, a neanderthal mockery of the leadership once provided to Athens by the Areopagite aristocracy. Although the new government attracted at the onset some of the best elements in Athens



(Plato's uncle Critias and his second cousin Charmides were members of the Thirty), it also attracted the worst. But to seek for clear-cut factional divisions among the Thirty is not especially edifying, since overall their policy was dominated by Persia, via Sparta. Under the Thirty, Athens degenerated into a garrison state almost at once.

The Thirty began to exterminate the city's leading citizens with a chilling efficiency. An army of informants descended first on the homes of democrats, then resident aliens, and finally on virtually anyone whose household treasury was worth plundering.

Thus for Plato the question of universal lawfulness was immediate and essential to the tasks of statecraft he must master if he were to save his city. At about 20 years of age he met Socrates, a man who was leading the efforts to reestablish the city-building Solonic tradition in Athens.

Socrates was an intimate of Plato family's circle and the leading representatives of the philosophical schools to which Plato had been exposed. The young Plato perhaps met the teacher who was to provoke the resolution of the issues on his mind in one of the frequent discussions in his stepfather Pnylilampes' house, which was visited regularly by politicians, sophists, and philosophers from all over Greece.

Socrates himself was not a member of the Athenian nobility. His father was a sculptor, a humble

profession in Greece at the time, and Socrates was probably trained in this craft as a youngster. His introduction to public affairs, however, doubtless came from his father, who was a close friend of Aristides the Just, the leader of the Athenian Areopagites whose hand had guided the Greek resistance throughout the Persian War. Socrates himself was closely associated with the Aristides family, and acted as ward to Aristides' granddaughter and tutor to his grandson.

Socrates' mother, as he reminds his students repeatedly, was a midwife, and Socrates tells them that he is the same—a midwife of ideas, to whom teaching is the act of giving birth, of bringing forth from another mind something already there but not yet born.

Socrates abandoned his father's profession to begin his search for truth in the physical science of his time, a remnant of the Ionian scientific revolution. He engaged in empirical scientific experiments, and was perhaps involved in a school of *physikoi*, or natural scientists, of the Ionian tradition. He rejected these studies, however, concluding that the methodological basis for such researches did not proceed from a standpoint embracing at once the processes of nature and human mind. The fundamental universal law he sought required understanding the lawful processes of mind itself.

Socrates therefore sought out those individuals acclaimed for wisdom: the Eleatic philosophers, the Heraclitians, the sophists, and the Homeric traditionalists. In each case he found that the wisest represented themselves well in setting forth their views, but not so well under questioning. Socrates often found that his self-satisfied interlocutors, sophists like Protagoras and teachers of rhetoric like Gorgias, were unable to explain conceptions crucial to their professed areas of competence and suffered from an inability to think that was the same as an inability to teach. Plato's dialogues, which have brought many of these discussions between Socrates and the thinkers of his time down to us, capture like an insect in amber the pretensions of such men exploded by Socrates.

Socrates' method of bringing the critical political and moral questions of his day to scrutiny by holding day-to-day decision-making up for comparison to a universal ethic was attacked as negative and destructive. In his play *The Clouds*, the comedian Aristophanes ridicules Socrates, portraying him as a sophist floating in a basket above the pragmatic concerns of the city. Plato's *Republic* depicts the democratic orator Thrasymachus in another attack on Socrates:

"What nonsense is this, Socrates," he roared. "And why do you all simple-mindedly concede to one another? But if you really want to know what the Just is, then don't just ask questions, or puff yourself up by contradicting every answer you get—since you know that it is easier to ask questions than to answer them—but answer yourself and tell us what you say the Just is. And don't tell me that it is what ought to be, or that which is useful, or what is due, or profitable, or advantageous, but tell me clearly and precisely what you have to say. I won't accept it if you say any of this kind of stupidity."

But for those who shared Socrates' commitment to truth, and who would wrestle with difficult questions knowing that it is harder to ask them than to answer, Socrates taught a means for finding the pathway toward truth. Posing a problem, examining it, and discussing it were all means to finding the higher standpoint from which it could be solved.

It was part of Socrates' method to disclaim his own knowledge of the answers to the questions he posed. This he did to ensure that as his students grasped toward, and found a solution, the authority for the discovery would not arise from Socrates as a matter of doctrine, but from the authority of the student's own power of mind.

Far from seeking to direct talented youths from

influential families into public life, Socrates sought almost the opposite: to force young men to examine their fitness to rule. This conversation, from Xenophon's *Memorabilia* of Socrates, rings true as an example of Socrates' refusal to flatter his students:

Glaucon, [Plato's brother] the son of Ariston, though he was not yet twenty years old, wanted to be a leader in the state and was trying to address the Assembly. None of his friends or relatives could stop him from being dragged from the podium and making himself ridiculous. Socrates, who was interested in Glaucon through [Plato's grandfather] Glaucon's son Charmides and through Plato, was the only one who succeeded in stopping him. When he met Glaucon, he first contrived to get him to listen willingly by saying, "Glaucon, have you decided to be a leader in our state?"

"I have, O Socrates."

"By Zeus, of all the things among mankind, that is fine! Clearly, if you succeed in holding office, you will have the power to get what you wish and you will be able to help your friends. You will elevate your father's household, increase your fatherland, and be famed—first in the state, then in Greece, and perhaps, like Themistocles, even among the barbarians. Wherever you may be, you will be admired by all."

When Glaucon heard this, he was proud and gladly agreed. Then Socrates added, "Isn't it clear that if you want to receive honor, you must benefit the state?"

"Absolutely."

"By the gods," exclaimed Socrates, "Don't keep it back from us! Tell us how you will begin to help the state!"

When Glaucon was silent as if thinking then for the first time how he would begin, Socrates said, "If you wanted to increase the estate of a friend, you would try to make him richer. Would you try then to make the state richer?"

"Absolutely."

"Would the state be richer if it received more revenue?"

"Quite likely."

"Then tell us the sources of revenue for the state now, and how much they yield. For you must have studied the problem so that you can make up the difference if the income falls below what is anticipated and so that you can find new sources of revenue when the old ones lapse."

"But, by Zeus," said Glaucon, "I have not yet studied this."



## Why Socrates Was Murdered

We have touched only briefly on the organizing method by which Socrates trained his faction's next generation of leaders, the most outstanding of whom was Plato. Most accounts of Socrates stop short with his teaching and his phi-

losophy. But the circumstances of the great Athenian's life—and death—make clear that he was on the front lines of the battle against the Persian oligarchy.

Socrates served in the army of Athens, as did most free men of his time. Later, he eschewed public office, preferring the freedom of political activity afforded him as a "gadfly." One detailed account of Socrates in government, however, has given us much insight into the nature of his politics.

In 406 B.C., two years before the defeat of Athens in the Peloponnesian War, Conon, the city's leading democratic military man, charged the entire Athenian general staff with refusing to pick up shipwrecked soldiers following the battle of Arginusae. Leveling this capital charge was nothing other than an attempted military coup d'état in legal guise. Some of the generals had themselves been shipwrecked. Others were unable to sail because of storms, or were not near the wrecks.

Socrates was at this time serving his term in rotation as president of the Athenian assembly. He stopped the trial, declaring it in violation of the laws of Athens, and refused to put the question to a vote. The democratic party howled, and in spite of Socrates' efforts, condemned the generals to death the following day. The military leadership of Athens was destroyed, and the way paved to a Persian-dictated Spartan victory over Athens in less than two years.

This defeat for Socrates and his allies was only one setback of the Peloponnesian War period. By the end of the 27 years of fighting among the city-states, offensive action against Persia mounted from within Greece was impossible. The city-building faction was forced to look elsewhere for developments that would tip the strategic balance back in their favor.

The turning point came in 401 B.C., when Cyrus, the brother of the new Persian King Artaxerxes, took to the battlefield to challenge his brother's rule. We know little for certain of Cyrus's motives. We do know, however, that he was supported by the anti-Persian faction in Greece, which raised an army of

10,000 Greek soldiers, principally Spartans, to march behind the challenger to the Persian throne. With this material backing came conditions: that a victorious Cyrus would free Ionia from Persian rule, reopen the Black Sea to unrestrained Greek trade and colonization, and dismantle the networks of Persian influence in Greece itself.

There is little doubt that Socrates was aware of, and supported, Cyrus's expedition. He consulted with his intelligence networks across the Mediterranean on the planned invasion, and sent his pupil Xenophon on an intelligence probe to the Temple of Apollo at Delphi. Following this, the twenty-three year old Xenophon, Socrates' second-most outstanding pupil, was sent to join the Persian challenger.

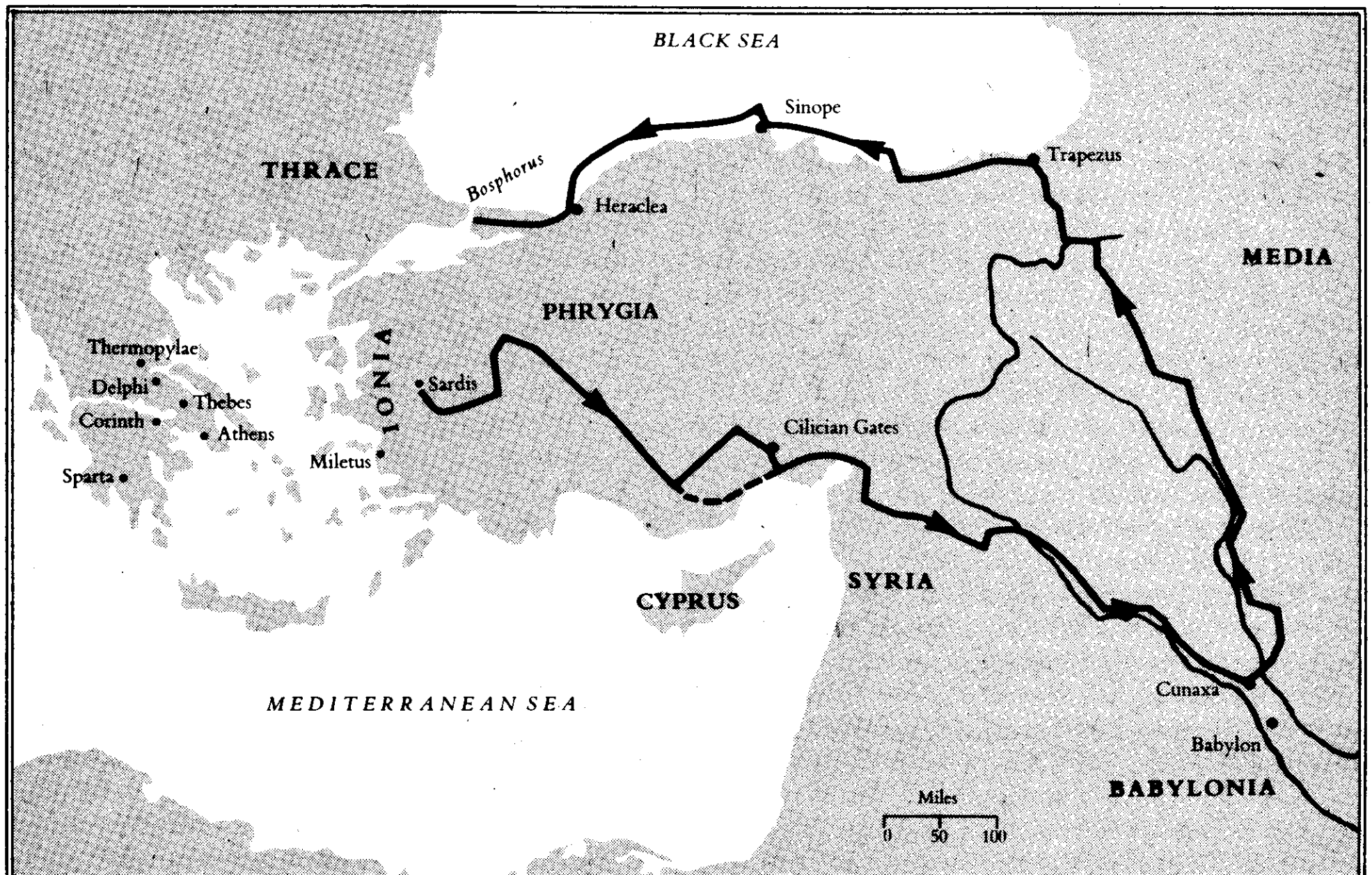
Cyrus marched his Greek army into Asia Minor, and, in a series of lightning raids, established control of the entire eastern Mediterranean coastal area of Persia. He then prepared to meet Artaxerxes in the city of Cunaxa, near Babylon, confident of victory as he commanded an army of vastly superior Greek hoplites against the Persian troops of his brother.

Cyrus made only one military mistake during the course of his campaign, and it cost him everything. His army won the battle, but lost its general. Although warned at all costs not to do so, Cyrus rushed into the fray to wage single combat against Artaxerxes, and was cut down.

The situation now confronting Cyrus's army was bleak. Although they had achieved military victory, their candidate for the Persian throne was dead. Immediately, a factional brawl erupted within the army leadership. A tenuous agreement was reached, and the proposal accepted that a member of Cyrus's general staff be chosen to serve as king so that military operations could be continued. However, the Ten Thousand had a traitor in their midst, the Athenian general Meno, who had a secret deal to betray the entire top leadership of the Greeks into Artaxerxes' hands.

Meno, whom Plato portrays baiting Socrates in his dialogue named after the treacherous general, proposed that the army seek a negotiated settlement, with guarantees of safe conduct on their 1,500 mile march back to Greece. When Cyrus's general staff arrived at the negotiations, Artaxerxes seized and killed them all. The Ten Thousand were left leaderless in a hostile, unfamiliar, and dangerous land. The army could well have disintegrated and disbanded, but for the leadership of several young men who came forward from its ranks to lead the Greeks back to Ionia. One of these was Socrates' student, Xenophon, whose *Expedition of Cyrus* tells us much of what we know about this chapter of ancient history.

Although Artaxerxes had survived his brother's



### Cyrus's Expedition and the March of the Ten Thousand (401 B.C.)

Cyrus, the younger brother of the Persian King Artaxerxes, led a chiefly Greek army in a rebellion that came close to destroying the Persian Empire. Collecting his army in Sardis, the capital of Lydia where he ruled as a satrap, Cyrus marched through Phrygia on the pretext of putting down local rebellions. At the famous Cilician Gates he announced

the real aim of his expedition: capture of the Persian throne.

Cyrus met and defeated Artaxerxes at Cunaxa, near Babylon—but was killed in action. Artaxerxes then seized and murdered the entire leadership of Cyrus's army, which would have then disbanded had it not been for the leadership around Socrates' young associate Xenophon. The route of Cyrus's army to Cunaxa, and back to Trapezus on the Black Sea, known as the March of the Ten Thousand, is shown here.

challenge, the expedition of the Ten Thousand left the foreign policy of Persia in complete disarray. Not only had the expedition come close to success, but the very ease with which Cyrus's army had cut through the Persian Empire would certainly invite further attempts. That same army was still intact, and sitting in an impregnable position in Ionia.

The Persian oligarchs who engineered the Peloponnesian War, and awarded Sparta the victory in that contest to ensure continued rivalries among the Greek city-states, now reconsidered their strategy. A Sparta backed by Persian gold had maintained the army led by Cyrus against Artaxerxes' throne, and was fast becoming more of a threat to the empire than even the maritime strength and Areopagite traditions of Athens. Persia concluded that the Spartan settlement was no longer viable as the cornerstone of its divide-and-conquer strategy, and resolved to make

the Athenian end of the seesaw rise again.

Artaxerxes began negotiations leading to a revival of Athenian sea-power, hoping to nurture Athenian imperialism and use it to outflank the Greeks. No doubt, two Athenian leaders figured in these negotiations: Meno and the Athenian admiral Conon.

Both Meno and his friend Anytus appear in Plato's famous dialogue. Meno, identified as the "Guest-Friend of the Great King," a polite locution for a Persian agent, has been discussing with Socrates whether virtue can be taught. In the course of the discussion, Socrates makes a number of attacks on the leading politicians of his day—and by implication on Meno himself. A skillful diplomat, Meno does not let down his polite mask. But not so Anytus, who tells Socrates in no uncertain terms that if he continues to speak like this he can expect to come to grief.

Plato's *Meno* gives the informed reader of his



time—and today—all the information needed to identify the enemies and assassins of Socrates. Anytus was Socrates' chief accuser at the trial which cost him his life, and was rewarded with a career as a leading figure in the Persian-backed Second Athenian Confederacy. Clearly, Persia had given the word that the success of the plan to once again set the Greeks against each other depended on neutralizing Greece's anti-Persian faction. The leader of that faction, Socrates, must be gotten out of the way.

In 399 B.C., Meno's friend Anytus and two other members of the democratic faction grouped around Admiral Conon, brought charges against Socrates on grounds of impiety and corruption of the young.

These charges were not only absurd, but bore no relation to the grounds on which Socrates was finally condemned. They were designed to call to the minds of the jurors the decades of calumny directed against the great thinker—that he was a sophist, that he had sided with the oligarchist government of the Thirty against the leading democratic families of Athens, that he was pro-Spartan in the Peloponnesian War.

As he had done hundreds of times through the decades, Socrates used the charges against him as a springboard for political organizing. In the *Apology*, Plato's beautiful account of Socrates' speech in his own defense, we see Socrates using the trial as a test of the Athenians. Refusing the appeal to his audience's fear and suspicion, Socrates bluntly compares his qualities of mind, moral character, and his leadership to that demonstrated by his opponents. He tells the Athenians that if they prefer the likes of Anytus to Socrates, it is themselves they are condemning. Regrettably, this is what they do.

As was customary, Socrates is asked to offer a penalty he believes fit to pay for his crimes after the guilty verdict is delivered against him. He replies that a fitting judgment would be to award him free meals for life, and raises a clamor from the jury with this blunt statement. Plato records that he offered a money fine, which Socrates accepts, if the jury take it.

But when the final vote is cast, the jurymen instead condemn Socrates to die by drinking hemlock. Efforts are made by the great teacher's friends to allow him to escape, but Socrates refuses. Athens is the city in which he had worked, and which he had called upon to conduct its affairs in the spirit of the law: he could not now flee that city without destroying his effectiveness as a teacher and a moral example. The Athenians must suffer the consequences of their lawlessness by the loss of their best teacher, Socrates.

Moreover, Socrates was by 399 B.C. an old man, over seventy, and had succeeded in replicating his method in an outstanding pupil capable of carrying

out his work—Plato.

The death of Socrates has come down in history as one of the greatest crimes ever to be committed against human reason. Now, at long last, the cold light of justice is shined on his murderers. It was the collaborators of the bestialist Persia empire within Athens who condemned Socrates, and resolved over his dead body that the city would no longer be the policy-making center for the anti-Persian faction Socrates had led.



## New Offensive Against Persia

The Socratic circle fled Athens immediately following Socrates' death, aware that Persia would seek to undermine every remaining influence he possessed. For a brief period, they regrouped at the home of Euclides of Megara, the leader of

the eleatic philosophers, at his estate in Megara, a Spartan-allied city not far from Athens.

Soon, perhaps within a year, Plato left Greece for a visit to another great center of opposition to Persia, Egypt. A satrapy of the Persian Empire since being conquered by King Cambyses in 525 B.C., Egypt had nevertheless maintained a continuously functioning antioligarchist elite. This elite was centered in the Amon priesthood, which carried on a centuries-long political interchange with the outstanding leaders of the Greek anti-Persian faction. In fact, the Athenian law-giver Solon and the Ionian scientist Thales had traveled to Egypt nearly 200 years earlier to consult with the Amon priests when the Babylonian-Persian threat first loomed in the fifth century B.C.

We know that Plato followed Solon's footsteps to Egypt and we can be quite sure that he involved himself in political conspiracy for the thirteen years he was there. Although historical sources now extant give us no specific information on the visit, it is quite clear from the events of the period that Plato came to Egypt as an emerging leader of the international fight against the Persian oligarchs, and conducted his campaign on behalf of the city-builders from this new base of operations.

By the time Plato arrived in Egypt, around 398 B.C., Persia had brought both Sparta and Athens into its grip. It was Persia's intention to use the Greek city-

states and their military might as enforcers of the empire's economic and political policy throughout the Mediterranean.

Artaxerxes' agent in Sparta, Lysander, had secured the ouster of the heir apparent to the Spartan throne and replaced him with his uncle, Agesilaus. Agesilaus had the look of a readily manipulable puppet who depended on Lysander's backing to keep the throne. The legitimate monarch was still living, ready to be used against Agesilaus at any time. Moreover, Agesilaus himself had exhibited no sign of his extraordinary leadership capabilities. He had endured the banal military rigors of the typical Spartan citizen—a regimen designed to teach men to serve, not to rule. And he was lame in one leg, a fact sure to lower his prestige in the eyes of Sparta's body-cultist warriors.

Agesilaus's elevation to the throne was a political victory for both Persia and Lysander, then at the height of his prestige. With Agesilaus as a figure head ruler, Lysander planned to conquer Greece as the power behind the throne and present it as a satrapy to Persia.

But once again, the international city-builders' faction turned a Persian asset against the empire. No sooner had Lysander placed Agesilaus on the throne, than Agesilaus announced that he would personally lead the Ten Thousand, still assembled in their camps in Ionia, in a final assault on the Persian king. This time, the expedition would be backed by the military power and authority of Sparta, and its aim would be the destruction of the Persian menace.

Agesilaus, dismissing Lysander as general and taking full command himself, traveled to Ionia to take over the army that had been kept in training for two years by lower-level Spartan commanders. There he met Xenophon, the student of Socrates and associate of Plato, who was to become his trusted adviser and friend for the rest of his life.

After a series of provisioning raids, Agesilaus prepared his army for battle against the forces of the Persian king. In 395 B.C., Agesilaus and the Ten Thousand completely destroyed Artaxerxes' army. The road to Susa, Persia's capital and administrative center, was opened. A brief military campaign was all that was needed to crush Persia forever.

While Artaxerxes' army was being ripped to shreds on the battlefields, Persia's strategists were by no means sitting idly by. The agent Lysander hatched a deal with Persia's cult of Apollo at Delphi, in which certain prophecies would be promulgated to the effect that Sparta's kings must resign, and an election thrown open to all citizens. In the faction-ridden Sparta of the time, especially with Agesilaus and his

most trusted men in Asia Minor, such an election would certainly be manipulated to place Lysander on the throne.

The traitors in Athens also did their part. Admiral Conon prepared the Athenian navy to join with Persian ships in an offensive to destroy Spartan control of the Ionian coast. If this territory fell into Persian-allied hands, Agesilaus would be cut off from his path of return to Greece, and whatever victories were accomplished inland would be rendered meaningless.

What prevented the destruction of the Agesilaus campaign was help from an international flank: the Egyptian component of the anti-Persian alliance, whose actions show the hand of Plato—although the evidentiary fingerprints have been worn away. For both the threat of internal Spartan subversion and the military threat of Conon's Persian-financed naval power were overcome, not from any Greek city, but from Egypt, where Plato was on the scene.

Lysander's plot to capture the Spartan throne was undone by the priests of the Egyptian cult of Amon, who came forward publicly for the only time in recorded history, to denounce the Temple of Apollo and Lysander as conspirators, and demand the expulsion of Lysander from Sparta. The Spartans refused to expel Lysander, but the priests' disclosures ended the conspiracy and he was stripped of all influence.

To abet Agesilaus's forces in developing a naval capability strong enough to withstand the Athenians under Conon, the Egyptian King Nephertites gave the Spartans materials for the production of one hundred war ships, and 500,000 measures of grain.

That Plato's principal activity in Egypt during this period was connected to the Agesilaus campaign is proven by his collaboration in Egypt with Eudoxus of Cnidos, one of the most outstanding mathematicians of all times and after Plato himself probably the greatest mind of the century. This collaboration, which was to last until the end of both men's lives, was not only one of the most important for the history of science, but for the efforts of the city-building faction of Plato's era.

Eudoxus is described by his ancient Greek biographer as an agent of Agesilaus in Egypt. He was also a central figure in another circle of the anti-Persian conspiracy: the Pythagorean communities of southern Italy and the Greek city-state of Thebes which were guided by Socrates until his death. In 399 B.C., when Socrates was on trial, representatives of this group flocked to Athens, seeking to protect Socrates from the Persian frontmen and to offer him exile in their cities.

The political occupation of the Greek mainland by agents of Persia proved, however, to be the defeat

of the city-builders. At the moment of Agesilaus's triumph over the oligarchy's forces in Persia and Ionia, Artaxerxes hatched a new flank, one which the anti-Persian conspirators were not able to counter. Through the bribery of leading politicians in Athens, Corinth, and Thebes, a hoked-up Corinthian war was declared against Sparta.

When informed of the magnitude of the forces arrayed against him at home, Agesilaus reluctantly honored his recall, knowing that with its best troops in Asia, his city would be devastated by the Corinthian alliance. "I have been driven from Asia by 10,000 archers," the Spartan general said. He was referring not to any military force, for he could have marched to Susa without meeting any, but to the gold coin of the Persian realm, the daric, which was stamped with the image of a bowman.

Suddenly faced with the collapse of their military campaign against Persia, Plato, and his collaborators had no choice but to build a new strategic orientation from scratch. Mainland Greece was to be wracked by Persian-instigated wars for the next twenty years. The heroic Agesilaus would again have a chance to bloody Persia's nose, but not before the Persian-funded troops of Thebes nearly captured his native city, and dashed the Spartans' proud claim that "no Spartan woman had ever seen an enemy's campfires."

**Coming in Part II:** *In the wake of the failure of Agesilaus's Persian campaign, Plato seeks to create a new flank in the anti-Persian struggle. We follow him from Egypt to the court of Archytas of Tarentum, a great ruler and scientist, and thence to Syracuse, the richest city in the Greek world. In Syracuse, Plato seeks to transform its ruler, Dionysius I, into a leader capable of rallying Greece against the oligarchy.*

*Expelled from Syracuse, Plato returns to Athens, where he seeks to establish a cadre force qualified to organize the Greek cities, still bleeding themselves in incessant wars, to turn instead against Persia. To do this, Plato composes his Republic, the best known and least understood of his dialogues.*

*Plato is recalled to Syracuse after the death of Dionysius by his son and successor, Dionysius II. He is assisted by his student and friend, Dion, in efforts to launch a program of city building and education reviving "Greek reason" and enabling Syracuse to emerge as leader of the anti-Persian alliance. Ruined by a court cabal, Dion is exiled.*

*A third visit to Syracuse convinces Plato that the House of Dionysius is entirely corrupt. Again, he must formulate a new flank—and in doing so, forges new weapons in politics and epistemology through the vehicle of his dialogues that are the immediate foundation for those sciences today.*

## Further Nonspecialist Reading

### Primary Sources

In addition to Plato's *Dialogues*, the following original sources provide background to the history of classical Greece.

1. Kirk and Raven, *The Pre-Socratic Philosophers*. Since the writings of Heraclitus and other pre-Socratic philosophers have come down to us only in citations by later authors, we must rely on collections like this one. Ignore the commentary.
2. Herodotus, *History of the Persian Wars*. The earliest historical work extant, Herodotus's witty and lively account was written after his travels through Greece, Asia Minor, and Egypt in the fifth century B.C.
3. Thucydides, *History of the Peloponnesian War*. Despite its occasional lapses in candor, this is the basic account of the war by a man who was briefly an Athenian general in its early campaigns.
4. Xenophon, *Anabasis (Cyrus's Expedition)*. This is the major source for the history of the Ten Thousand by its leader on the return trip to Ionia. Both a crucial historical document and a thrilling adventure, it was, prior to this century, the standard text for studying Greek in all grammar school and secondary school education.
5. Xenophon, *Memorabilia*. This provides a valuable picture of Socrates in action.
6. Classical Greek Tragedy. Only seven plays each of Aeschylus and Sophocles survive, less than one-tenth of their known output. The best introduction to these works is the sole surviving trilogy (the form in which classical tragedy was presented) of each author: Aeschylus's *Oresteia*, consisting of the plays *Agamemnon*, *The Libation Bearers*, and the *Eumenides*; and Sophocles' Theban plays, *Oedipus Rex*, *Oedipus at Colonus*, and *Antigone*.
7. Plutarch, *Lives*. Plutarch was active around the second century A.D. He was a priest of the oracle of Apollo, and his works must be read with this fact in mind. His position in the temple, however, gave him access to an enormous amount of otherwise unavailable information. Plutarch's historical profiles include Solon, Agesilaus, Lyander, Aristides, Pericles, Nicias, Alkibiades, and Artaxerxes.

### Secondary Sources

1. Bury, J. B., *History of Greece*. Like all general histories of Greece, Bury's is entirely fraudulent on strategic and related questions. But it provides an otherwise readable account of the major events of Greek history.
  2. Olmstead, T. A., *History of the Persian Empire*. Olmstead was an admirer of the Persian system, but he is accurate in his discussion of the Marduk priesthood's control of Cyrus, the activities of the Apollo oracle, and the consequences of the ancient oligarchy's system of political economy. This is the only recommendable history of the period, although it is often rough going for the nonspecialist.
  3. Guthrie, W. K. C., *The Greeks and Their Gods*. This businesslike survey of the Greeks' gods and mythologies happily eschews cultish interpretation and is a handy guide for students of the ancient period.
  4. Schiller, Friedrich, "The Legislation of Lycurgus and Solon." This essay, written by the young Schiller, is a valuable introduction to Greek civilization as its central theme is the relationship of state policy to city-building.
  5. LaRouche, Lyndon H., Jr. "The Secrets Known Only to the Inner Elites," *The Campaigner*, May-June 1978. This piece is the definitive account of LaRouche's historiographic method, which develops the "long lines" of history in terms of its actual dynamic: the battle between humanists and oligarchists completely concealed from readers of traditional histories.
  6. Zoakos, Criton, "Aristotle, Political Warfare, and Classical Studies," *The Campaigner*, September-October, 1978.  
Arnest Paul, "From Babylon to Jerusalem: The Genesis of the Old Testament", *The Campaigner*, Fall 1977.
- These articles apply the LaRouche method in epistemology and historiography. The present article is repeatedly indebted to them.

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# FRIEDRICH SCHILLER AND CONTEMPORARY CULTURE

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## AN INTERVIEW WITH HELGA ZEPP-LAROUCHE

“What united everyone was the idea: this was a fight for the classics.”

The Wiesbaden Private Academy for Humanist Studies held a symposium on “Friedrich Schiller and Today’s Culture” in the city of Mannheim, Federal Republic of Germany, on November 27–30 of last year. Helga Zepp-LaRouche played a crucial role in organizing the conference. In addition to her work in the private Academy for Humanist Studies, Helga Zepp-LaRouche is an executive committee member of the International Caucus of Labor Committees.



*Helga Zepp-LaRouche with a portrait of Friedrich Schiller.*

**Campaigner:** Mrs. LaRouche, I know you’ll be reporting on the symposium later, but before you begin let me ask you where the idea of the Schiller conference originated.

**Helga Zepp-LaRouche:** The idea of holding a Schiller symposium arose originally during the Schiller festival held in Mannheim in May 1980. The festival was turned into total garbage through the conception of *Regietheater*, which means staging clas-

sical works without adhering to the actual views of the author. For example, the directors of a recent Dusseldorf performance of Schiller’s *Mary Stuart* decided that Schiller was describing female schizophrenia, and in order to demonstrate this they had one actress play both Elizabeth I and Mary Stuart. In order to show that female schizophrenia could only be overcome by sensuousness, they had the actress jump onstage naked!

Now, once you understand the significance of the classics for education, you cannot permit this to become the dominant view of Schiller. So we made a pact not to tolerate it. We chose Mannheim for our symposium in order to make this point.

**Campaigner:** Reports of the conference make it sound more like a Schiller festival itself, or a political convention, than an academic conference. Was that the intention?

**HZL:** Look. Cultural life has been degenerating worldwide since the middle of the 1960s. The 1970s were characterized by the outright celebration of evil: the horror movies, satanic movies, "Exorcists" of various kinds.

Beginning in the mid 1960s, through a set of school reforms in Germany, the classics began to be presented in a pluralistic way. They weren't thrown out entirely, but they were mixed together with modern authors, the existentialists and so forth. So a value scale no longer exists in the schools today. No one dares to say, "that is good, that is what should be learned."

Now I was born in 1948, but I happened to have teachers who insisted that I read the classics. Otherwise you have no criteria, no way to measure other directions. And in the work of the Humanist Academy over the past several years we have been concerned, for starters, to reestablish clear criteria and not abandon the theater to these fakers. We have fought for decent performances, and secondly to reintroduce the notion of classical education as a standard in the school curriculae.

So the conception behind the symposium was absolutely not to hold an academic conference. We wanted to make the event so big, so important, that it would mark a change in the entire cultural life of Germany. We wanted to present Schiller as a poet, as a historian, as a philosopher, to look at his conception of history as the basis of his drama, to examine his specific notion of poetry's role in education, particularly of youth. We were presenting the Schiller question in a much more profound way, and the whole program was organized around this. That's why we brought together people from the universities, teachers, students, high school pupils, theater people, actors, directors. . . .

**Campaigner:** In order to actually achieve a change in the cultural life in Germany. . . .

**HZL:** Yes, in order to set up a criterion, so that after this symposium no one could ever do anything on Schiller without being measured against the standard that we set.

**Campaigner:** Do you think you succeeded?

**HZL:** Definitely. For everybody who participated, this conference was one of the most exciting and illuminating experiences of their lives. It was the first time since 1859, which was the hundredth birthday of Schiller, when celebrations were held all over the world, that the German population was consciously fighting in large numbers for the classics. Altogether there were about a thousand participants in the var-

ious aspects of the symposium.

Let me put it this way. First of all, I think that Will Quadflieg is definitely one of the last great actors of the classical school. I should make clear for an American audience that the notion of an actor in the United States is totally different, like Frank Sinatra or Hollywood. In Germany, they are national heroes if they are good, like the musicians Fürtwangler and Schlussnus. Owing to the significance of poetic drama, a classical actor has a certain uplifting quality; it's not the negative notion that it is here. A classical actor is associated with a quality of morality.

Peter Otten, who is perhaps a less famous actor, also participated in the conference. So we had two recitation evenings, one Quadflieg and the other Otten, which were tremendously exciting. The whole purpose of the conference was to demonstrate that there are very definite rules in the classics; just as you have counterpoint in music, you have the same thing in drama, poetry, and so forth. So you can be totally truthful to the intention of the author and the individual artist has tremendous freedom to interpret and be poetic himself.

This was demonstrated overwhelmingly by these two performances. For example, Schiller's ideas are extremely forceful, hubristic, commanding, and Will Quadflieg was able to get this across. He is a master in conveying this promethean side of Schiller. Peter Otten, on the other hand, was able to bring forth the quality of the beautiful soul. They had very different interpretations, even though many of the poems they recited overlapped.

Then there was Professor Benno von Wiese, the great old man of German literature. He spoke about the role of death in Schiller's works. Schiller was physically very ill from the age of 24 on, and he had to struggle with various illnesses for the rest of his life. He had to continuously confront the fact that life is finite. Benno von Wiese is 81 years old himself, which gave his presentations a certain stature, plus his own speech was so developed it was almost like reciting again.

So, of the conference overall, the individual presentations were good to great; but what united everyone who spoke—of course, there were varied approaches to the problems—was that this was a fight for the classics. There was a process going on. We went three and a half days together, and the climate between all the active speakers built up. You know what happens when you have five, six, seven creative people fighting for a creative task. And then the audience was also extremely receptive, and this had an effect on the speakers.

It was like a spark of creativity, proving that if

great people unite to fight on a programmatic basis, which in this case happened to be the work of Schiller, it gives it a quality of its own.

**Campaigner:** Why don't you give us a sense of the presentations. You opened the conference, didn't you?

**HZL:** Yes. In fact, I polarized the whole thing at the start. I said that in our time, where we have a worldwide collapse of culture, it is important to do what was done on other such occasions and consciously connect yourself to the highest points attained by culture in the past. It is undeniable that we have a worldwide increase in irrationalism—look at Khomeini and you see what I mean, and there are various

which the people portrayed are smaller than their fates? Art should only concern the great issues of mankind, which lift people above their normal day-to-day misery."

In the postwar period especially, you may be able to call some things art, ultimately perhaps, but there is nothing really great. What is worse, it's controlled by a literary mafia which decides what to make money out of. Naturally the press wasn't a bit pleased when I said this.

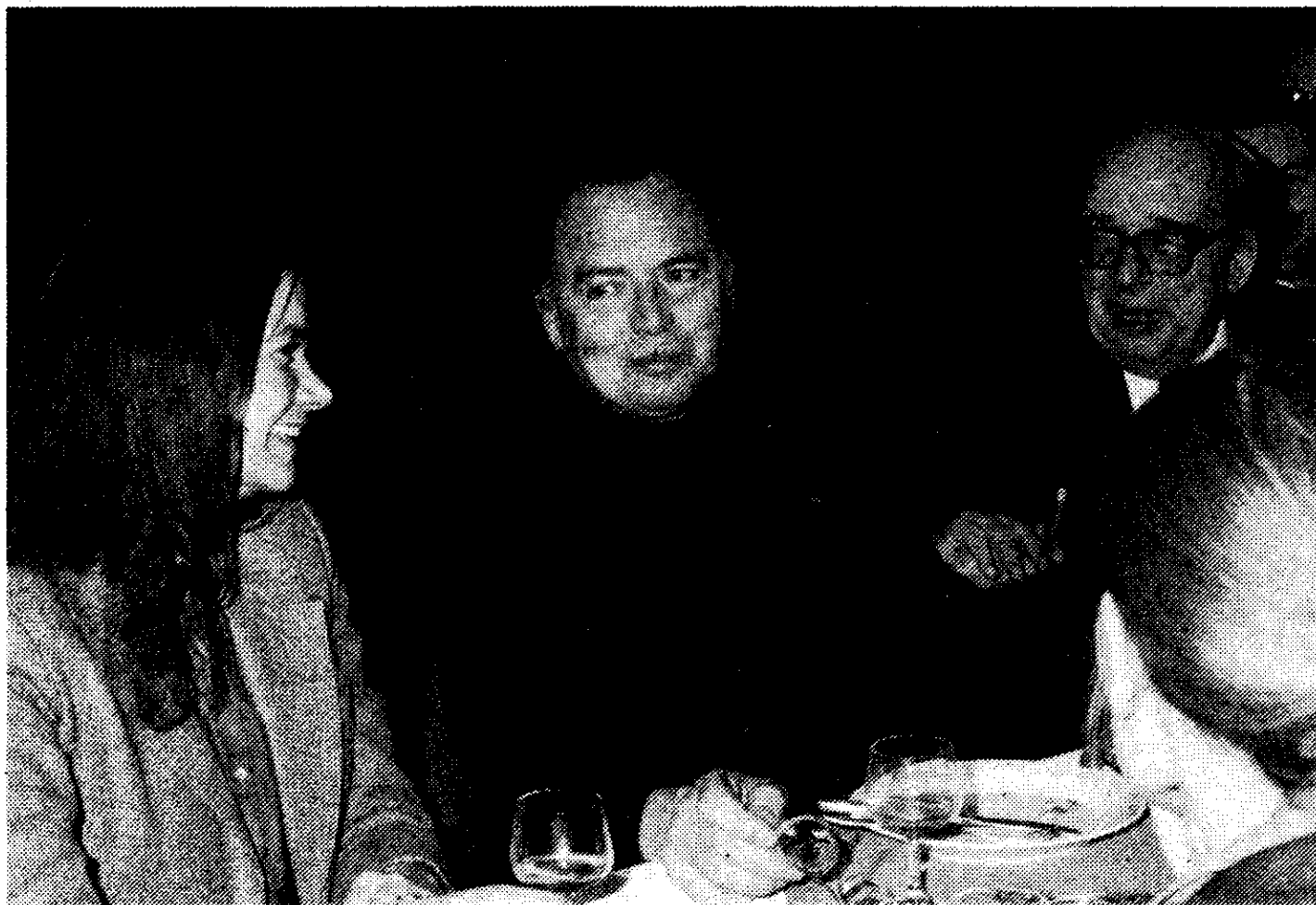
So that set the tone. Then came Benno von Wiese, and he said, if somebody confronts the question that one's life lasts only so many years and that anything you contribute to mankind must come out of that span, then to overcome death you must create

something immortal while you are still alive. Schiller did not leave his struggle with physical illness in the banal world of personal life. He took the emotional experience of superseding the bounds of his material, physical circumstances, and used this emotional quality to understand what it meant, for instance, for the Marquis of Posa in the play *Don Carlos* to regard the republican cause as more important than whatever personal fortune he might accomplish.

This is an essential point. How do you reach reason? How do you educate people to be world-historical individuals, to

contribute something to the cause of all mankind? And think, here was this great old man, Benno von Wiese, obviously using his own experience toward the end of his life; it was very moving.

Then Michael Leibig of the Humanist Academy spoke about Schiller as a historian, This has been totally, unjustifiably neglected. Actually, if you take Lyndon LaRouche's "The Secrets Known Only to the Inner Elites" as the standpoint of modern historiography, then the only thing before it which comes close to the conception is Schiller. His speech on world history given as a professor at the University of Jena for instance. The question is, how do you educate people up to the level of reason, which is the core of history.



*Symposium speakers break for dinner. From left, Zepp-LaRouche, Will Quadflieg, and Benno von Wiese.*

other phenomena, the drug culture, rock culture, and so forth. If you look at the decay of civilization, it is very important to understand that this is not the first time in human history that this has happened.

Now the last German classical period was pretty much around the time of the American Revolution and later. Classical music, for example, from Bach, Mozart, Beethoven, Schubert, and so on. But when I said that nothing great had been produced after the first half of the nineteenth century, it caused a storm of protest.

Now, there *were* some legitimate things produced in that period, things which still bear critical examination, but Schiller would have dismissed them. He would have said, "Why put things on the stage in

**Campaigner:** Schiller did an enormous amount of specific historical research before writing his plays. . . .

**HZL:** He was extremely knowledgeable. He had the same enemies as the ICLC has today: the Pallavicinis, the Jesuits, the French materialists, the British empiricists. Literally the same oligarchical families, who made his life miserable and against whom he wrote in all fields.

Then Dr. Pfarr from Cologne spoke about the principle of aesthetics in Schiller's poetry, followed by Anno Hellenbroich from the Academy, on Schiller and Beethoven. Beethoven actually worked for his entire life to compose the Ninth Symphony on Schiller's "Ode to Joy." Most importantly, Hellenbroich showed how the minds of Schiller and Beethoven were really the same, that if you understood the governing laws of the great works of Beethoven then you would understand Schiller, and vice versa. They shared the same emotions, the same republican conceptions. Both hated pettiness, both were concerned about what Schiller called the great issues of mankind. Most of Schiller's poems have a musical idea which is developed according to a certain lawfulness that is very similar to Beethoven's compositions. We had a very gifted singer sing four or five Schiller songs by Schubert and Schumann which perfectly demonstrated this. By the way, I want to stress again that this was one lesson I learned from the conference. You can have theoretical analysis about art, music, poetry, but even the best analysis, the best critique will not get the point across completely if you do not have a performance which makes it come alive. Schiller's teacher Abel said this was the principle of education, that you could have education without analysis, but never without a good example. This was exactly the right combination, and in the evening when Quadflieg was really soaring. . . .

**Campaigner:** He gave people the experience that had been talked about earlier in the morning.

**HZL:** Right. Then the next morning Professor Wit-

kowski of Albany started with the difficulty people have with Schiller's play *William Tell*. The point of the play is the very opposite of the El Salvador revolution. the precise opposite, because it discusses the point at which murdering a tyrant is legitimate. Schiller said very explicitly that there is no legitimacy in running around making rebellion in a Jacobin sense, any way you feel like. In *William Tell* he discusses one specific case in which there was no other alternative, which then opens up a whole bunch of very interesting questions which lead to a discussion



Gabriele Liebig, W. Wittkowski, Anno Hellenbroich, Helga Zepp-LaRouche, Peter Otten, and Benno von Wiese.

of natural law. For instance, it could bring up the question of Hitler: Is it justified to murder Hitler? Even though everyone might not give the same answer, the question educates people to develop a notion of true natural law.

**Campaigner:** I know you're leading up to your own conference presentation. You talk about *William Tell* being about the legitimacy of murdering a tyrant like Hitler. Didn't Hitler and fascism come up during your presentation?

**HZL:** Yes. There is a slander that Schiller was somehow part of Nazi culture. There are people, particularly in the Anglo-Saxon literature, who basically say that humanism leads to fascism. This is the most horrible perversion, it just proves that they have no idea what they're talking about, because if they just took the ideas and compared them they would find out they are opposite.

**Campaigner:** It's like I.F. Stone on Plato.

**HZL:** Absolutely. Now, you see my subject was "The Classical Age and the Republic." I said that what constitutes a classical period in art is not what the modern-day notion of the word classic means. Nowadays people think that a classic is something old, and relatively famous, usually something no one has ever read. But this has nothing to do with it.

Classical periods are governed by clear cut rules, however. First of all, classics have to express a universal truth that is true for all times, for all periods, and all peoples. Therefore a classic is never a national thing, because if it really is a truth about mankind, then it addresses whatever is universal about human beings. That is a rigorous definition.

Now why in our time, which is so much in need of ideas that would give people a sense of their higher purpose, should Germany be cut off from the best period of its history? Naturally, what comes up, what stands between today and the German classical period, is the fascist period. That is why I had to take up the question.



*The audience celebrates classical actor Peter Otten.*

Classical ideas are the opposite of what led to fascism. If you want to trace back epistemologically where fascism came from, you would have to go back to Nietzsche, Wagner, and certain aspects of the Romantics and their emotional irrationality. That is the emotional root of it. In fact, Schiller wrote the ultimate, smashing critique of all possible fascist states—from China, to Pol Pot, to Nazi Germany—in his famous article on the laws of Lycurgus and Solon. The Greek city Sparta, whose laws were written by Lycurgus, was basically a totalitarian state based on

autarky and austerity. Schiller says that it looks quite pleasantly organized at first glance, but if you really look at it the oppression is tremendous. Then he defines the notion of natural law.

Even if everything is organized for the well-being of the state, he says, if the purpose of the state is in contradiction to the purpose of mankind as a whole, then it doesn't function. Schiller's concept of the republican development of the state is to create a state in which the maximum development of the citizen would give the maximum freedom possible.

Now, if you want to have a successful state in which the self-development of all citizens is guaranteed, then you cannot separate that from definite cultural and artistic ideas. I argued that the aesthetic rules which Schiller developed are binding for all time; naturally, I knew this would freak people out. Luckily, I had found a quote from Wilhelm von Humboldt, in which he says that Schiller's writings on aesthetic principles are so true that nothing important could ever be added. Humboldt is a very respect-

ed and established individual, who founded Germany's humanist education system.

This led to a crucial question. Consider how we might educate artists, actors, directors today, so that they could write pieces which would be equal or greater than the things written in Schiller's day. They would have to be trained, of course; but first of all they would have to be of a certain moral stature. Otherwise they could not understand classical ideas. I went so far as to suggest that we could actually divide people into those who understand Schiller because

they try to be or think like him, people who struggle for their own humanity, and those who refuse these morals and will never understand him.

**Campaigner:** You had a group of students perform one of Schiller's plays. How did this turn out?

**HZL:** It was tremendous. They did *Turandot*, designed costumes, everything. The students had chosen to study and perform Schiller from among a number of different options. Why? They thought he had the

*Continued on page 64*



## *Mound Builder Cultures of North America*

For more than a century, it has been fashionable among historians and archaeologists to dismiss the history, put forward by Plato in his *Timaeus*, of an early human civilization reaching from the shores of the Mediterranean to the circumference of the Atlantic basin. Those who sought evidence of contacts between the Old World and the New in the centuries before Columbus have been ridiculed as cranks, or at best misguided amateurs.

Official scholarship has held that the pre-Columbian civilizations of the Americas were the independent achievement of early men, deemed to be Mongolian in racial stock, who migrated across the Bering Straits from Siberia some 30,000 years ago. This doctrine has carried unquestioned authority, despite the fact that the only evidence for it is the probability that men *did* migrate across the Bering Straits 30 centuries ago. It has been buoyed largely by the preconceptions of the Darwinian theory of evolution, which took hegemony in American archaeology and related fields in the last half of the nineteenth century, and the views of the cultural relativist school of anthropology, which celebrated primitivism and scorned the study of how man climbed up the cultural ladder to modern civilization.

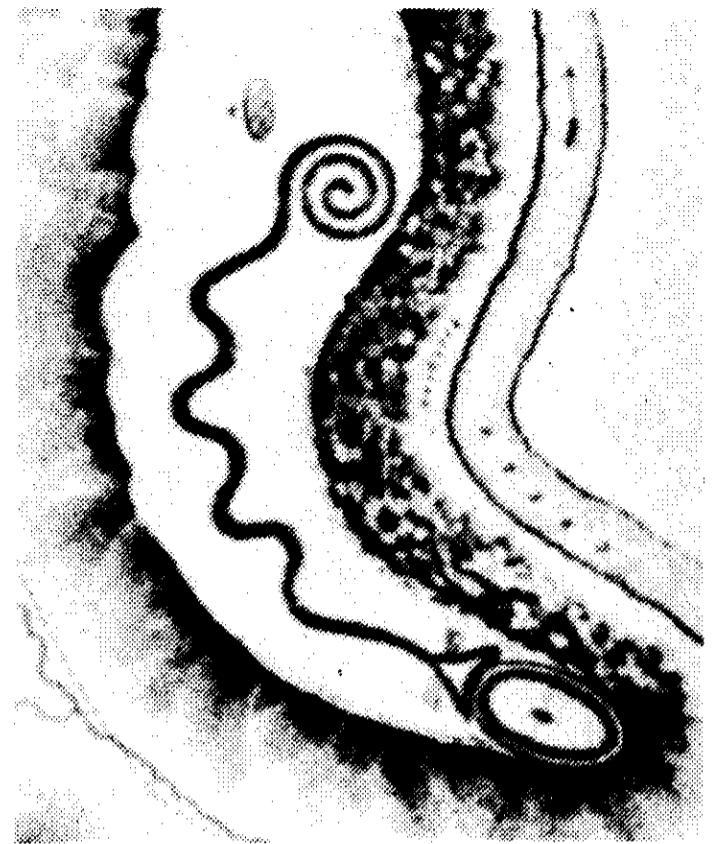
Cultural relativists are still

around, and they have not changed their views. But just about everyone else, both within and outside the scholarly establishment, is busily uncovering more and more evidence of transoceanic contact with the Americas from both Asia and Europe in the days before Columbus. The question is becoming not "whether an Atlantis civilization existed" but "which among competing and contradictory 'Atlantis' theories should we accept."

(It should be pointed out that all "Atlantis" views of prehistory imply the existence of a sea-trading Atlantic-basin or more global civilization which collapsed into decline and dark age at several points in its development. A central feature of the Atlantis viewpoint, therefore, is the assertion that the human race developed as the result of conscious political efforts to spread urban culture, and not as a spontaneous progression from tribalism to industrial society as we know it today.)

### **Old-New World Links**

The past decade has seen, for instance, publication of a notable symposium titled *Man Across the Sea* (1971), which took up an array of archaeological and nautical issues. Botanists have identified important species of Old World plants being grown in the Americas. The bottle gourd, for instance,



*The Great Serpent Mound in Adams County, Ohio (right) is 1,330 feet long, and was constructed by mound builders around 200 A.D. Above, an archaeologist's aerial-view drawing of the burial mound.*

a plant originating in Africa, is found being grown in South America and Mexico and Southeast Asia in the eighth millennium B.C. From around 4,000 B.C. we have the cross-breeding of Egyptian cotton with a wild American variety to produce the "native" American cotton of today. The same period also sees the first evidence of deep-sea navigation.

Also in 1971, the semitic languages philologist Cyrus Gordon summarized a wide variety of evidence for Old and New World links in the ancient period. Gordon's evidence included that drawn from classical authors such as Plato, Diodorus, Strabo, and Pliny, from pre-Columbian art and architecture, from technologies such as weaving, and from archaeological remains indicating contacts between Middle America and such diverse civilizations as third millennium B.C. Japan and the Roman world of the first century A.D. Gordon also drew new



attention to the colorful and persistent legends among the American Indians of men coming from across the sea to found their civilizations.

### **Pre-Columbian North America**

Investigations of the "mound builder" cultures among the North American Indians, which spanned several distinct cultural phases in our nation's prehistory, has produced a new wealth of evidence for trans-Atlantic links. The most fascinating of these is a parallel in the rises and ebbs of civilization in the Old World and the New.

The earliest mound builders were the Adena cultures, a network of tribes centered in present-day southern Ohio and the contiguous portions of Kentucky and Pennsylvania. Their civilization, which originated around 1000 B.C., coincided with the introduction of agriculture into eastern

North America, and was characterized by the building of burial mounds comparable to the "tumuli" or "barrows" that had characterized Bronze Age European civilization for 1,000 years down to that period.

Still scattered through southern Ohio today, the Adena mounds are sometimes as high as fifty feet and as much as six hundred feet long. The number and size of the burial sites indicates that Adena society had a considerable economic surplus to invest in their construction.

Was the Adena culture inspired from Europe, which at the same time saw the revival of the commercial city-states of Phoenicia after some two centuries of "dark ages"? Possibly, but not necessarily. There is some evidence that an impulse may have come from the Far East, via the Olmec civilization of Mexico, which also prospered at the same time. From before 1200 B.C., Chi-

nese and other Pacific religious motifs appeared in the art and architecture of the Olmec civilization, and even more clearly in the Chavin culture of coastal Peru dating from about 900 B.C.

Out of the Adena cultures emerged the Hopewell mound builder culture. The Hopewell culture, dated from around 300 B.C. to 550 A.D., is known for an even more elaborate burial ritual than that of the Adena. The Hopewell mounds are bigger, and contain more burials, indicating a proliferation of wealth and a more differentiated, hierarchical social structure.

The Hopewell culture featured a widespread trading network, extending to the Rocky Mountains, the coast of the Gulf of Mexico, the northern Great Lakes area and the East Coast. It also drew on elements of the spectacular post-Olmec culture of Mexico known by the name of the city of Teotihuacan.

From this period we find, among the Mexican Indians, the legends of visitors from across the sea, and, among the Greeks such as Plato and Diodorus, reports of a continent on the other side of the Atlantic. These classical authors and others support archaeological evidence of the landing of exploring parties from the North African city of Carthage in such regions as Chesapeake Bay and Brazil.

The Hopewell cultures collapsed around 550 A.D., paralleling the decline of European and Near Eastern civilization following the fall of Rome. The destruction of Teotihuacan followed around 700 A.D.

The next phase of mound building in North America preceded the Toltec revival in Mexico, which began around 900 A.D. The Toltecs shared the later mound builders' architectural ap-

proach; both cultures built flat-topped pyramid-shaped temple mounds which were not used for burials. As with the Toltecs, the "temple mound builders," whose civilization was centered in the Mississippi Valley, built their urban centers according to careful plans based on large temple pyramids separated by sweeping public plazas. The largest known such city in America is believed to have had a population of 15,000, which is comparable to many of the urban centers of classical Greece.

## Contact from Ireland

The Mexican connection with the temple mound builders is clear. What is the evidence for trans-Atlantic contact during this same period?

A promising hypothesis of sustained, large-scale European contact with the temple mound builders was advanced in the 1950s by the late Arlington Mallery, an American engineer who spent nearly twenty years excavating mounds in the Ohio region. Mallery found evidence in Norse and Icelandic epics of sustained Irish contact with America during the sixth to ninth centuries A.D., which he linked to the Augustinian-Carolingian revival of Europe under the Augustinian monks centered in Ireland.

Mallery claimed to have found iron furnaces of both the Irish and Norse type in mounds excavated in Ohio and Virginia. Decrying prevailing opinion, which holds that there was no significant metal-working culture anywhere in the pre-Columbian western hemisphere apart from the so-called old copper culture of much earlier, Mallery argued that the moist soil of the U.S. Midwest and Southeast had caused the deterioration of most iron remains that would verify that he had in-

deed found iron furnaces. But he found enough preserved tools and slag to analyze and demonstrate that he had indeed located metallurgical remains from an earlier period than colonial America.

The development of Mallery's metallurgical research may also put an end to one of the most puzzling and inconsistent truisms of pre-Columbian archaeology: that the American Indian civilizations did not know the art of smelting. In fact, it is well known that South American civilizations adopted such Bronze Age techniques as the *cine perdu* method of casting, even though references to Mesoamerican civilization as essentially paleolithic still abound. Hypothesizing earlier, Old World contacts seems best to account for the existence of the old copper culture among North American Indians which flourished in the early to mid second millennium B.C., contemporaneous with the height of the early Bronze Age in Mesopotamia and Egypt.

Mallery's data indicates that the U.S. temple mound builder culture, and by inference, the Toltecs in Mexico, were in close contact with the most advanced elements of contemporary European culture. If this Irish-centered input was a decisive factor in the North American civilization of 1100 A.D., the collapse of the New World civilization could in part be attributed to the "knocking out" of the Irish-Norse link. This link depended on Iceland, Greenland, and Labrador, where communities established by the Europeans were abandoned around 1200 with the onset of the so-called Little Ice Age. In any event, by the fourteenth century, both the Toltec and the temple mound builder civilizations were in an advanced stage of decay.

—Paul Arnest

## BBC 'GOON SHOW'

# Hamlet On Public Television

During November 1980 the Public Broadcasting Service on two occasions aired the British Broadcasting Corporation's production of William Shakespeare's *Hamlet, Prince of Denmark*. The production is part of the BBC's ongoing program of televising the entirety of the Shakespeare dramatic canon for subsequent foisting, through export, on the gullible cousins across the Atlantic.

This production of *Hamlet* typified the intent of the BBC series as a whole, and underlines why PBS's plans to retail the video cassettes of the productions through American school systems should be rejected out of hand by anyone who is concerned with the development of the cognitive powers of their children.

## Beyond the Fringe

The cited *Hamlet* production is in the tradition of a 1950s-1960s British radio and television series known at the time as "The Goon Show." In British parlance "goon" does not refer to the cheap thug identified by American usage, but to the insane and crazy.

"The Goon Show" was the predecessor of such TV series as "Monty Python's Flying Circus," which have been foisted on U.S. audiences in the name of culture in the same way as Shakespeare is now being foisted.

There is, of course, an almost direct "Goon Show" connection in terms of personnel involved in the Shakespeare series—for example, Peter Cook, who will be featured as a director in upcoming efforts like *The Taming of the Shrew*. Cook, otherwise a surgeon, started out in "Goon Show" circles, progressing through British satirical vehicles such as "Beyond the Fringe" with Dudley Moore, perhaps best known to Americans as a result of his performance opposite Bo Derek in the movie *10*. The current fad for plantation cotton-picking hair styles is a result of Moore's efforts.

The personnel side of the business is more or less interesting in its own right. What is more important is the fact that the same bestial commitment to the irrational and psychotic which underlay "The Goon Show" and "Monty Python" are now imported by the same people into Shakespeare for the purpose of further separating Americans from their active connection to any kind of culture celebrating the Neoplatonic history of the development of their country.

Shakespeare in general is still known and loved by many Americans, testimony to the fact that that living connection to such a past still flourishes. But the cited production was enough to turn anybody's stomach, as if to emphasize that it is no longer possible to witness competent performances of any of the classics of our dramatic tradition anywhere within these United States.

### **Hamlet as Thatcher's Disciple?**

The underlying irrationalism of the production as a whole was emphasized by the performance of Derek Jacobi in the title role.

Jacobi, a political supporter of the lunatic Friedmanite Margaret

Thatcher, has emphasized that since there are "as many Hamlets as you like, Hamlet can be played in any way you like."

Thus he rolled almost frothing on the floor after seeing the ghost of his father in act 1; and thus he, with almost gay abandon, feverishly rolled his mother on her bed in the bedroom scene of act 3.

As is usual in the case of British productions of Shakespeare, an infallible indicator of the method that lies behind the destruction of dramatic conceptual content is not only how various so-called characters are portrayed, but what is intentionally cut out of the text of the play itself.

Olivier turned *Hamlet* into a banal psychodrama by excising all the scenes concerned with the Norwegians' invasion plans. Egregious in the latest production was the omission of the gravediggers' act 5 discussion of whether Ophelia had committed suicide or died of natural causes, and thus whether she should receive Christian burial or not.

In *Hamlet*, as in all his other plays, Shakespeare uses drama as a weapon to develop a conception of the moral purpose of human species-existence. Since British irrationalists cannot conceive that such a quality is an actual existence separating man from the lower



Derek Jacobi: "as many Hamlets as you like"—but none of them Shakespeare's.

beasts, as he creates to perpetuate his species within a lawfully and coherently evolving universe knowable to him through his practice as a species, they can neither produce nor act any play by Shakespeare, or any other Neoplatonic for that matter.

*Hamlet* in its development highlights through irony a conception of the moral qualities that are necessary for a ruling elite if that elite is to secure a safe passage into the future for the political society it has assumed responsibility for. Such conceptions are addressed in the play through use of irony and humor to provoke judgment and thought about politics and so forth in the thinking processes of those who go to the theater.

This can be demonstrated in fairly crude terms from the play itself. Unfortunately most of the British, unlike Americans, still favor monarchy as a political system for the arrangement of their affairs, and most Britons still condone the genuflective social practices attendant to permitting an aristocracy of birth to run its affairs. Thus Shakespeare's ironical use of such proclivities to poke fun at the forelock-tugging, knee-bending proclivities of his countrymen before a title and a crown, and to ridicule those same qualities within the behavior of the title holder and crown wearer go unnoticed by the British because they are, by and large, blind to such questions.

### **Ophelia's 'Suicide'— And Hamlet's**

For Shakespeare, to act to further mankind's progress is to be human; to fail to act in such a way is to be a de facto suicide before one's moral responsibility to posterity whether unborn, or those

preceding generations who have labored for us to inherit. The question of Ophelia's suicide is therefore at the very heart of the play.

For in fact Ophelia does not commit suicide; she is murdered, in effect, by those who will not act to keep her sane and alive. Hamlet by contrast is a moral suicide, going knowingly to his prearranged death-by-setup in the final scene, after ridiculing any conception of an existent higher purpose that would make the life of an individual eternally important and thus worth living.

Hamlet is evil, not because he is an emotional infant of the sort Jacobi might live with, but because he denies a higher moral purpose to human existence, and in his practice sets out to prevent others from rising to the level at which they might act on such a higher purpose.

Thus Hamlet deliberately refuses to execute the evil king in the crucial act 3 turning point of the play, despite the fact that he would be acting with justice and would be known to be doing so.

But British irrationalists and their cothinkers prefer to highlight in the wrong way the oedipal fantasies of the ensuing bedroom sequence as Thatcher-supporter Jacobi did. In this way the political and conceptual purpose of the play was destroyed.

In Shakespeare's hands, drama became a weapon on behalf of fostering the cited moral outlooks among the ranks of those who politically fought to establish this nation. Now, too, it is past time that drama was enlisted again as such a weapon in the hands of those of us who will fight to restore that legacy, by taking it back from the deceitful and fraudulent anglophiles at PBS.

—Christopher White

### PARIS CONFERENCE

## *Avicenna Millennium*

One hundred and fifty political leaders, students, scientists, and diplomats gathered in Paris Dec. 12 and 13 of last year to celebrate the millennium of the birth of the Persian philosopher Avicenna (ibn Sina), one of the greatest thinkers the world has ever produced.

The occasion was an international symposium sponsored by the Humanist Academy.

The audience participated with extraordinary concentration in discussions of the most challenging issues that have faced mankind over the millennia—the nature of knowledge, the science of government, and the mastery of the seeming paradoxes of the physical universe. The intensity of the discussion was a far cry from a sterile academic debate, for everyone present was aware that Avicenna's homeland has been rapidly sliding into a New Dark Age precisely because these fundamental issues have not yet been resolved.

Avicenna, the father of the 10th and 11th century Islamic Renaissance, is recognized by the political and intellectual elite of the Middle East as a leading forebear of the tradition of scientific humanism to which they subscribe. Likewise, the historical enemies of Avicenna's philosophy, such as the fanatic Islamic fundamentalist al-Ghazali, are recognized as the forebears of the radical mullahs of the Muslim Brother-

hood cult that now runs Iran's Ayatollah Khomeini at the behest of the anti-industrial financial oligarchy of Europe.

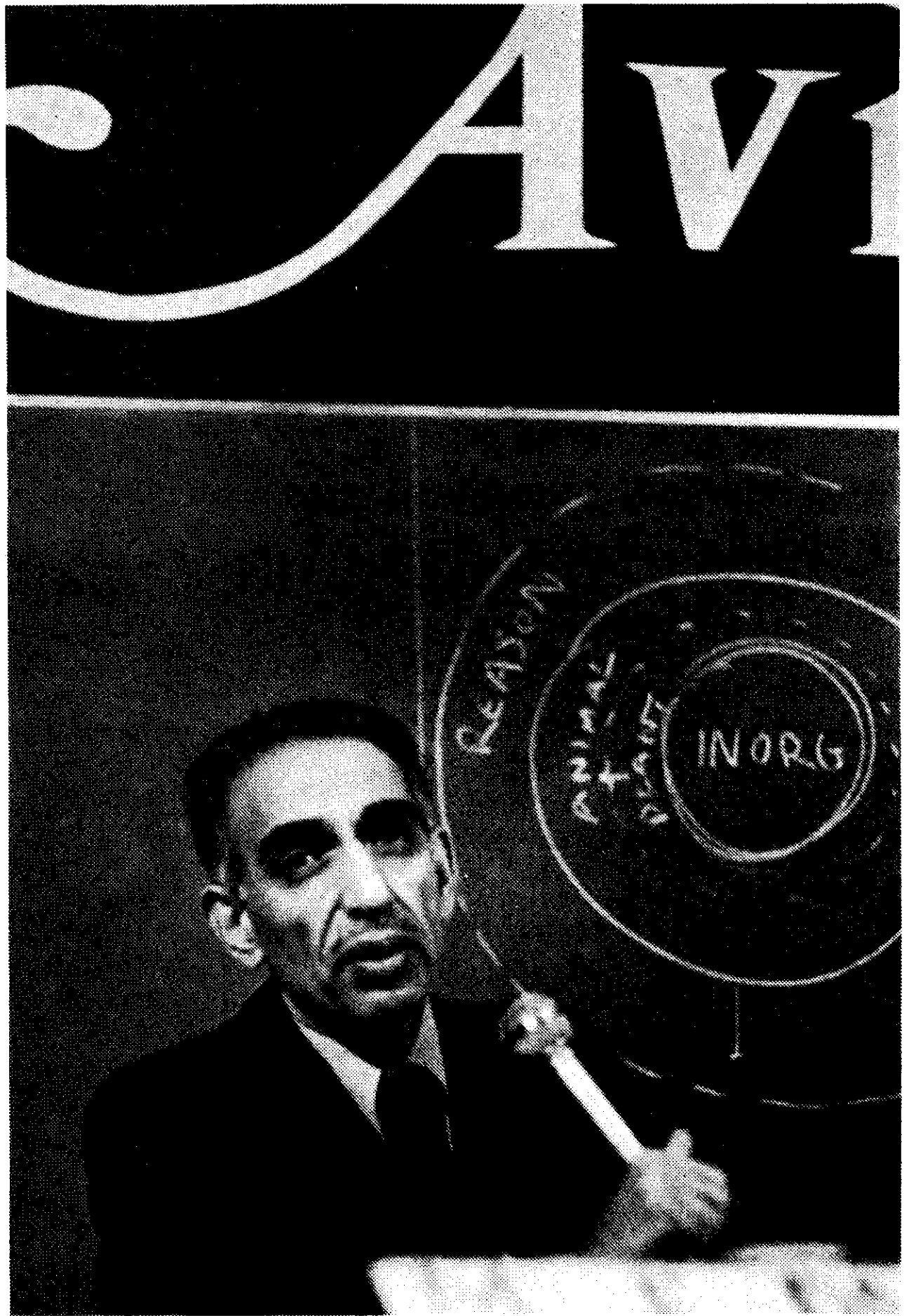
The majority of participants, who want to see Iran under a nationalist government that will put it back on the path to progress, were confronted with the need to redefine "Persian nationalism" on a completely new level, that of Avicenna and his predecessor al-Farabi, who set *universal* goals for their readers, intended to morally uplift mankind as a whole.

Can ideas be powerful enough to defeat Khomeini? Evidently many of the Iranian dictator's sympathizers thought so, because on the eve of the conference several scheduled speakers were forced to withdraw due to threats and pressures. These interventions have been traced to United Nations circles and the Socialist International—organizations that have played a dubious role in "negotiations" with the Teheran outlaws.

### World-Historical Tasks

The speakers developed a series of themes relating the achievements of Avicenna to the world-historical tasks of our own period. Criton Zoakos, who is editor-in-chief of the New York City-based *Executive Intelligence Review* and author of a major article on Avicenna, set forth the relationship between Avicenna's concept of the "Necessary Existent" and the frontiers of physics. He was followed by Prof. Aly Mazaheri of the Ecole des Hautes Etudes en Science Social in Paris, who outlined in two presentations the thinking of Avicenna and Al-Farabi on the state and the family.

A third paper, that of West German European Labor Party president Helga Zepp-LaRouche, outlined how Avicenna's influ-



*Prof. Ezzar Rastkar, whose thesis that Avicenna's thought was rooted in native Persian traditions of mysticism was hotly debated at last December's conference on the millenium of the philosopher's birth. On the blackboard, a diagram of the development of the universe, from the inorganic, to the organic, and into the realm of reason.*

ence became the basis for the greatest achievements of medieval Latin Christendom and the Golden Renaissance, in the work of Roger Bacon and Nicholas of Cusa. Mrs. Zepp-LaRouche, whose paper was presented by Criton Zoakos, showed how the

mainstream tendencies in each of the great monotheistic religions are based on the rule of Reason. This is the basis for "ecumenical" collaboration across national and religious boundaries, in contrast to the fanatical theocracy of Khomeini.

Cusa's idea of the "Non-Other" is identical, Helga Zepp-LaRouche has discovered, to what Avicenna calls the "Necessary Existent." This is the higher principle of causality in which material processes in the universe are exactly like the processes governing the mind. What is key in both is the succession of moments of *transformation* from one domain of lawfulness to another governed by higher laws.

How these ideas must be used as the driving force of progress in the Middle East and elsewhere was the theme of Criton Zoakos' keynote speech. He proposed that Avicenna's breakthroughs in epistemology—the science of how we *know* things—can be applied to solving the theoretical problems posed by plasma physics. These applications are necessary to achieving commercial fusion energy, the clean, energy-dense and inexhaustible technology needed to fuel a global industrial renaissance, he explained. If they are not resolved "we shall see the degeneration of the social order, leading to a possible thermonuclear war."

To make fusion commercially viable, certain theoretical problems of physics must be solved, notably the "field-particle paradox" which takes the form: Do the elementary particles exist as primary elements, or is the real existent the geometry of dynamic relationships that defines the "particles"?

Avicenna's millennium-old writings had something to say on this subject. Avicenna "divided the world into two domains; the ephemeral and the eternal," Zoakos explained. "This is the first statement of relativistic physics." As Avicenna, and later Cusa and their seventeenth century follower Leibniz developed the point, it is

the process of transformation from one of these domains into the other that is primary. The cause of that transformation is called by Avicenna, the "Necessary Existent."

If the nations of the Middle East and Europe master Avicenna's ideas, they will create a civilization that will "outshine the grandeur of the renaissance of the Islamic Middle Ages," but, Zoakos warned, there is another vision of the future—that of the Club of Rome, which calls for the reduction of the world's population by 1 billion through famine, plague and war by the year 2000. This is the policy carried out by the Pol Pot butchers of Cambodia. Iranian President Bani-Sadr has declared the Cambodian model as what he wants to see in his own, far larger country, and the wholesale murder of intellectuals and destruction of the artifacts of civilization is already well underway.

### The Scientific City

Al-Farabi, a ninth-century thinker whose work inspired Avicenna, had exactly the opposite ideals from the "back-to-the-land" genocidal policy of Pol Pot and his current Iranian emulators, and Prof. Mazaheri devoted his presentation to al-Farabi's book *The Scientific City*. In his thought-provoking review of the book, the professor said that the basic political *right* upon which the constitution of al-Farabi's city was based is "the right of the child to be educated."

The more a state advances toward perfection—toward industrialization, Mazaheri specified—the stronger it would grow, in al-Farabi's view.

In a second presentation given Dec. 13, Prof. Mazaheri denounced the opponents of al-Farabi and Avicenna among some of

the caliphs who ruled during the 10th to 12th centuries as corrupt tyrants who made their wealth from the opium trade. A later group, the Assassins, were described by him as "hashish peddlers" who took their name from the name of the drug.

### Mithra vs. Causality

The final presentation of the conferences and the concluding roundtable discussion brought out into the open flaws in method that have held back Iranian nationalism and allowed the evil Khomeini to take and hold power. Prof. Ezzar Rastkar, a former professor of methodology at the University of Teheran who is now living in Paris, discussed the historical background to Avicenna's thought. But he attempted to find the cause of the great philosopher in native Persian traditions of mysticism including Zoroastrianism and the cult of Mithra, a barbaric bull-worshipping cult that was adopted by the Roman army.

Zoakos, during the debate, challenged Rastkar to refute the contention that the 'Necessary Existent' is the *cause* of Avicenna's thought, rather than any influences from his youth. Zoakos cited Avicenna's own writings that the ultimate cause of all things is the "Necessary Existent," and that this was therefore Avicenna's *only* identity.

When the symposium finally ended on Saturday evening the debate was still continuing, but the intellectual excitement generated by Avicenna and the modern-day individuals willing to fight for his ideas had irrefutably proven the central thesis of the Avicenna Symposium—that man's identity is Reason.

—Nora Hamerman

## INSIDE BEATLEMANIA

# John Lennon and the Cult of Rock Music

On Dec. 9, 1980, John Lennon was shot and killed in New York City by Mark David Chapman, a 25-year-old drug-dealing "born-again Christian." Gunned down outside the exclusive apartment building where he lived on Central Park, Lennon was returning from a recording session for Warner Communications.

Immediately, a posthumous Beatles revival has gotten underway. Vigils and drug-fests have begun around the country drawing tens of thousands. These gatherings, broadcast by the television networks for the millions who do not attend, feature old Beatles hits such as "Give Peace a Chance" for audiences including adults who

were Beatles fans when the English rock group hit America in the 1960s, right on down to their children. While such aging antiwarriors are typically highly susceptible to the nostalgia gambit, many are privately appalled by what they regard as more radical rock music such as the KISS band, the Grateful Dead, and punk rock.

The fact is that the Beatles craze played the leading role in the proliferation of the rock-drug counterculture in the United States that has left us with the more obvious obscenities of punk rock and universal marijuana use today. The well-planned project to create a rock culture, including blueprints for the role played by the Beatles and other superstar bands, dates from at least 1939. It was put together by the same apparatus that concocted and marketed the drug culture movement—the MK-Ultra conspiracy originating in Britain's Tavistock Institute and the Frankfurt School for Social Research.

### Rock Music is Drugs

Rather than regarding the Beatles and rock music as merely associated with drugs, it is more accurate to state that *rock music is drug pushing*. Rock music and rock lyrics themselves promote drug use—as did the Beatles. But the relationship goes deeper. As the earliest promoters of rock music themselves emphasized, the mental effects of rock are identical in "addictive effects" to drug abuse.

The social scientists responsible for the rock-drug campaign have admitted that their goal was the transformation of entire generations of American youth away from a commitment to progress and toward a bestial "do your own thing" antiscience subculture. These social scientists were



Lennon, with wife Yoko Ono, holds a "bag of laughter"—slang for marijuana.



recruited and sponsored by the historic enemies of the United States, centered in the ancient European black nobility, who have despised the American ideal of economic and cultural progress since the moment this nation was founded.

In judging a dumb tool like John Lennon for his particular role in this menticide project against America's youth, we must look not only at his career and his intentions, but at the crime of the rock-drug project itself.

## They Want to Turn You On

In a recent interview in *High Times*, the magazine of the U.S. drug lobby, John Lennon reported that he and the three other Beatles were part of a drug-using circle in London, which included the more perverse Rolling Stones group, before they were selected for marketing as "superstars." He said that the Beatles performed their music to change a whole generation of youth. The intention was to launch the drug culture.

Beatles songs such as "Lucy in the Sky with Diamonds," (acronym: LSD), and "I'd Love to Turn You On" are obvious drug promotions, precursors of the wilder rock fare being peddled 20 years later. In another interview with *Playboy* magazine before his death, Lennon described how he wrote the song "I Am a Walrus": "The first line was written on one acid trip. The second line was written on the next acid trip the next weekend and it was filled in after I met Yoko."

Such was the compositional method of the young musician, who, along with Ringo Starr, George Harrison, and Paul McCartney, won the Order of the British Empire from Queen Elizabeth II for services to England.

Lennon's association with

Warner Communications highlights the point. Warner's subsidiary Electra has already been shut down in the wake of a drug-pushing scandal. Members of the Allman Brothers band, which records on Capricorn Records, another Warner subsidiary, are notorious for being arrested on drug-pushing charges. This group, which financially backed Jimmy Carter in his early bid for the presidency,



Arnold Schoenberg

epitomizes what most law enforcement officials know: the hot rock bands function as fronts for drug traffic. When the Grateful Dead, another Warner product, arrives in town for a concert, drug sales—and drug deaths—multiply.

Warner handles the generally more degraded format of rock including Alice Cooper, a group that specializes in child-killing acts, the Bee-Gees, Black Sabbath, and the Rolling Stones. The conglomerate, which also originally marketed *Playboy* magazine, now produces cult-format movies and superhero comic books.

But when you hear the old Beatles hits being pushed onto the airwaves in the wake of John Lennon's murder, or see television clips of thousands of distraught

mourners for the fallen cultural hero, you are not witnessing the work of one musician and his recording company. The age of the Beatles was only one phase in the European black nobility's more than 40-year-long project to decimate American culture, proliferate mass drug abuse, and brainwash millions of Americans through the use of rock music.

## The Psy War Institutes

Between 1933 and 1938, dozens of associates of the Frankfurt School for Social Research and the closely allied Tavistock Institute of London emigrated to the United States. The spawn of these two institutions formulated, and then launched, the rock war against music and the MK-Ultra drug proliferation project in the same integrated operation. They also cooperated in the establishment of electronic mass media conglomerates which handled the packaging and sale of the product.

The first step was the takeover, or wholesale creation, of U.S. university departments that acted as the think tanks and monitoring centers of the musical warfare. The University of Southern California played a leading role, supported by the National Training Laboratories, the University of Michigan's Institute for Social Research, and the Columbia University Electronic Music Center. Sir Julian Huxley's Unesco operation at the United Nations, founded in 1949, coordinated the project internationally.

The city of Hamburg, West Germany is an international sub-center of the rock proliferation project, developed under the direction of Frankfurt School personnel around the Darmstadt Summer School and the Cologne Electronic Studio. The Beatles were heavily promoted through

the Hamburg circuit before their U.S. radio build-up, in an operation including media appearance and European tours. The same route was followed in 1977 by one of the first punk rock groups to claim international fame, the Sex Pistols.

### Music for Addiction

A major figure in the campaign to destroy music in the twentieth century was Theodore Adorno, who left the Frankfurt School to emigrate to the United States in the early 1930s.

Adorno's 1939 book, *The Sociology of Music*, describes the brainwashing aims of the rock music project: "The listener who remembers a hit will turn into the song's ideal subject, into the person for whom the song ideally speaks. . . . That musical "I" will feel his social isolation ease as he feels integrated into the community of 'fans.'"

Adorno could be describing the experience of a fan at a John Lennon vigil: "In whistling such a song, he bows to the ritual of socialization."

Then Adorno states the aim of this synthetic, manipulated "socialization". "The comparison with addiction is inescapable. [Drug] addicted conduct generally has a social component: it is the possible reaction to the atomization . . . addiction to music on the part of the member of entertainment listeners would be a similar phenomenon."

Elsewhere in his book, Adorno lists what he characterized as the general types of music which evoke "emotional" reactions from the listener. None of these are the advanced contrapuntal compositions of the great classical masters. In fact, Adorno portrays the listener of Bach as an emotionally repressed homicidal personality.

Adorno's breakdown of the varieties of "emotional" music was not an academic exercise. Beginning in 1939, Adorno guided the Princeton Radio Research Project, to plan the fielding of increasingly more degraded music during the 1940s and 1950s.

### Cultural Programming

A 1960 report by Paul Hirsch for the University of Michigan's Insti-



*Theodore Adorno*

tute for Social Research described this process in retrospect as mass media-conducted "sub-cultural programming." Key was the takeover of radio by the CBS-Columbia group under William Paley and Frank Stanton, both of whom were agents for the Tavistock Institute run Anglo-American Office of Strategic Services during World War II. Also key was the launching of the "Top 40 Hits" format for round-the-clock broadcasting on radio. This saturation-level presentation of pop music spurred the multibillion dollar record sales on which the corporate record giants were built.

It was this format, now familiar as "all-rock stations," that was used to launch the hard sell for the

Beatles, prior to their arrival in the United States in 1964.

In 1937, John Cage, a student of Adorno protégé Arnold Schoenberg at the University of Southern California, added the innovation of electronic amplification to the music project, an innovation that was to result in rock 'n roll as we know it today. Cage argued: "I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electronic instruments."

### Music or Noise?

Cage's noise proliferation program was taken up with great energy. In 1951 Ussachevsky and Luening, working out of the Columbia University Music Center, rallied to Cage's call. In 1955 the center demonstrated the first electronic music synthesizer and, with a grant from the Rockefeller Foundation, held the first electronic music concert at Columbia University in 1959. By 1962, a similar concert series was staged at Carnegie Hall, and broadcast on CBS radio, featuring a special work for tape recorder directed by the renowned trolley-car conductor Leonard Bernstein!

There remain several untold stories behind the murder of John Lennon. Who guided the hand of the deranged man who shot him and why? Who benefits from the proceeds of his huge estate, and how will Warner Communications, which holds many of the rights to Lennon's recent releases, use the ongoing Beatlemania since the singer's death to cash in on his corpse? None of these stories, however, is more gruesome than the one we have reviewed here: how the Beatles were marketed as part of the musical brainwashing of millions of America's youth.

—Ira Liebowitz

## *It's Time To Draw The Line*

**Raging Bull** (United Artists)  
directed by Martin Scorsese, with  
Robert DeNiro and Joe Pesci,  
Rated R

**Ordinary People** (Paramount)  
directed by Robert Redford, with  
Mary Tyler Moore, Donald  
Sutherland and Timothy Hutton,  
Rated R

I have just seen some films that are being touted as this year's best and the potential big winners at the Academy Awards this spring. If these films do in fact win, then their content and technique will deeply influence what will go onto the screen in 1981 and 1982. So, let us draw the battle lines now.

Don't be fooled into thinking that the near-universally acclaimed *Raging Bull* is some new take-off on the popular *Rocky* series. Director Martin Scorsese's movie is the vilest of pornography.

The film is a wholly sympathetic depiction of the career of middleweight champion Jake "Raging Bull" LaMotta, a homicidally violent boxer and petty mobster who retired from the ring to become an alcoholic and child molester. And that is all there is to it—there is no "saving grace," no subtle "indictment of society," nor any of the other intellectualized garbage that some critics have used to defend this film. Director



Robert de Niro as Jake LaMotta (standing) in *Raging Bull*: evil pornography.

Scorsese's sole purpose is to show a man who has in every way been turned into an animal, who is incapable of thinking or showing love and whose only means of communicating is to accept or give physical pain.

And in the end, Mr. Scorsese gives a capstone scene in which LaMotta (played by Robert DeNiro) screams, "I am not an animal"—trying to make the audience accept his own judgment that the psychotic boxer is merely a misunderstood man "doing his own thing."

### **Seeing Like an Animal**

Scorsese was so enthused with his purpose that he has developed a weird, new filmic technique which can itself be called bestial. In effect, Scorsese has made his

cameras "see" in the same way an animal sees. There is no rational process in the photography of *Raging Bull*, there are only objects to arouse lust, fear, or deadly rage—a woman's thighs, the smoke-dulled glare of ringside spotlights, a face gushing blood as it is smashed by a gloved fist—most of them filmed in grainy black-and-white and in slow motion.

Worse yet is the dialogue. It would be surprising if the entire vocabulary of the screenplay exceeded 300 words; most of the dialogue has the characters screaming the well-known slang word for sexual intercourse.

It was almost as though Scorsese, who likes to remind people of his Italian heritage, was thumbing his nose at Dante Alighieri. Dante devoted his life to the develop-

ment of a language capable of communicating advanced ideas, one that could replace the cowlike gruntings of Italy's peasant dialects; Scorsese recommends that we return to the dumb inarticulation of the Sicilian village. (Scorsese adds a nasty little conceit in this context: for some of the fight scenes he uses music from *Cavalleria Rusticana*, Mascagni's inferior opera about murderous revenge in the Sicilian backwoods.)

One parting shot at this atrocity: Robert DeNiro's acting has been universally cited as the most brilliant performance in a long time, how he gained fifty pounds to portray the retired LaMotta, and so on. What monstrous fraud! In my experience, it takes very little skill to gain fifty pounds . . . especially during the holidays. And I am not impressed with Mr. DeNiro's ability to roar around the set, screaming obscenities and slapping people around. This is not acting, it is working oneself up into a complete state of rage—the police blotter of any major American city is filled with such “performances” every Saturday night.

*Raging Bull* should have its R rating immediately rescinded, and should be given a X-rating with the most strenuous possible warnings. Otherwise, we face the possibility that the nation's highest film awards will be given to a movie which in effect claims that “Son of Sam” was merely trying to express himself.

### Redford's Soap Opera

Fraud is also my verdict on *Ordinary People*, although the film is too soapy to have any very negative effect on its audience. Someone asked me what I thought of actor Robert Redford's directorial debut just as I left the theater, and without adequate time to gather

my thoughts I blurted out, “Well, I feel as though I've just been cheated.” Upon reflection I realized that Redford, a pretty-boy actor whose career is based primarily on public relations (and who harbors serious pretensions in California radical-liberal politics), had carefully constructed a film that would be popular and appear terribly, terribly profound but which is utterly empty at its core.

The story is nominally about the psychoanalytic process through which a teenager (Timothy Hutton) overcomes the suicidal depression caused by the death of his brother in a boating accident. Redford relies on all the tried-and-true techniques of the soap opera: anguished expressions in close-up, yelling and screaming episodes, man breaking down and crying after some awesome realization (*men*, not women—this is a very “open” film). The awesome realizations all have to do with the fact that the mother (Mary Tyler Moore) is a complete witch who

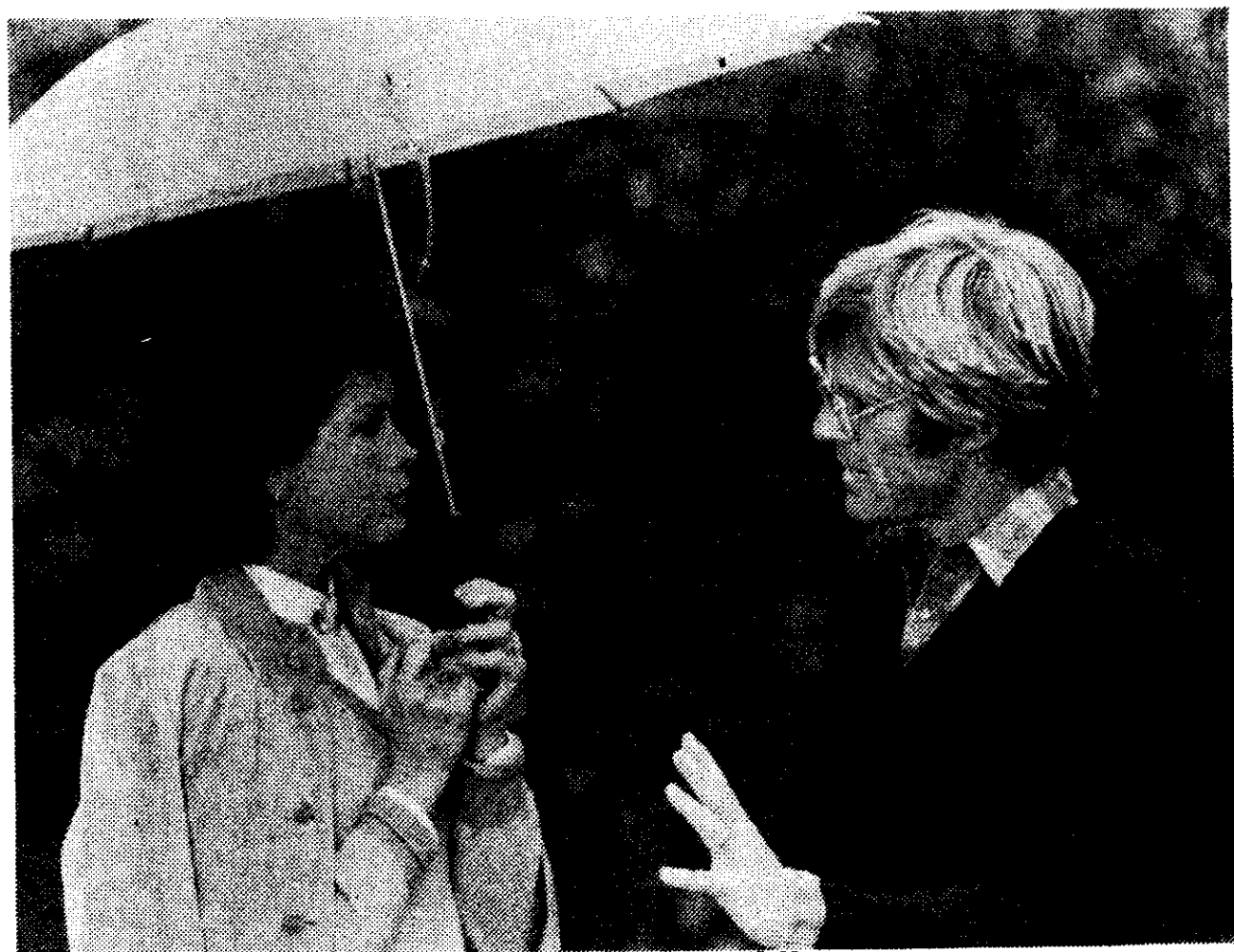
blames her husband (Donald Sutherland) and her remaining son for her other boy's death.

Therein is Redford's biggest fraud. Whereas a real attempt at a psychoanalytic film tries to portray the process of mind by which the patient comes to a self-realization, Redford has his actors look anguished, then say “I've come to a self-realization,” then cry—it appears as though something has happened, but it hasn't, the mental activity has been scrupulously avoided.

I also suspect that Redford, his eye firmly on high ratings, chose a screenplay in which the woman is the villain in order to exploit most of America's growing revulsion at the recent spate of feminist (actually female chauvinist) “liberated women” films and television plays.

This inconsequential film has already won several critics' awards and is being nominated for some Academy Awards.

—Michael J. Minnicino



A failed attempt to be “terribly profound”: Mary Tyler Moore takes direction from Robert Redford on set of *Ordinary People*.

## Two Good Foreign Films

### Kagemusha

(Toho-Twentieth Century)  
directed by Akira Kurosawa  
Rated PG

### Breaker Morant

(South Australian Film Corp.-  
New World-Quartet)  
directed by Bruce Beresford  
Rated PG

Like a Japanese automaker or steel manufacturer, Akira Kurosawa maintains his ability to borrow the best American film techniques, reject most stupid new ideas, and produce at a fraction of the cost.

The secret is in Kurosawa's content. For, like many of his films, *Kagemusha* is a patriotic study of a crucial period of transition for the Japanese nation—here the period of civil strife before the establishment of the Tokugawa Shogunate around 1600. Unlike *Shogun*, Richard Chamberlain's television sex romp which roughly overlapped the same historical period, *Kagemusha* is factual. (See "The Shame of *Shogun*" in the December 1980 *Campaigner*.)

Kurosawa does allow the visually striking but emotionally empty "broad canvas" camera technique loved by today's mediocre Hollywood types to creep in. This doesn't overwhelm the picture, however, since he never forgets that his purpose is to show how personalities deal with and shape great historical changes—a philosophy of movies shared by



Tatsuya Nakadai stars as the thief who impersonates a powerful landlord in Akira Kurosawa's *Kagemusha*.

the craftsmen-directors of America in the 1930s and 1940s, but now tragically ignored in this country.

One high point of the film finds a petty thief forced to double for a recently murdered great lord. The thief must become a *kagemusha* ("shadow warrior") so that the lord's enemies do not discover his death and dismantle his nation-building accomplishments.

The double finally relaxes in front of the late lord's devoted followers, who are in on the plot, returning to his slovenly self. A page comments that the lord never looked like that, and the thief, merely to entertain, assumes the commanding aspect of the lord. In seconds, the young men break down, overwhelmed by their love for their leader. The scene ends as the awesome recognition of what

it means to be a national leader—what it means to be worthy of such tears of love—comes crashing down on the horrified thief.

This is a beautiful comment on the art of acting, and should be screened repeatedly for all the "Method" actors and actresses who aspire to mumble like Marlon Brando.

*Kagemusha* is not Kurosawa's best film, but half-steam Kurosawa is better than the flotsam produced by American studios.

### Australian Anticolonialism

Australian director Bruce Beresford's *Breaker Morant* is, along with *Kagemusha*, a leading contender for the Academy Award for best foreign film.

Reportedly based on actual incidents, *Morant* is the violently anti-British story of how three Australian volunteers in Britain's suppression of the Boer guerrillas in South Africa at the turn of the century were handed over to a kangaroo court-martial for carrying out the British High Command's explicit-but-unwritten order to shoot prisoners.

Beresford's best decision is to make his film a courtroom drama, a restricting medium that forces him to rely on his actors' skills and his own skills as an editor and cameraman. It works, especially insofar as it allows for some good performances.

Beresford has a moral indifference which Kurosawa would never allow. When asked his religion, one of the doomed Australians answers, "pagan." There's the nub. Beresford is so busy demonstrating how evil the British colonialists are that, like a pagan himself, he ignores saying what is morally worth fighting or dying for.

—MJM

# EXHIBITS

## ALEXANDER

*Continued from page 6*

zation, and insisted that the priests recognize him as a god.

The deification edict was an accepted political format of the time which Alexander was using to officially declare that he was not legally bound to the treaty obligation that Philip had assumed toward the cult of Apollo. The tour guide, however, goes berserk over this, calling Alexander a cultist kook drunk with power. He says that unlike his father who was willing to go it alone, Alexander expected divine inspiration, and when he didn't get it, made it up.

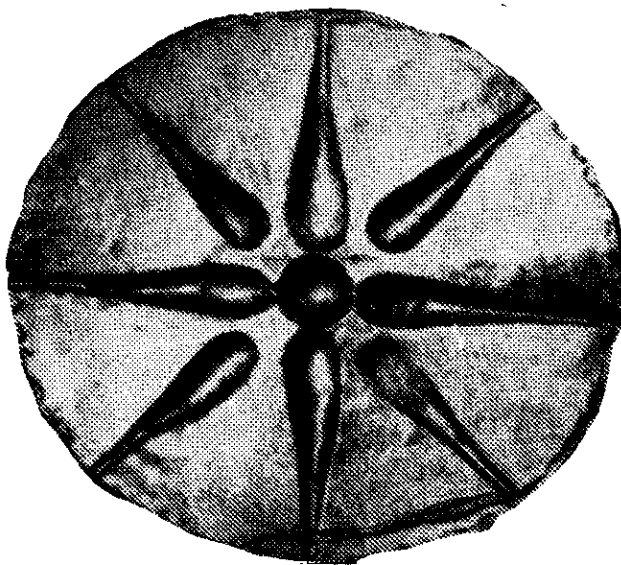
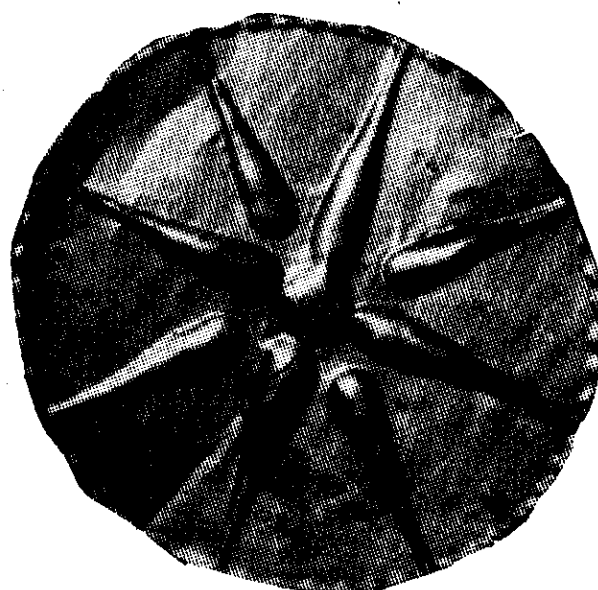
This is not the only problem the tour guide has with Alexander's activities. His second tantrum comes over the section of the exhibition that deals with the symposium. Alexander was a great follower of Plato. It was Plato's Academy that inspired in him his grand design for terminating the Babylonian obscenity and, in the tradition of the Academy, Alexander's court was constantly engaged in symposia—great drinking parties and scholarly events.

Perhaps here more than in any other part of the exhibit one feels the personal presence of Alexander. We learn that he was very concerned about the stuffiness of one of the members of his court so he employed the engineers of the time to play tricks on him. The engineers devised special drinking vessels that would stand up when they were full, but when the drinker emptied his cup and tried to put it down, the cup tipped over, convincing the drinker that he was totally drunk. Then, a new set of vessels was brought out, designed by the most skilled metal workers of the day. At the bottom of these cups were carved the bod-

ies and faces of beautiful women, and of the gods. As the drinker lifted his cup and began to empty it, the images came into view through the wine, at which point he was surely convinced that he was hallucinating!

### An Old Fraud

The tour guide says that Alexander's gatherings weren't symposia at all and that Alexander was no Platonist. The symposia were



*Two gold discs embossed with the emblem of the Macedonian dynasty.*

instead the drunken rituals and orgies of a dionysiac cult. Alexander's affinity to this cult is argued with a critical piece of evidence: that upon his death he asked to be brought into the temple of his favorite god Serapis.

Criton Zoakos exposed this fraud in a previous issue of this magazine, by pointing out that

there existed no god Serapis when Alexander died. The cult of Serapis was inaugurated by General Ptolemy of Egypt twelve years after Alexander's death.

There are other enjoyable aspects of the exhibit. One gains a sense of the richness of the culture that Alexander built, particularly of the royal cities Pella and Aigai. Alexander also built cities on the sea to facilitate trade and cultural exchange with the rest of Greece and the Aegean. The villas of the members of Alexander's court were themselves decorated with frescos and mosaics depicting key moments in history.

The exhibition features an entire room dealing with Alexander's establishment of one central imperial mint for issuing currencies worldwide and eliminating the right of localities to coin their own currencies. The coins shown display the fine craftsmanship of the empire. Alexander's craftsmen created an incredible array of finely wrought jewelry, military ware, and vessels in addition to the very fine coins. It is quite evident that they must have had an enormously advanced metal industry. Most interesting are the individuals honored on the faces of the coins. One coin depicts Athenian General Phocion, a leader of the Platonic Academy. Another depicts Xenocrates, the head of the Academy during Alexander's time. A whole series of coins honors Delius of Ephesus, a member of the Academy who drafted and helped implement much of Alexander's program.

There is indeed much that is worthwhile here, particularly for one who is already familiar with the period and the man. Just skip the film and the recorded tour to avoid confusion!

—Debra Hanania-Freeman

**Walter Lippmann and  
the American Century**  
Ronald Steel

Little, Brown  
1980

669 pps.  
\$19.95

## *Walter Lippmann and The Making of History*

Biography is an appropriate and inherently interesting way to write history, since it reveals the private decisions of public men. Ronald Steel's choice of Walter Lippmann as the subject for a 600-page history of the American Century should be a happy one therefore, for Lippmann's public life spanned the period before World War I, which he heartily endorsed, to the Vietnam War, in which his sympathies lay with the Maoist opposition. Not only that: Lippmann was a public figure indeed. As editor of the *World* newspaper, and then columnist for the *New York Herald Tribune* and *Washington Post*, his internationally syndicated column and numerous books shaped public opinion for more than half a century. More accurately, it was Walter Lippmann who created "public opinion."

### **Lippman & the Fabians**

As a student at Harvard, Lippman was picked up by William James, who had just recently retired from active teaching at the University, and introduced into British Fabian circles. It was as early as 1914 that Graham Wallas, the British Fabian, dedicated his book *The Great Society* to Lippmann; it still stood as Lippmann's model fifty years later, when he shaped the campaign of President Lyndon Johnson.

During World War I, Lippmann's services in military intelligence paralleled those of another of his mentors, H. G. Wells,

and in 1922 in *Public Opinion* he described the aim these two shared: to use mass media to create a pseudo-environment which would replace accurate reporting with stereotype figures which the average citizen could identify.

The nightly six o'clock soap opera which pretends to be news is merely the final product of this project in shaping public opinion in order to manipulate the average citizen. The work of Nazi propaganda minister Goebbels was based upon *Public Opinion* and similar studies published by Wells and his collaborators in England.

While Lippmann's Fabian associations are admitted openly by Steel, they are also downplayed. Yet, Lippmann not only formed the Fabian socialist society at Harvard, but the *New Republic* magazine that he helped to create with the financial backing of the Morgan interests took its name from a proposal of Wells for the formation of a secret society which would implement a social-fascist policy. In *Anticipation of the Reaction to Mechanical and Scientific Progress upon Human Life and Thought*, Wells had written:

"The men of the New Republic will not be squeamish either in facing or inflicting death. . . . They will have ideals that will make killing worthwhile. . . . They will hold that a certain portion of the population exists only on sufferance out of pity and patience, and on the understanding that they do not propagate; and I do not foresee any reason to sup-



H.G. Wells



Walter Lippmann

pose that they will hesitate to kill when that sufferance is abused.”

Lippmann was a personal friend of Phillip Kerr, later Lord Lothian, who was perhaps Hitler's closest associate and backer among the upper levels of Britain's aristocracy, if one excepts Edward VI. Therefore, it is not too surprising that he, like they, greeted Hitler approvingly in the press, praising him as a genuine statesman and writing of him: “We have heard once more, through the fog and the din, the hysteria and the animal passions of a great revolution, and the authentic voice of a genuinely civilized people.”

Lippmann was a thorough geopolitician of the British Mackinder school. This continuous thread in his analysis placed him at times in genuine opposition to the more extreme forms of cold war hysteria and utopianism. The consistent thread behind his opposition to the Korean and Vietnam Wars, however, was his support of the Maoist Chinese regime.

As a founding member of the New York Council on Foreign Relations, Lippmann was a consistent spokesman for that bastard daughter of its parent Royal Institute of International Affairs. Steel tells us about the CFR—he has to, since Lippmann ran off with the wife of CFR director and otherwise intimate friend Hamilton Fish Armstrong. But he omits all reference to Lippmann's relationship to Friedrich von Hayek, the free trade liberal economist who, along with Lippmann, was both a member of the left-wing Fabian Society and a cofounder of the right-wing Mont Pelerin Society after World War II.

#### **Dark Ages Ideologue**

Walter Lippmann was an exceedingly evil man. He predicted as early as September 14, 1969, in an interview given to the *New York*

*Times Magazine*, “I think it's going to be a minor Dark Age.”

This, of course, is the policy which the CFR, Mont Pelerin Society, and spinoff organizations such as the recently formed Heritage Foundation are attempting to impose upon the world today through various methods of economic warfare and credit strangulation against the U.S. and world economies, and through the open support of Fabian anarchist-terrorist groupings. Lippmann did not merely support these policies; he was actively involved in shaping the media climate in which they could be implemented, by brainwashing the American public. His commentary was read by the elite, but it shaped the liberal environment in which outright lies, distortions, sadism, and pornography could be imposed upon us, in the name of “news” but with the purpose of turning the population into the degraded, peasant-like mass Lippmann described in *Public Opinion* and other writings.

If you wish to wade through Steel's 600 pages, you will find some facts but no honest history. For Steel, like Lippmann, is a liberal proponent of Atlanticism—the notion that America's most solid alliance is with the British oligarchy, to be tucked back in its place in the British Empire. It is unlikely that Steel is naive concerning the antecedents of the Council on Foreign Relations—the Royal Institute of International Affairs and the British Round Table group—which openly proposed to subvert the American republic and bring it back under British suzerainty. It is more likely that Steel deliberately adopts the method of shaping public opinion by *appearing* to write history—the method used by the Lippmann whom he so much admires.

—Carol White



**The Spike**  
**Robert Moss and**  
**Arnaud de Borchgrave**  
Crown  
1980  
\$12.95



## *Robert Moss's Dirty Little Spike*

*The Spike* by Robert Moss and Arnaud de Borchgrave is best understood as a fanatical exercise in onanism. It's not simply that by page two the reader is brought into an act of fellatio, or the French nymphomaniac who is manipulated by the KGB, or the lurid descriptions of the sex palaces maintained by the KGB to entrap unsuspecting capitalists.

The really pornographic thing about *The Spike* is the grand climax in which the President of the United States, a pathetic country bumpkin called Billy Connor (modeled, obviously, on Jimmy Carter), is told to "take a walk" by a small circle of spooks—including the Mossad (Israeli intelligence), British intelligence, a reformed *New York Times*-style investigative reporter, a drunken senator (the reincarnation of Joe McCarthy, but with a Patrick Moynihan personality), and the Eastern European refugee national security advisor. If poor Billy (read Jimmy Carter in his second term) doesn't silently let this crew take the reins of power, they will expose him—like his recently resigned Vice-President—as an unwitting agent of the Soviet secret service, the KGB.

One doesn't doubt for a moment that Mr. Moss, who is a stringer for British intelligence situated as the Foreign Report columnist for Evelyn de Rothschild's *London Times*, and Arnaud de Borchgrave (that is, Comte du Saint Empire, Baron d'Elderen, and so on, cousin of the Belgian Rothschilds, son of the former

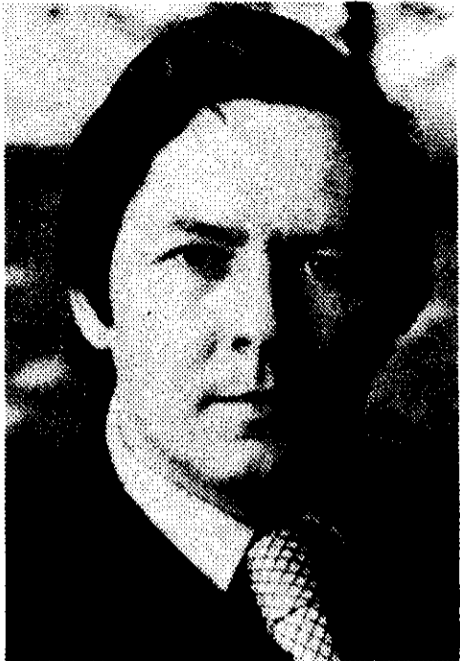
head of Belgian intelligence) are completely sincere in their dream to take over the United States democratic government through cold coup d'etat. After all, the British and European oligarchs, for whom these two products of latter day feudalism work, didn't exactly give the United States away in 1776!

So, the American people had better be well informed about what Moss's puffed up tale of "what I'd like to do to the KGB" really means.

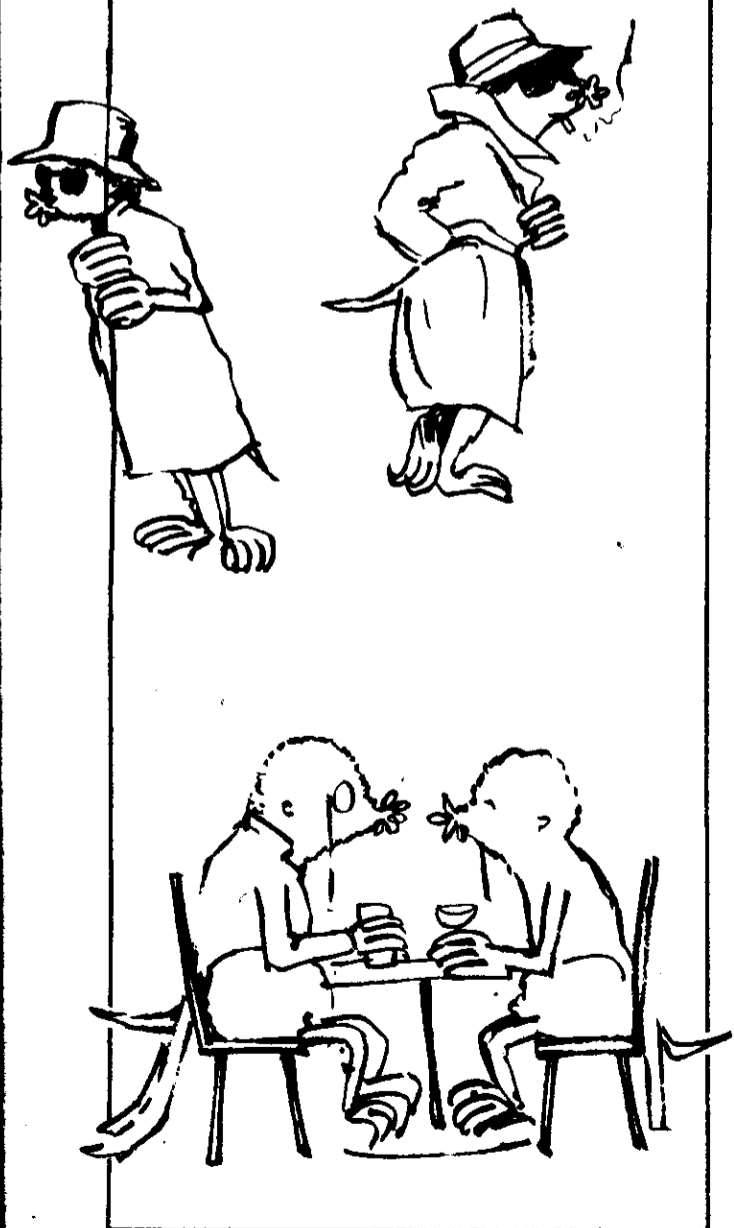
### "KGB Moles"

One of the most significant features of *The Spike* is the timing of its release—shortly before last year's U.S. presidential election. Billy Connor, the President, is identified as the successor to Jimmy Carter. He is from Flats, Mississippi, and runs around the Oval Office in coveralls and bare feet while his chief of staff guzzles beer. Sound familiar? If Jimmy Carter had been reelected, *The Spike* tells us what British intelligence would have liked to do with him.

The American people, however, were smart enough to not reelect Carter, so we have Ronald Reagan, a conservative. Here is where the real operation of *The Spike* begins. It will be used to popularize the idea that "KGB moles" have infiltrated the U.S. government, and help to steer President Reagan into a totally British-directed foreign and economic policy, particularly in the direction of one of Moss's fronts,



Robert Moss



the Heritage Foundation.

*The Spike* begins with the Vietnam War. An embarrassingly simple-minded recapitulation of history since then follows. A "disinformation branch" of the KGB has virtually taken over the United States through its agents of influence, attacking U.S. intelligence capabilities. And so forth.

We have both written for the last five years about the control of international terrorism through the Institute for Policy Studies and related institutions, so *The Spike* is exactly what we would expect Robert Moss to write. The point is that there *are* KGB agents who create international terrorism and are attempting to destroy the United States. But they are *not* who Robert Moss says they are. For example, in *The Spike*, there is a "defected CIA agent" operating out of the Multinational Institute (in real-life the Transnational Institute). In real life that person is Philip Agee, but Moss makes the point that his mythical CIA turncoat who runs the Italian Red Brigades and the German Baader-Meinhof gang is not Philip Agee.

#### The Cover-up

The rest of the cover-up of *The Spike* centers around Kim Philby and the U.S.-based Heritage Foundation. Kim Philby, the notorious "third man" in British intelligence who defected to the Soviet Union, is still a British intelligence agent, directing KGB activities—a "triple agent" if you will. Robert Moss knows this, and some of the bureaucracy of the Soviet Union know this, so the exposé of *The Spike* is a fake.

Moss is also an adviser to the pseudoconservative Heritage Foundation, which is hoping to institutionalize its transition-period role as a top-level adviser to the Reagan administration, and

which is itself one of the most severely "mole-infested" outfits in Washington, D.C. Ironically, through his role at the Heritage Foundation, which one staff member recently called "an outpost for British intelligence in the United States," Moss is in direct contact with the same KGB-linked Institute for Policy Studies circles whom he and de Borchgrave attack in their little fantasy.

Stuart Butler, a colleague of Moss at Heritage, and fellow British citizen, recently gave away the game in explaining how British Secret Intelligence Service circles intend to use the Reagan administration: "In the case of the Reagan government, we are using a conservative government to impose quite a radical, left-wing program—all based on solid, liberal economic principles. There really isn't so much difference between the people in the Fabian Society, people like myself, and Milton Friedman. We really overlap right in the middle of things. . . ."

Through the Heritage Foundation, Butler is attempting to infiltrate Peter Hall, a former chairman of the British Socialist Fabian Society into U.S. channels of influence. The Fabian Society, which spawned the Institute for Policy Studies in the United States, was the training ground for Philby, now a KGB general.

By their attack on the Institute for Policy Studies in *The Spike*, Moss and de Borchgrave have attempted to cover up British intelligence's role in controlling this and like creatures. They think the Reagan administration is dumb enough to accept the same liberal programs and personnel once they have been laundered through the Heritage Foundation. This is the real point of *The Spike*.

—Michelle Steinberg  
and Scott Thompson

## BOOKS

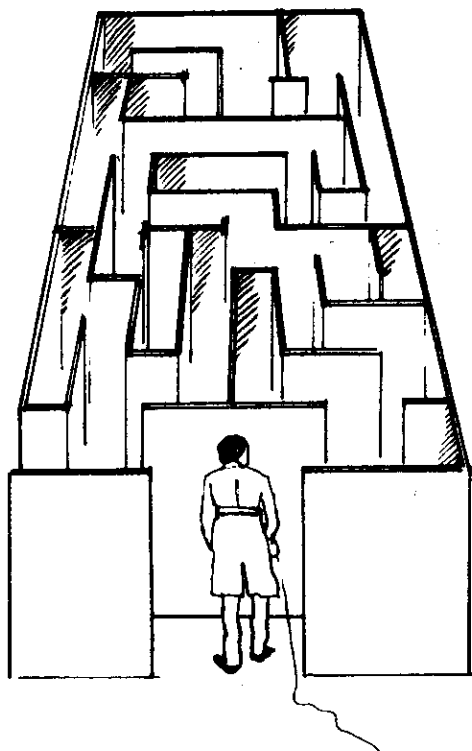
**Icarus:**

**A Novel of  
Nuclear Sabotage**

**Peter Way**

Coward, McCann &  
Geoghegan, New York,  
1980

\$10.95



# Who Runs British Science?

When Peter Way's former employers at *Reader's Digest* read his new book, *Icarus*, they will kick themselves for ever having let him go: it is a masterpiece. Rarely are so many popular conceptions of "good reading" combined under one cover. Throughout the book, the reader is forced to agree with its main character that he is stupid to fall for every trap that is laid for him. If he had read the last year's selection of condensed books he could probably have avoided at least half of them.

Yet, in the interstices of the simplistic plot, the author has revealed a more significant story: the top-down control of scientific research in Britain by an apparently secret establishment.

The year is 1983. Europe's fusion project, JET, has been proven a failure, and the British government has pulled its funding from the European program to fund its own fusion program, headed by Dr. Michael French, and known by the code-name Icarus. French, bored middle-aged scientist, panics when he finds out his data has been falsified and falls prey to Soviet enticements in the form of a beautiful, would-be Soviet dissident, to lure him to the Soviet Union to complete his project. When the Soviets double-cross him, French turns fugitive from his own government as well as the Soviets and his efforts, aided by an ex-British commando, to outwit them both, get the girl, and save the Icarus project from the basis of this stock plot.

Despite its apparent predicta-

bility, however, Way's book is notable for its portrayal of the *eminence grise*, one Aloysius Clough, orchestrating French's drama from the bowels of British intelligence. Clough, head of an entity called the Science Service (or SS, as it is affectionately called by insiders), clearly personifies the informal network of governmental control which actually exists around British scientific research today. Called the Aldermaston group, this body effectively controls through funding or access to research data, the outcome of all scientific research in Britain.

### The Jesuit Connection

Clough, a trained Jesuit who recruits his aides from a Jesuit school network nicknamed "the Connection," is in fact the falsifier of French's data and the operative who at every turn pushes French toward the Soviets as a way of solidifying his control over the Icarus project.

Clough, by his own admission carried out a similar function during World War II when he orchestrated the operation against Niels Bohr and Hitler's nuclear program. Even more significantly, the author credits Clough with having psychologically destroyed Rudolph Hess. Clough's task, a mission actually carried out by Dr. John Rawlings Rees, a director of the Tavistock Clinic in London, was to brainwash Hess after Churchill had lured him to Britain as Hitler's emissary to initiate peace negotiations.

—Pam Goldman

# LETTERS

Continued from page 5

Fact-Finding Bureau, is under the top-down control of the British monarchy's oligarchical agents. This fact is personified by Fact-Finding Bureau head Irwin Suall, who is documentably an agent of the British Fabian Society and the British Special Operations Executive. Suall has one of the ugliest track records of operations in the service of Her Majesty's intelligence bureau since his days as a top operative for the Socialist Party and the Young Peoples' Socialist League.

The relevant information about Suall has been documented elsewhere. I would just conclude by noting that the Suall dossier leads us to those circles in Israel, both in the government and outside it, who are in fact fully complicit with the international dope traffickers. Again ironically: only weeks before Dr. Petuchowski authored his letter, Meyer Lansky was granted a visa by Israel's Interior Ministry, which has become infamous as a safehouse for organized crime operations.

Mark Burdman is the author of "Restoring Israel's Moral Purpose," "Jews With Hot Money," and "Why Are America's Jews Falling for Jabotinsky?" in recent issues of the Campaigner.

## Mr. Dreyfuss replies:

Philo Judaeus, operating in a political climate in which bestiality was the rule, demonstrated his political mastery and sense of the diabolical in a manner befitting that of Machiavelli, Cardinal Richelieu, and other great practitioners of that art. Philo's political genius was to have spread a set of Neoplatonic political and philosophical principles almost surreptitiously into the community of

## Poe Conference Call

### To the editor:

I think *Campaigner* readers will be interested in the following letter I have sent to the *Baltimore News American*:

"In a recent edition of your newspaper you carried an article by the head of the Baltimore Edgar Allan Poe Society which claimed that there were only two people alive who truly understand the American poet Poe.

"This article was written in response to one by Tom Nugent which repeated many of the standard slanders against Edgar Allan Poe.

"It is clear from the content of this article that neither Nugent nor the current head of the Poe Society is one of them. Their portrayal of Poe as a loner or alcoholic was disproven years ago.

"As someone who has been hard at work on a new study of Poe, I deeply resent the continued slandering of a true American hero.

"I, along with several associates, have chosen the city of Baltimore in which to hold an event celebrating Poe in early spring. We hope that members of the academic community, as well as other interested parties, will join us in clearing his name once and for all."

Allen Salisbury  
New York City

*Allen Salisbury is a member of the Executive Committee of the International Caucus of Labor Committees. Salisbury was raised in Baltimore, Md., the city where Poe began his literary career. He is preparing a portion of his study of Poe's political and literary activity for the Campaigner.*

Hellenized Jews of the first century, without the reader of his writings quite knowing that he was being recruited into a new movement to challenge the tyranny of the Roman Empire. For that reason, Philo did not reject the tradition of Jewish scriptures and laws; instead, he gave them a new meaning, a new interpretation.

Nevertheless, Philo's quite explicit efforts to reinterpret the heritage of Judaism in his own era have caused his detractors to declare him "not Jewish" or a "he-

retic." In fact, Philo ought to be viewed by Jews today as the very founder of modern Judaism and the father of today's Jewish community.

Concerning Dr. Petuchowski's reference to our use of the name "rabbi" for Philo, it is used not in a technical sense but only in the sense of "teacher."

*Robert Dreyfuss is the author of "How Jesus and His Followers Saved Civilization," which appeared in the August 1980 Campaigner.*

# Schiller and Culture

*Continued from page 43*

most beautiful language, and his plot was the most intelligent. This proved that once it is presented to them, young people tend to choose what is better.

They had such joy and fun in the actual performance. They were not great artists, of course, they were just fifteen-year-olds, but you could see how they tried to put themselves into the various roles. One of the big things about drama is that when people try to put themselves into the consciousness of a totally different person, it enlarges their horizons—especially if they are trying to understand big ideas. . . .

**Campaigner:** Because they have to learn what it feels like to think those ideas.

**HZL:** Right. So the performance made everybody very joyous. It was one of the touches that was absolutely necessary to prove the point. Their teacher was just tremendous, a woman with such joy in educating young people and seeing the result, it was like a work of art in itself.

Then Peter Otten recited in the evening. I tell you, at that point people were so carried away they had tears in their eyes when he read Schiller's "Ninth Letter on the Aesthetic Education of Man," reciting it by heart. It was like a programmatic call to arms. The "Ninth Letter" is one of the most beautiful prose works ever written. Everyone knew it was the platform on which the entire conference had been organized, and when he finished he was so carried away he had to step aside from the stage because he was so moved. He had tears in his eyes: eighty-one year old Benno von Wiese had tears in his eyes: and I had tears in my eyes. We all three just stood there. And all the people there celebrated this great actor.

**Campaigner:** Let's go back to the question of creating new works of art of the same classical quality as those of Schiller's day. How do you think this art could be reestablished?

**HZL:** Studying the great works of the past is absolutely necessary, of course. But you know, Schiller always said that art has to guide the times; that it cannot just reflect the times, but must pull them forward. Since the present is so rich—think how many things are going on in the world!—to write a drama that would go beyond this reality is a very interesting problem. This is probably why all modern dramatists have turned inward, to the small psychological problem analyzed in tiny facets.

It's clear what the great issues of our time are, but how to present them in a drama which would not just

be realism—which would go beyond what we already know and not just be a photographic picture? For example, the discovery of space, the exploration of Saturn, the development of the Third World. This remained unanswered at the end of the conference.

**Campaigner:** What have been the developments since the symposium? Do you have plans to expand this organizing activity to the U.S.?

**HZL:** Well, first, at the end of the conference people came up from everywhere to shake my hand, saying, "keep up the good work." Others were going around reciting pieces of Schiller. That was the sense of it. We have already spun out several new events, a very successful one in the Ruhr, and so forth. In other words, it did not end—it was like a commitment that this movement would be carried forward.

As for the U.S., I think at this point it would not be possible to repeat precisely the same thing here. Neither the name of Schiller, nor the name of Poe, Milton, or Shakespeare, has the same soul-effect. I don't think Americans would take any of these, or anyone else, as their national poet, with whom they attach the finest part of their humanity. In part it has to do with the time people watch TV—I think TV is the opposite of culture—but also with the fact that the U.S. consists of so many different nationalities. The U.S. melting pot is a disadvantage at this point; but the challenge would be to evoke the contribution of all these different cultures.

I think that the Reagan victory, whatever else it signifies, definitely shows the thirst of the population to get rid of these liberal-radical kooky alternative ideas. Americans are looking for some deeper meaning in their lives, something that would give beauty to their lives and meaning beyond their daily sorrows and so forth.

The relics of the four-year Jimmy Carter horror show are still here in the form of TV programs like the "Jumpstreet" jazz show and things like it. Things which take the most backward contributions of various nationalities and claim that this is American culture. And then it is said, "We don't want people to be racists, so therefore white children should learn jazz too." This is the precise opposite of culture. The classical approach is to take the highest standard of what every culture has produced, Cervantes in Spain, Rabelais in France, Milton in England, Dante in Italy, Schiller in Germany. This is the approach we must have, and we have planned conferences for the spring to begin the process.

*A future issue of the Campaigner will feature Helga Zepp-LaRouche's presentation to the Mannheim symposium on "The Classical Age and the Republic."*

**Does  
"free enterprise"  
mean legalizing  
heroin and marijuana**

**?**

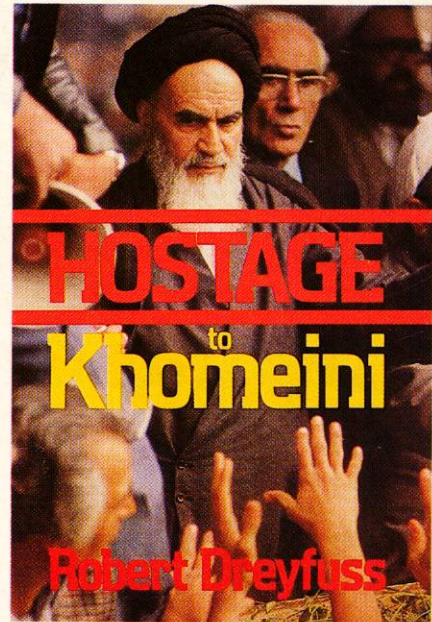
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