

investments in real estate and other entities. The monarchy can also draw upon the wealth passing through the City of London, in the sense that the financial and bureaucratic institutions of the palace are intricately interconnected to the City of London banking and financial center.

This vast power subsumes the unregulated, "offshore" banking centers of the Commonwealth, through which vast sums of drug money are laundered. Of course, the monarchy doesn't like attention being drawn to all this. For years, the obsessive ID-format lie that "Lyndon LaRouche is the man who says the Queen of England pushes drugs" has been restated, like the *Hare Krishna* chant, in literally thousands of slander articles worldwide, because LaRouche drew attention to the illicit money transfers through offshore centers.

Those granted senior positions in Buckingham Palace are part of a closely knit conglomerate of families and vested interests, often with important ties to intelligence and other operations, what Flamini refers to as "interlocking relationships within the magic circle." For example, Sir Michael Charteris (now Lord Charteris and the just retired Chancellor of Eton public school) was a senior British intelligence official in the Middle East before becoming a senior aide to the Queen. Or Sir Michael Adeane, the Queen's Secretary starting in the 1950s, had been the British liaison to American intelligence during World War II.

- Queen Elizabeth II presides over the British Commonwealth, and has devoted much of her life to strengthening that institution. In her first political speech, while still a princess traveling with her father in South Africa after World War II, she lauded "the great Imperial Commonwealth." Obviously, one of her main obsessions is to bring the United States *into* that formation. She began this mission in 1957, during her first state visit, with her effort to patch up a British-American rift resulting from the 1956 Suez crisis. By the time she had left, British Ambassador to Washington Sir Harold Caccia was chirping, "She has buried George III for good!"

Pagan head of a Christian confession

- Elizabeth is the head of the Church of England, and by this, the central figure in the world Anglican communion. It may not be widely known, but Her Majesty's official title is "Elizabeth the Second, by the Grace of God of the United Kingdom of Great Britain and Northern Ireland and of Her Other Realms and Territories Queen, Head of the Commonwealth, Defender of the Faith." In a literal sense, Britain is a theocracy. In fact, with Henry VIII in the 16th century, it became the first Protestant theocracy in the world—once driving force in the building of the British Empire.

But that wouldn't be quite so bad, if the monarchy supported the Christianity to which the Church of England's creed holds its believers. Paradoxical as it may seem, the monarchy is also the controller of English Freemasonry, the head of which is the Duke of Kent. That, too, might explain

the obsessive "LaRouche and the Queen" ID-format, as if LaRouche were being subjected to the ostracism which Freemasonry carries out against its enemies.

Also, it is no exaggeration to say that the monarchy is at the helm of a global *pagan-gnostic* anti-Christian movement, operating under the overall category of "ecologism" or "environmentalism." Prince Philip has been the international president of the World Wide Fund for Nature (formerly World Wildlife Fund) for most of the WWF's existence since its creation in the early 1960s. In Washington, at a press conference in mid-May 1990, he openly stated his preference for "pagan" religions over the monotheistic "religions of the book," Judaism, Christianity, and Islam. His son Prince Charles has followed in his footsteps.

The classical pianist as hero

by Philip Ulanowsky

Claudio Arrau Signature Performance Series:

Beethoven's Concerto No. 5 (The Emperor), Op. 73,

Kultur International Films, W. Long Branch, N.J., 85 minutes, color, hi-fi, Dolby stereo, \$29.95

It is recognized among those who are fond of classical music, but also among many who have not had much exposure to it, that in some way, classical music represents the best impulses and the best achievements of our society in general. Many parents and educators ardently wish for better role models and heroes for our youth than those effectively dictated (I use the term advisedly) by the media.

Must one really be happy about the Mr. Ts and the "gang green" creatures, just because they are supposedly against drugs? Isn't there something better? Of course there is. If you want to see it, find a copy of the 1987 Video Artists International videotape on the return of world-renowned pianist Claudio Arrau to his native Chile in 1984. I am not a video fan (our home is TV-less and happier without); but this videotape is wonderful.

Arrau, a man in his *eighties* at the time, returned to his homeland in 1984 after 17 years' absence, to give a series of concerts and master classes. One of only several of this older

generation of pianists still alive and performing regularly, Arrau had been a child prodigy, giving his first concert at age five. By the time he was a young man, he was looked to by his country, which had a magnificent concert hall built 15 years before New York's Carnegie Hall, as one of its great sons.

The videotape covers his early studies; his difficult years trying to support his mother and relatives in 1920s Germany, where he had gone to study; his recovery from a period of musical disorientation; and his later great accomplishments and prodigious recording history. Interviews with Arrau as well as with relatives and friends accompany videotaped segments of his Chilean tour.

Hero's welcome

The most extraordinary feature of the tape, however, is the reception which the artist received. There is reason to be cautious in taking for granted what appears in the press and generally in shows of public support in a country with a government such as Chile's; and certainly Arrau's entry to his country must have been sanctioned—grudgingly or not—at the top.

Bearing that in mind, however, the response of the people of Chile seems to have been extraordinary, representative of the best of Ibero-American cultural traditions. In that underdeveloped, struggling nation of about 10 million people, hundreds of newspaper articles, all positive, heralded his arrival. The arrival of his piano got front-page photo coverage. Throngs of citizens literally lined the streets of his car route to welcome him, cheering and waving.

The welcome was so overwhelming that Arrau decided to hold an open rehearsal for one of his concerts, in Santiago's Metropolitan Cathedral. *Six thousand people*, many of them children and youth, crowded in to listen and to learn as the master coached the orchestra on the performance of a hall-mark work, Beethoven's Piano Concerto No. 5.

All this is crowned by Arrau's performance of the concerto with a university orchestra in his hometown of Chillán, which is presented in full. Five thousand people filled the cathedral, and another 6,000 stood outside *in the rain* to hear the performance! When you look at the glowingly joyful faces of the children during the applause, you see what it means to have a national hero who represents beauty. See the tape. You will see what kind of cultural renaissance we Americans need.

Two other tapes in this series are also taken from his tour of Chile. The series is hard to find in regular stores, but can be ordered from Kultur International's toll-free number, 800-458-5887. "Arrau and Brahms: The Two Romantics," features his Santiago performance of the Sonata No. 3 and Piano Concerto No. 1; the second is "The Maestro and the Masters," which features Beethoven's Piano Concerto No. 4 and Sonata No. 7, and includes works by Schubert, Chopin, Liszt and Debussy. These tapes are 111 minutes each, and also cost \$29.95.

Two great men of the German Renaissance

by Nora Hamerman

Nikolaus von Kues 1401-1464: Leben und Werk im Bild

by Helmut Gestrich
Verlag Hermann Schmidt, Mainz, Germany, 1990
104 pages, illustrated, hardbound, DM 40

Albrecht Dürer: A Biography

by Jane Campbell Hutchinson
Princeton University Press, Princeton, N.J., 1990
247 pages, illustrated, hardbound, \$24.95

Although no doubt each of these two books was many years in preparation, they both appeared, by happy coincidence, in the glorious year of German reunification—1990. While many may think of Germany's historic contributions to universal culture mostly in association with the Weimar Classic of the late 18th and very early 19th century and such names of that era as Schiller, Beethoven, and Lessing, these two books are a reminder that in the 15th and 16th centuries, too, Germany was making an indispensable mark on the world. Each book is written in a clear, readable style, filled with information, well organized, and presented in an attractive format. I recommend them without reservations, and shall therefore limit my review to describing some of the contents.

Helmut Gestrich's biography of the great natural scientist, theologian, philosopher, and legal scholar Nikolaus von Kues, whose name is rendered in English as Nicolaus of Cusa—or Nicolaus Cusanus, as he called himself—is a splendid picture book which intersperses photographs of the places he lived and worked and numerous documents of his life and pages of illuminated manuscript and incunabula versions of his writings, with short but extremely useful summaries of the events of his life and his major intellectual contributions. The quality of printing is nothing short of spectacular, as befits the city of Mainz, where in Cusanus's lifetime (and indeed, if my sources are correct, with his active encouragement) Gutenberg printed the first Bible with the newly invented technology of movable type.

Given the growing interest in Cusanus's work world-