

The Harlem Renaissance



By Donny Ahzmond

First published January 13, 2022

In a [previous paper](#) I suggested the Harlem Renaissance was an Intel project on the grounds that one of its key patrons, Charlotte Osgood Mason, was married to a close confidant of the Rockefellers who helped them build the modern medical system. Rufus Osgood Mason happened to come out of the U.S. Navy and was an early “pioneer” in the fields of ESP, telepathy, astral research, and remote viewing. In other words, he had Intel spook written all over him. When he died, Charlotte invested much of his money – which was really Rockefeller money – into the Harlem scene. But Charlotte had plenty of her own money, too, being Dutch aristocracy*, which they try to hide.

I decided to dig deeper into the Harlem scene, and *oi vey*, the rabbit holes! For starters, it was originally called the **New Negro** movement. Naturally, everyone ought to ask (though no one ever does): why was there a need for “new” negroes? What exactly was wrong with the old negroes? If you heard of a movement called New White People or New Human, wouldn’t you ask the same question? If the 20th century has taught us anything, it’s that everything called “new” has nothing to do with progress or improvement, and everything to do with the destruction of whatever is still good about the old. The 1920s and ‘30s in America were particularly stiff with these “new” movements; there was the New Era, the New Woman, the New Morality, the New Deal. In China there was the New Culture Movement, and we all know how that turned out. Then we had the New Age movement. Then we had Operation New Dawn. Today we have the New Green Deal, the New Family, the New Normal. But the phrase New Negro should be particularly rancorous to us, because it signaled a concerted covert effort of the moneyed class to refashion the black community into an artless, amoral, self-absorbed, and completely

fragmented demographic. In other words, it imported the worst traits of the moneyed class into the black community, while pretending all of it was for negroes, by negroes.

Which leads us to the next obvious curio about the Harlem Renaissance: most of its leaders were not black. I don't just mean their skin color — though many were very light skinned, which ought to be a huge red flag. I mean they never cared about the black community, since they had by far more elite, Jewish blood running in their veins than anything else.

To show you what I mean, have a look at Arturo Alfonso **Schomburg**, one of the key intellectuals behind the Harlem Renaissance:



How black does he look? Not very. How rich does he look? Very. How black does his name sound? Not black at all. In fact, Schomburg is a Jewish name. See Meyer Löw Schomberg, a wealthy German-Jewish physician, and his son Sir Alexander Schomberg, who married an Alleyne of the Alleyne baronets from Barbados. John Gay Alleyne, a slaveholder, had significant interests in the burgeoning rum industry, and managed what is now Mount Gay Distilleries, named after him. Barbados is significant, since Arturo grew up a skip and a jump away in Puerto Rico and St. Croix. Does the Caribbean connection suggest that Arturo was related to these Jewish peerage Schombergs? Very likely, since it would explain how a wealthy, educated man with the name Schomburg came out of total obscurity from the Caribbean. They admit he wasn't Puerto Rican by blood but was rather of African and "German" descent, his father being a well-to-do German merchant. His biographer Elinor Sinnette wrote:

...much about Schomburg's early life in Puerto Rico and the Virgin Islands is a mystery, and **there is considerable evidence to suggest that he wished it to remain so.**

Why do you think that is? Perhaps because he was a Jewish peer whose family's wealth depended on slave labor? That would be a major blemish on the credentials of a leader of the New Negro movement, wouldn't it?

We're told Arturo attended St. Thomas College on the island of St. Thomas, where he studied Negro Literature. The college is apparently a phantom, as a web search pulls up absolutely nothing on it. The earliest mention of a college on St. Thomas was the opening of a University of the Virgin Islands satellite campus in 1963. Which makes sense, as no one in the 1890s could have afforded a college education on St. Thomas, except the wealthy European landowners who

ran the plantations and distilleries, and they would've sent their kids back to Europe or America for their education. Even if such a college existed, I guarantee you they weren't offering majors in negro literature. The first Black Studies courses weren't even offered in the U.S. until the 1960s. It seems the college was conjured out of thin air exclusively to fill in Schomburg's story. But it doesn't need filling in, since we are then told he immigrated to New York City in 1891, at age 17. Had he already attained his fake college degree in negro literature by then? Once settled in Harlem, he was initiated into the Freemasons within a year. Interesting first move, don't you think? We aren't told what he did for work during this time. The same year he joined the Freemasons, Schomburg cofounded Las Dos Antillas (The Two Islands), a political club that advocated for the independence of Cuba and Puerto Rico, where "members discussed issues such as providing weapons, medical supplies, and financial aid to independence movements." All this while he was still a teenager! As usual, none of it adds up: a poor Afro-Caribbean immigrant who managed to get a literature degree and then became a teenage Freemason and revolutionary with knowledge of international arms provisions. In 1906 he started working for the **Bankers Trust Company**, where he worked for nearly two decades. Because banks are keen on hiring immigrants with revolutionary ties, you know. And revolutionaries love working for banks. Lest you suppose he was some lowly teller, this was not that kind of bank. Bankers Trust was a "banker's bank" that provided liquidity to national commercial banks and was the second largest of its kind in the U.S. It was controlled by J.P. Morgan.

By age 21 Schomburg had married Elizabeth Hatcher, a well-to-do white woman from Staunton, Virginia. The Hatchers were among the first prominent families of Virginia going back to the 1600s and came from Lincolnshire, where they were knights. Then he married Elizabeth Morrow **Taylor**, and finally Elizabeth **Green**. I suppose he couldn't find any more Elizabeths who would marry him. Not that I care a bit, but his marrying only white women is not insignificant, nor is the fact that they were willing to marry *him* – particularly Hatcher, who married Schomburg when he was barely out of his teens and had no prospects at that point, aside from being a Freemason and living in a rich Jewish neighborhood. Of course, if you read that another way, it all makes perfect sense.

And yes, I just dropped another **big clue** for you: at the time Schomburg moved there, Harlem was a wealthy and "**predominantly Jewish community**". Even the name is suggestive, as it sounds very Hebraic. It was named after Haarlem, a Dutch coastal city that has been one of Amsterdam's wealthiest suburbs for centuries due to shipping activities. It was agents of the Dutch East India Company who established Harlem, New York, meaning both it and its namesake have been controlled by the Phoenician Navy from the start. They try to claim that the meaning of the name is uncertain but probably originated as "Haarlo-heim", meaning "forest home". I don't buy it. Some have suggested the "haar" comes from the Dutch word for "elevated place", since Haarlem is built on a sandy ridge above the sea, which gets us closer to the truth. It is really a loanword from the Semitic *har*, meaning hill or mountain. In Holland, of course, a sandy ridge is as close to a mountain as you'll get. The "lem" probably comes from *elem*, originally *alam*, a Hebrew root meaning secret or hidden. If we take mountain as symbolic of a stronghold, then Harlem would mean "**secret stronghold**". As indeed it was for the Phoenician Navy.



That is a photo of the Moorish Zionist Temple of Harlem, circa 1920, which shows that Jewish influence was alive and well there – though they tell us that by 1915 Harlem was almost exclusively black. Just look at all the prominent Jews who came out of Harlem around this time: Sholem Aleichem, Milton Berle, Fanny Brice, Art Buchwald, Bennett Cerf, Morris Cohen, George Gershwin, Oscar Hammerstein, Harry Houdini, the Marx Brothers, Arthur Miller, Al Pacino, Ed Sullivan, Arthur Sulzberger, several “Italian” mobsters, and [the list goes on](#). Anyone on that list who isn’t admittedly Jewish is pretty much outed by being from Harlem. So did all the wealthy Jews really up and leave? Did they decide to sell their posh apartments to these new black residents at a deep discount? Of course not. The upper classes never get pushed out by the lower classes. Precisely the reverse. If this happened, it was by design. To make sense of this, the person to look at is Philip Payton, Jr.



Known as the “Father of Harlem”, Payton was a real estate entrepreneur who founded the Afro-American Realty Company. He bought buildings in Harlem and leased them almost exclusively to black tenants. What they don’t tell you is how he got the money to buy entire city blocks. His father was allegedly a barber, yet both of Payton’s brothers went to Yale. The usual rags-to-riches nonsense. Nor do they tell you who sold him the properties, which would have been lucrative assets and not something you’d want to get off your books. Nor do they explain how Payton could have made any decent return on investment, since he was buying out and evicting wealthy white (Jewish) tenants and then leasing them to poor black tenants. That would be like buying Park Avenue and turning it into the projects. Like Schomburg, Payton was also a fan of white women. Here’s his wife, Maggie P. Lee.



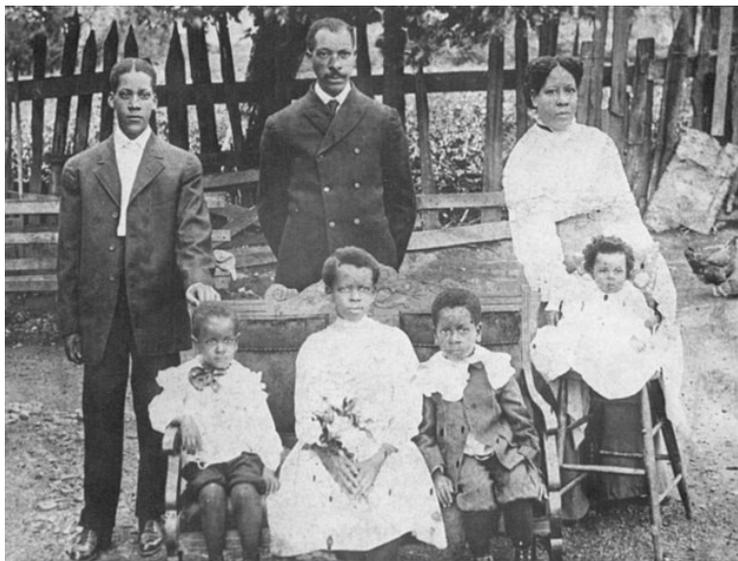
If you’re still confused, let me unwind what happened in Harlem leading up to the so-called Renaissance. A handful of very wealthy, aristocratic Jewish families with significant property holdings in Harlem set up a shell organization using their quarter-black cousin Payton as their front man. Then they imported droves of African Americans and Afro-Caribbeans into Harlem, inserting among them many of their own quarter- and eighth-black Jewish cousins for their upcoming project. Schomburg was one of the very first, a not-very-black crypto-Jew posing as a self-educated “new negro”. Another one was Langston Hughes. I already outed Hughes in a previous paper, but to refresh your memory, homosexual Hughes was also Jewish, being a relative of a Jewish slave trader named Silas Cushenberry. His great-grandfather was Ralph Quarles, a wealthy white planter from England and descendent of Sir Francis Quarles the poet. This links him to the Quarles van Uffords, relatives of Audrey Hepburn, along with the Grosvenors, Dukes of Westminster, and the Viscounts Astor.

We’re starting to see a pattern. What about the others? Let’s look at Zora Neale Hurston. The mainstream historians tell us all four of her grandparents were born into slavery, which suggests all four of them were fully black, and therefore Hurston and her parents would have been dark skinned. But here is a photo of Hurston as a baby – does she look dark skinned?



You'll say it's because the exposure is blown out, washing out her face. But look at her father and the young woman standing on the left. Why is the photo not overexposed there? In fact, the exposure is totally inconsistent throughout, which means it has been tampered with. For example, compare the skin tone between her father's hands. Then compare the skin tone between the arm and the face of the standing woman. None of it matches. But let's assume there hasn't been any tampering; then we have a new problem, which is that her mother is *very* light skinned compared to her father. Maybe an eighth black at best. Are we supposed to believe she is the child of fully black slaves?

Now look at this photo, supposedly of the Hurstons:



The problem here is that neither parents match the people in the first photo. They're totally different people. And who is the young woman standing in the first photo? If we are supposed to believe she was a much older sister, where is she in the second photo? It appears they've taken a photo of a random family from that period and tagged it as the Hurstons.

At WikiTree, Zora's genealogy only goes back to her grandparents, which would make sense if they were slaves. But their names raise some suspicion: Alfred Hurston, Annie Stewart, Richard Potts, and Sarah Cox. If we flip to Geni, we get an Amie Moss instead of Annie Stewart. We also get a few more generations back, where we learn that Amie's (Annie's?) grandfather was Reverend Thomas Moss – meaning he wasn't a slave. Amie's mother was Sarah Vaughn Moss. We also find out Alfred Hurston was really Hairston, whose half-brother was Judge William Hairston, who served as a judge in the inferior court of DeKalb County, Georgia in the 1840s. DeKalb County is Atlanta. There weren't black judges in Atlanta in the 1840s, in case you were wondering. In fact, we can now see exactly where the white and black bloodlines merged/split, with the black Hairstons changing their name to Hurston to avoid being connected to these rather prominent white Hairstons. Judge Hairston's wife was Lavinia Forbush Towers. We can take the Hairstons back to Sir Robert O'Hairston of the Orkney Islands. This may link us to the Stewarts, who held the first earldom of Orkney and were based in Kirkwall. If so, Zora's grandmother Annie Stewart may be a clue in that direction. There are no Hairstons in the peerage, but there are Hairstanes, who happen to be related through the Erskines to the Stewarts. Also to the Hamiltons, who picked up the Orkney earldom after the Stewarts. Remember that Forbush is the same as Forbes, who were closely connected to the Stewarts – see the Stuart-Forbes of the peerage. It appears Zora was more of a Scottish aristocrat than anything.

We can also trace Zora back to Captain John Ashton, a colonist who owned large tracts of land in Virginia. They pretend not to know who his parents were, but he is related to Eskews (Askews), and there are 90 Ashton-Askews in the peerage. The Ashtons of Virginia married with the Washingtons, as in George Washington, making Zora a cousin of every single U.S. president.

Knowing this, we can easily unwind Zora's story, and why they had to fabricate her early childhood photos. Even Zora couldn't keep her story straight, as historians claim she was born in Alabama but she sometimes claimed she was born in Eatonville, Florida, where they eventually moved. Wikipedia says her father was a poor sharecropper, but elsewhere they admit he was the mayor of their town. They sent Zora to a boarding school in Jacksonville – not something a sharecropper would have been able to afford – but supposedly her parents stopped paying tuition and “she was dismissed” from the school. The very next sentence we get is: “She subsequently graduated from Bowie State University” in Maryland. How is that subsequent to being dismissed from boarding school? And if her parents couldn't afford boarding school, how did she afford to get a college degree? Then strangely, after a stint with the Gilbert & Sullivan theater company, she entered Morgan College, the *high school* division of Morgan State University. Since she already had a college degree, why is she going back to high school? Then we read:

At this time, apparently to qualify for a free high-school education, the 26-year-old Hurston began claiming 1901 as her year of birth.

Again, why bother with high school if you already went to college? Notice too that she is lying about when she was born, just like she would lie about her birthplace. This indicates to me that the historians are trying to compress her timeline in order to hide something. Or else they're trying to drag it out, which is actually more likely, since she enrolled at Howard University in

1918, the right age if she were born in 1901. And again, why go to college again if she already had a college degree? Who was bankrolling all of this? We are told she earned her associate degree in 1920 but didn't leave Howard until 1924. Did it take her four more years to earn her bachelors? The dates don't make sense.

In 1925 she was offered a scholarship to attend Columbia's Barnard College, but the scholarship was not given by Barnard; it was given *directly* by Annie Nathan Meyer, a trustee of the college. Do you know anyone who was ever personally offered a scholarship from a college trustee? They call it a scholarship but it wasn't really, since it didn't come from the college; it was just a rich lady personally bankrolling Hurston's education, and it made her the first black student at Barnard. Actually, Meyer wasn't just a trustee, she was college's founder, which makes this all even more incredible – that is, incredulous. And yes, I suspect you caught the Jewish name.



Her grandfather (right) was [Rabbi Gershom Mendes Seixas](#), the first native-born Jewish religious leader in the United States. We can correct that to the first *admitted* native-born Jewish religious leader. He helped found King's College, which later became Columbia University. One of Seixas's brothers founded the Bank of Rhode Island, and the other brother helped found the New York Stock Exchange. We also learn that Seixas participated in Washington's inauguration, which invites an obvious question: why was a Rabbi inaugurating our first president? The likely answer is that they were related. Regardless, now you know what people really mean when they say our nation was founded on "Judeo-Christian principles". You can just remove the Christian part, since they admit none of our Founding Fathers were Christians anyway. But they were Jews.

We understand now why Meyer personally paid for Hurston's tuition; they were probably related through the Washingtons. Meyer claimed to have read all of Charles Dickens' novels by age seven. I don't believe that for one second, but it is a subtle tell, since we know Dickens and Washington were cousins.

While at Barnard, Hurston conducted ethnographic research with noted anthropologist Franz Boas, known as the "Father of Modern Anthropology". Notice she didn't conduct research *for* him, but *with* him, implying they were peers. Strange, considering Hurston was just an undergraduate who had only ever studied literature. For a poor black woman in a supposedly racist era, she was having all sorts of doors opened for her. And yes, Boas was also Jewish, and his mother was a Meyer, so he was probably related to Annie Meyer and the Seixases, which explains his career at Columbia. Boas is famous for introducing cultural relativism, arguing that

cultures cannot be objectively ranked as higher or lower, or better or more correct. This is central to understanding what the Harlem Renaissance was all about, and why we find Hurston working directly with Boas prior to launching her literary career. Her and the other Harlem writers – along with their publishers and critics – were told to produce and push a certain stylistic veneer that would appeal to the black community, but without any underlying substance. In this way, the Harlem Renaissance can be understood as the black branch of the [modernism project](#) to destroy art. Indeed, we started this paper with a direct link to the Rockefellers, and we know that [the Rockefellers were behind the modernism movement](#). Like the white modernist writers, the Harlem writers were told to substitute real art for its edifice, and to claim the edifice was the art. Read Langston Hughes' poetry and you'll see what I mean; it has a certain poetic flow to it, but it falls to pieces at the lightest scrutiny. Take his most famous poem, "The Negro Speaks of Rivers".

I've known rivers:

I've known rivers ancient as the world and older than the flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln went down to New Orleans, and

I've seen its muddy bosom turn all golden in the sunset.

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

For one, the line lengths are all over the place. I know it's free verse, but that's not an excuse to wildly fluctuate your syllables per line. It's a cheap trick bad poets rely on to create a poetic effect, but in fact it's only randomness. Likewise, the stanza breaks are arbitrary. His language is often pleonastic, like the phrase "older than the flow of human blood in human veins." Do we really need to know that the veins in which the human blood is flowing is *also* human? Did he think we'd assume it was flowing in chicken veins? The second 'human' is just added for stylistic effect; it adds nothing to the meaning, and thereby works against it. The line "My soul has grown deep like the rivers" is grammatically vague; is his soul like the rivers in that it's deep, or in that it has grown? The latter wouldn't make sense since rivers don't typically grow deeper, but the phrasing actually favors this reading, otherwise he could have said simply "My soul is deep like the rivers". The second line, "I've known rivers ancient as the world" again has a certain poetic ring but doesn't convey any meaning, since from our perspective all rivers are as ancient as the world. We've never known a time when we didn't have the rivers we now have. His reference to Abe Lincoln is completely jarring and dispels the mystique of ancientness that he's trying to establish. Then we get the phrase of the Mississippi's "muddy bosom", which doesn't work. What is the bosom of a river? If he means its heart, that would imply the springs from which it flows, but he implies the exact opposite with the reference to New Orleans, which is where the Mississippi floods out into the gulf. How could that be considered its bosom, that is, its heart or source?

But the poem suffers from a bigger problem; it fails to convey any real meaning beyond itself. Critics tell us it's about how the collective negro consciousness carries all these memories and is deepened and strengthened by them. But Hughes gives us only the faintest suggestion of this; he requires far too much reading between the lines if that is his meaning. The poem forces us to rely on critics to assure us that is its meaning, which runs counter to the very purpose of art. To borrow Tolstoy's phrase, art ought to infect the reader with the same feeling that the artist felt, because that feeling in some way taps into the universal and the eternal – what conditions and truths are common, or at least accessible, to all mankind. But the Harlem writers insisted on speaking only to black people, and not in a way that aspired toward any higher ground of meaning or purpose. All we get is the pabulum of a self-absorbed teenager, and any astute reader can immediately smell it. Every single line but one begins with I or My. The critics tell us this is a collective I, but I don't buy it, because I don't feel it. Hughes is just self-aggrandizing in the most presumptuous way, appropriating other people's memories to inflate his own ego. We all know Hughes was never a slave forced to build the pyramids. Whatever struggles he faced in his life pale in comparison, and he cheapens those real sufferings of the past by comparing them. And this effect is only made worse by what we know of Hughes, that most of his story is fiction, that he comes from all the top families and had all the doors opened for him, like all the Harlem writers.

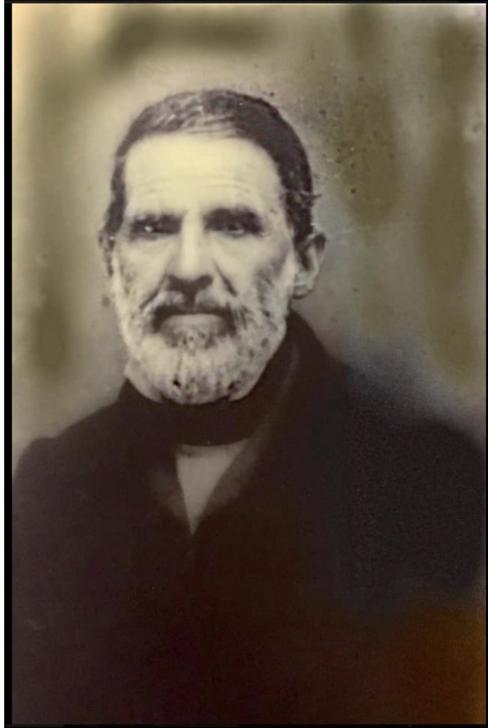
But we've been conditioned not to criticize people like Hughes, or to criticize anything at all. That was always the goal of cultural relativism. It wasn't about giving dignity to underappreciated cultures, it was about promoting shitty art and disempowering the common man so that he no longer trusted his own instincts and eventually stopped caring about art altogether. If you have enough Picassos shoved in your face while being told they're every bit the equal of a Rembrandt, because everything has equal value and legitimacy as everything else, you'll eventually just give up on the whole thing. You'll always know in the back of your mind that Rembrandt had far more talent and true feeling, but you'll no longer have the balls to say so. If you do, you'll be tagged as some sort of regressive or cultural supremacist, so why bother? But you have to remember that art is for the masses, and you have as much a right to judge art as the professional critic, and even more so, since the critic is being paid to promote the latest bad art, and you have no such conflicts of interest. See, the elites have taken the idea that art is for the masses and twisted it to mean that anyone can make art because we are all equal, and therefore all artistic expressions are equally valid. But what art for the masses really means is that anyone has the capacity to learn how to judge good art from bad. But it takes some measure of growth as a human soul to get there, and if your soul is embryonic or shrunken, it will be hard for you to appreciate the higher forms of art. The good news is that it's a positive loop; good art helps your soul grow; in turn, a larger soul increases your appetite for good art.

Okay, let's finish off Hurston. Here's a photo of her looking quite posh with her gal pals:



Is this the “new negro” the Harlem writers were trying to sell? If so, it looks to me very much like a mimicry of white people. Again, look at the skin tone of these women. Hurston in the middle is the darkest of the bunch, which isn’t saying much. The woman on the left doesn’t even look black; the one on the right is quarter-black at best. Not that it matters to me, they can have any skin color and dress any way they want. My point is that these people don’t fit the bill to be leading voices of any sort of black movement. While pushing this idea of black identity, they were gallivanting around like the rich, (mostly) white people they were. Go back and read Hughes’ poem again, then look at Hurston in that photo; does she look like her soul is deep like a river? Does she look like she can speak out of and into the sufferings of poor and oppressed black folks?

How about James Weldon Johnson? More of the same. He was a leader of the NAACP, was appointed by Teddy Roosevelt as a U.S. Consul, and was the first black professor at NYU. All sorts of open doors. It was apparently a family trait, since his grandfather Stephen Dillet was the first black parliamentarian in the Bahamas. One wonders how black he was, as his parents’ names were Etienne Dillet and Mary Catherine Esther Argeaux. Those aren’t black names, they are peerage names. The Argeaux of the peerage are related to the Sagrera and Salari families, linking us to Victoriano de la Plaza, President of Argentina, whose son married a Sagrera-Salari. Actually, we know Johnson’s grandfather wasn’t black at all, since we have a photo:



He looks fully Spanish (or Sephardic) to me, which is probably why his Wikipedia page doesn't show his picture. They can't very well tell you he was black and then show you a full-blooded Spaniard. I'll be told he wasn't Spanish, he was French, since he has a French surname and was born in Haiti. But I found [this article](#) that states *he came to Haiti as a child and was even a slaveowner*. So not only was he not black, he was probably mostly not French either. Since we know his mother was an Argeaux, and they were related Spanish aristocrats, I'm not surprised to find him looking so Spanish. It also strengthens my case that Johnson descends from Spanish nobility. The Wiki fiction writers give us a laugh when they tell us Stephen and his parents were headed to Cuba when their ship was intercepted by privateers who robbed them of all their possessions except a "silver spoon clutched by Stephen". I suppose inserting this fictitious silver spoon directly into his mouth would have been too on-the-nose.

Stephen's wife, Johnson's grandmother, was Flora Spence. That's just a short form of Spencer, itself a shortening of **Dispenser**. Big fat red flag.

Johnson's wife was Grace Nail Johnson, a major patron of the Harlem Renaissance. She is also sold as black, but Wikipedia admits that "by the time Grace was born, the Nails had already become prominent members of the African-American elite of New York City." To be clear, there was no African-American elite, unless they're talking about the barely-black Jews we've been studying. You tell me how black Grace looks:



The left and middle photos are both tagged as Grace. The one on the left could be one-eighth black; the one in the middle looks fully Jewish. The woman on the right is supposed to be Grace later in life, and she looks very white. Her father's name was John **Bennett** Nail, and she looks like she could be a Bennett from the peerage. So does her brother, John Edward Nail:



Once again, Wikipedia just tells us he's black and conveniently neglects to provide a picture, since anyone with eyes and a brain would see he's not black.

Grace's brother Jack was real estate partners with Philip Payton. Wikipedia tells us that, due to the Great Depression, Jack filed for bankruptcy in 19**33** and died in 19**47**. Those dates tell us that both those events are pure fiction.

Let's do Maya Angelou next. Maya's real name was Marguerite Ann **Johnson**. Already we see she was probably a close cousin of William Weldon Johnson, though they scrub her Johnson ancestors so you can't make the connection. Her father Bailey was allegedly a doorman and Navy dietitian. You can drop the doorman and dietitian part and just know that he came out of the Navy.



That is the photo they try to pass off as her father. It is obviously a paste job, so there's no telling if he looked anything like that. They give us a similar rush job for the photo of his maternal grandmother, Mary "Kentucky" Wafford:



Though supposedly black, Bailey's great-grandparents were James Henderson and Luticia **Forbes**. The Forbes line is completely scrubbed, for obvious reasons, but it links Angelou to Hurston. Henderson's father was Colonel John Henderson, born in 1768 in Charlottesville. In other words, **not black**. Since the Henderson line continues all the way down to Maya's grandmother, we can already see Maya is at least a quarter white. The Hendersons are related to Givens, **Allens**, McMullins, Bronaughs, Lewises, **Stuarts**, Bruces, and Catheys. (Think Truett Cathey, founder of Chick-fil-A.) The Allens may link Maya to the Alleynes, and hence to Schomberg. Stuart links her again to Hurston. We can follow the Henderson line all the way back to Fife, Scotland, where they were Baronets of Fordell. At this point they are related to Shepards, Lundies, Menteiths, **Balfours, Barons of Glenawley**, and **Stuarts, Earls of Moray**. The Stuarts link Maya to all the top families of the peerage, and it proves that the Stuarts and Forbes who pop up further down Maya's family tree are *those* Stuarts and Forbes, in case you still doubted it.

Angelou's biography is lousy with plot holes, starting with this one:

When Angelou was three and her brother four...their father sent them to Stamps, Arkansas, alone by train, to live with their paternal grandmother, Annie Henderson. In "an astonishing exception" to the harsh economics of African Americans of the time, Angelou's grandmother prospered financially during the Great Depression.

A three- and four-year-old traveling alone by train is the most believable part of that paragraph. For one, we know that her Henderson lineage was white, so it was not an "astonishing exception" at all. What is astonishing is that a blue-collar grandma with two young mouths to feed prospered financially during the Great Depression. But then, she was no blue-collar grandma, seeing as she descended from the top aristocratic families of Britain.

Angelou was allegedly raped by her mother's boyfriend at age eight, but the man, though convicted, was jailed for only one day. He was then murdered four days after his release, "probably by Angelou's uncles." This caused Angelou to become mute for five years, supposedly. I'll tell you why I don't believe this: because it has never been independently verified. How do I know? Because the best information they can give us about this man is that his first name was Freeman. If this really happened, Freeman's full name would have been in criminal records. But since nobody knows his full name, it means that wherever this story originated, it was never fact-checked. This was the 1930s, not so very long ago, and if they gave due diligence to put this man on trial and convict him, there's no way they would release him after one day in jail. And there's also no way they'd let his murder go unquestioned. As usual, none of it adds up. But it does supply the perfect backstory for Angelou's career as a troubled female writer.

Angelou was sent back to her mother in Arkansas, then sent back to her grandmother a second time, where she allegedly attended a **Rosenwald** School. In case you've never heard of them:

The Rosenwald School project built more than 5,000 schools, shops, and teacher homes in the United States primarily for the education of African-American children in the South during the early 20th century. The project was the product of the partnership of Julius Rosenwald, a Jewish-American clothier who became part-owner and president of Sears, Roebuck, and Company and the African-American leader, educator, and philanthropist Booker T. Washington...

So touching how many Jews were passionate about the African-American community, isn't it? The Rosenwald project was not about providing a decent education to black kids. Quite the opposite; it was about getting them as young as possible into the propaganda machine that is public education, so that they were too dumbed down to ask obvious questions like: **why is my school being funded by a Jewish industrialist?** Also, in case you didn't know, the T in Booker T. Washington stands for **Taliaferro**, a big red flag linking him to the Booths, Todds, and Lincolns and that whole bit of historical theater.

Then Angelou was sent back to her mother, who now lived in Oakland, California. There, Angelou became the first black female streetcar conductor in San Francisco. She allegedly completed high school a year early; amazing, seeing as she came from a broken home, was sexually traumatized as a young girl, was shipped from state to state multiple times during her childhood, and also held down a job as a streetcar conductor. Are you buying any of it?

The next phase of her life took a bizarre turn. First, she married a white guy named Tosh Angelos, “a Greek electrician, former sailor, and aspiring musician.” He would be the first of three romantic interests in her life, all white men. Again, not that I care, but why was she exclusively into white men? Next, she moved to New York City to study African dance and moved back to San Fran to dance professionally in nightclubs. In 1954-55, Angelou toured Europe as a cast member of the opera *Porgy and Bess*. That’s when she “began her practice of learning the language of every country she visited, and in a few years she gained proficiency in several languages.” Again, incredible for a poor black girl from Stamps, Arkansas. You’ll say she beat the odds; I say she came from the families who created the odds, who always and everywhere arrange the odds in their favor.

In 1959 she met novelist John Oliver Killens, who urged her to move to New York to concentrate on her writing career. Since when did she have a writing career? She hadn’t published a lick yet, but somehow a noted author senses her destiny as a writer? In what universe does this happen? She was whisked back to New York City by little fairies and immediately joined the Harlem Writers Guild, no questions asked. There she hobnobbed with all the big-time black writers, because that’s just how life goes when you’re an aspiring writer, you know. In 1960 she met Martin Luther King Jr., who was so taken with her that he asked her to be the Northern Coordinator for the Southern Christian Leadership Conference. This despite her having no experience coordinating events. No matter, her contributions to civil rights as a fundraiser and SCLC organizer were “eminently effective”. Brava, Maya. It was around this time that she began her pro-Castro activism. [Enough said](#). After stints in Cairo and Ghana, she befriended Malcolm X, subsequently helping him start the Organization of Afro-American Unity. Again, enough said. “Devastated” by [his fake assassination](#), Angelou moved to Hawaii to resume her singing career, then moved to LA to resume her writing “career” (she still hadn’t published a lick). How did she fund all this international travel? According to her own story, by being a prostitute and madam for lesbians. I’m not kidding. Next comes this:

Working as a market researcher in Watts, Angelou witnessed the riots in the summer of 1965. She acted in and wrote plays, and returned to New York in 1967.

Funny how she happened to be in all the right places at all the right times; in Harlem for her chance encounter with MLK; in Ghana when Malcolm X happened to visit, and now in Watts to witness the race riots. The Watts riots could be a whole paper in itself, but I just want to point out what Angelou was doing there at the time: market research. What kind? For whom? We aren’t told. Meanwhile, she was also moonlighting as a playwright and actress.

In 1968 MLK asked Angelou to organize a march, but in a “macabre twist of fate” he was assassinated on her 40th birthday (April 4). “Devastated again” by [another fake assassination](#), Angelou’s “spirit and creative genius” finally saw the light of day:

Despite having almost no experience, she wrote, produced, and narrated *Blacks, Blues, Black!*, a ten-part series of documentaries about the connection between blues music and Black Americans' African heritage...for National Educational Television, a precursor of PBS.

These opportunities just seem to fall right into her lap, don’t they? She was then asked by Random House executive editor Robert Loomis to write her first autobiography, *I Know Why the Caged Bird Sings*. That’s right, a famed editor at one of the biggest publishing houses in the world asked her to write a book. Trust me, it happens like this all the time. What’s remarkable is

that her first published work was an autobiography. Can you think of any other famous writers whose first work was an autobiography? Only other highly connected people, I assure you.

Over the next ten years, Angelou was awarded over 30 honorary degrees from universities all over the world. Despite having no actual college degree, she was given the lifetime Reynolds Professorship of American Studies at Wake Forest University. If you think that's over the top. . . so did lots of people:

The Winston-Salem Journal reported that even though she made many friends on campus, "she never quite lived down all of the criticism from people who thought she was more of a celebrity than an intellect...[and] an overpaid figurehead."

That about sums up her entire career. That and this:

The details of Angelou's life described in her seven autobiographies and in numerous interviews, speeches, and articles tended to be inconsistent.

That is, they tended to be fictional.

Let's wrap up by going back to the early days of the Harlem Renaissance, because there's an important figure who is now often swept under the rug. His name was Hubert Harrison, and he actually founded the New Negro Movement, as well as being the foremost black organizer in the **Socialist Party of America**. His rank among this spook organization tells you everything you need to know, but I'll tell you more. He pushed class consciousness, atheism, secular humanism, social progressivism, and anarchism. Are you smelling an Intelligence asset yet?



He was a self-described "radical internationalist", which simply meant he was an agent *for* the internationalists, a.k.a. the Phoenicians. He came to Harlem as a teenager from St. Croix, where his biological father Adolphus Harrison had been born a slave. If you doubt that story, you're not alone, as an account from the 1920s suggested Hubert's father actually owned a substantial estate on St. Croix. But we didn't need to be told that, since the name Adolphus is a dead giveaway. It is a Jewish elite name through and through, from Adolph Hitler to Adolph Ochs. In later life Harrison worked with many native Virgin Island activists, including **Rothschild Francis**.



How do you think he got that name? I admit he doesn't look very like a Rothschild to me, but I'm also certain we underestimate the genealogical lengths the Rothschilds have gone to hide themselves and their Jewish noses. This would explain why Hubert called himself an internationalist. By the way, a search on 'Rothschild Francis St. Thomas' pulls up Julito Francis, the former Director of Finance and Administration for the Public Finance Authority of St. Thomas, who was indicted on charges of conspiracy, bribery, extortion, wire fraud, and perjury in 2015 but miraculously skated.



I assume Jew-lito is the grandson of Rothschild, which shows you what these "radical internationalists" behind the New Negro movement were really about.

Back on Hubert's Wikipedia page, we learn that he chaired the Negro-American Liberty Congress, the major wartime protest effort for black Americans. Here we get a big clue, one that I doubt most of you readers will have known about before now:

The autonomous Liberty Congress effort was undermined by the U.S. Army's anti-radical Military Intelligence Bureau (MIB) in a campaign that included NAACP leader Joel E.

Spingarn (a Major in Military Intelligence) and W. E. B. Du Bois (who applied for a Captaincy in Military Intelligence). The Liberty Congress protest efforts in wartime can be seen as precursors to the A. Philip Randolph-led March on Washington Movement during World War II, and to the Randolph and Martin Luther King, Jr.-led March on Washington for Jobs and Freedom during the Vietnam War.

Spingarn was a new name to me, but he was a major figure behind the development of the NAACP and was “one of the first Jewish leaders” of the organization.



Interesting that he wasn't the first, as apparently the NAACP was significantly Jewish in its early years. Of course we know it was, but the history books won't tell you that, so it's funny to find Wikipedia offhandedly admitting it here. And again I remark on how unlikely it is that so many prominent Jews had such a vested interest in the “advancement” of African Americans. We just saw that **the head of the NAACP was a Jewish Intelligence officer who kept tabs on black people for the government**, for crying out loud. And the annual Spingarn Medal continues to be the highest honor bestowed by the NAACP! Go look at [all the recipients](#): their inclusion on the list outs every single one of them as a phony. By the way, the NAACP and MIB weren't trying to undermine Hubert, since he was also one of their assets. As usual, they were just playing both parts in the play.

But more significantly, we learn that Du Bois had “applied” for a job in Military Intelligence. They can't outright admit that he worked for MIB, but they basically *do* admit it by telling us he was part of the MIB's fake campaign against Hubert and the black radical socialists. If you're part of a Military Intel project, it means you work for them. So we now know that **Du Bois was an Intelligence agent**.



Du Bois is also an aristocratic name, and Du Bois himself traced his ancestry directly back to Chretien Du Bois – [as seen in the University of Massachusetts archives](#). Chretien’s [other direct descendants](#) include William Weld, Marlon Brando, Maria Shriver, Sam Walton, General Patton, and George Lucas. That makes them all W.E.B.’s cousins. Chretien was likely a member of the French noble House of DuBois, [which we learn](#)

...is the oldest nobility in the French Empire with a DuBois accompanying William the First in England in his quest to conquer England.

The UMass document also lists the parents of W.E.B.’s wife Nina **Gomer**, her father being marked ‘mulatto’ and her mother ‘white Alsacian’. That would make Nina three-quarters white. Or three-quarters Jewish. Alsacian is a clue in that direction, since Alsace is an historically Germanic region. [According to historical tradition](#), offspring of Ashkenaz were identified with Germany. If you’re up on your biblical genealogies, Gomer was the father of Ashkenaz. So Alsacian is just a tacit admission that Nina was an Ashkenazic Jew, as her surname suggests. If you study her face, you’ll begin to notice her semitic features.



But W.E.B. actually looks more Jewish than his wife, which I hadn’t noticed until now. Look again at the photo of him above. That is not an African nose, is it? Why do I care about his nose? Because in this case it’s a symbol of his allegiance, which was not to African Americans but to

Jewish internationals – the same ones who ran the slave trade for centuries. W.E.B. was of their progeny and a servant to their projects. This is why we find him early on at the University of Berlin studying with some of Germany’s most prominent social scientists, including Gustav von Schmoller, Adolph Wagner, and Heinrich von Treitschke. They were all crypto-Jews and cloaked fascists pushing various forms of state socialism, social Darwinism, and racial and class struggle. These were all concepts cooked up by Jewish industrialists to ratchet up social divisions and keep people’s eyes off *them* – the real dividers, thieves, and racists. Of Schmoller we read:

Schmoller’s primary preoccupation in his lifetime was not with economic *method* but with economic and social *policy* to address the challenges posed by rapid industrialization and urbanization.

To unwind that, he had no problem with rapid industrialization and urbanization or the forces behind them, he just wanted to engineer the best public policies to *enable* them. Under the guise of socialism, he was actually enabling the very capitalist-industrialist forces that socialism allegedly opposed. **W.E.B. even met Max Weber** in Berlin, and Weber was reportedly “very impressed” by the young W.E.B. In other words, he saw him as a promising protégé for the budding cultural Marxism project targeted at the black community. This explains one of W.E.B.’s most famous ideas known as double consciousness:

In *The Souls of Black Folk*, Du Bois used the term “double consciousness”...applying it to the idea that black people must have two fields of vision at all times. They must be conscious of how they view themselves, as well as being conscious of how the world views them.

Ask yourself this: is that a healthy state of mind? To be constantly self-aware and obsessed with how others perceive you? Anyone can see that “double consciousness” is just newspeak for an isolated, fragmented person. Fittingly, he named the NAACP’s magazine *The Crisis*. Why? Because people who feel themselves and the world to be in a constant state of crisis turn out to be the most obese citizens, workers, and consumers. This is also why Du Bois pushed for political solutions: the *right* to vote, the *right* to education, the *right* to employment. This is ever and always the antidote they sell to those who are fed up with their System: that each one of us, in all ways, steadily increases his participation in it. Du Bois never advocated for the “right” to walk away from the System, to disbelieve the lies, to refuse to buy in to the crisis-mongering, and to get on without the lousy policymakers and academicians and so-called intellectuals like himself. That’s never an option in their System.

To close out, you’ll notice that I’ve focused on the Harlem writers and haven’t given any page space to the jazz scene. That could easily be an entire paper itself, and maybe I’ll do that. Or maybe one of you can. To get you into it, here’s something you may not know about Louis Armstrong: from age 7 he was raised by the **Karnoffskys**, a Lithuanian Jewish family. **He was fluent in Yiddish and wore a Star of David pin in his whole life.** I don’t see much in Armstrong’s looks or demeanor that would suggest he’s Jewish or particularly aristocratic himself, but I wouldn’t rule it out, either. After all, his earliest documented ancestors were a Walker and a Washington.

But on a purely musical level, it’s obvious to anyone with a background in musicology or composition (such as me) that jazz is heavily influenced by klezmer. Musicologists focus on blues and ragtime as the primary roots of jazz, but its Yiddish folk roots are woefully understated, as is the predominance of Jewish composers and performers in the genre. Perhaps some fodder for future research.

The question remains: how did Harlem switch from rich and Jewish to poor and black, seemingly overnight? Let's start with this [NewYorkAlamanack.com](#) article, where James Kaplan writes: "Payton...formed an **alliance** with certain Jewish landowners to **create** modern Black Harlem." Kaplan, Jewish of course, spends the rest of the article spinning you into believing the wealthy Jews had sympathy for the blacks because they too experienced racial discrimination. Believe that if you will. But Kaplan's words here are, I think, purposeful: the Jews formed an *alliance* to *create* Black Harlem. In other words, it was a planned project, just as I've told you. And *The New York Times* [tells us how it worked](#) by letting it slip that "there was a high vacancy rate in the many **new** brownstone buildings." These weren't existing buildings long occupied by wealthy Jews. These were brand new apartments built up around them, or more likely a few blocks away so as to prevent the Jewish landlords from having to mingle too much with their tenants. Then the pieces really come together:

As more rural Southerners arrived in the city, the teeming Manhattan slums in which African-Americans were living had become the most densely populated streets in the city... They filled the housing stock that no one else wanted, including several blocks in Midtown that would soon be demolished to build Penn Station and its train tunnels. At the same time, construction had started on a subway line from Lower Manhattan to 145th Street in Harlem...

It would appear that these new tenements were specifically built to relocate the blacks, since the city blocks where their slums sat were needed to build Penn Station. Rather than cause an uproar among the city's black community by forcibly evicting them, they were slowly herded uptown. If only there had been a war going on, they could have just dropped some bombs on it, which would have been easier and cheaper. Point being, those who had significant financial interests in turning New York into a metropolitan mecca didn't want a giant eyesore smack dab in the middle of their city. Mind you, this is right around Madison Square Garden, the Empire State Building, and Times Square. Harlem, then, was essentially the byproduct of an urban cleanup project, and it put the blacks—75% of whom now lived in Harlem—in the perfect place to be infiltrated and controlled by Jewish interests.

This would explain how Harlem was funded. As I said, building new apartments and renting them out to poor blacks wouldn't have been a lucrative venture. My guess is that the real estate losses in Harlem were already factored into the Penn Station project. And who funded the Penn Station project? The Pennsylvania Railroad Company (PRR), which was legislated into existence by the government, and therefore taxpayer funded. So, as usual, costs went to the taxpayers while profits went to the capitalists. This would also explain why, though we're told Payton was sued out of business by his stockholders, he was able to turn around and buy six more buildings valued at \$1 million, this time as the Philip A. Payton Jr. Company. It looks to me like Payton's real estate business was just a shell company for the railroad owners, who themselves were hidden behind a government charter. Best guess is that the majority interest in the PRR was held by the Vanderbilts, since they owned all the other railroads. In support of this, we find that the largest non-institutional stockholder in the PRR by the 1960s was a man named Henry Stryker Taylor. The last name links him to Shomberg, who was married to a Taylor. The middle name links him to Charlotte Osgood Mason (see the footnote), and through her to the . . . Vanderbilts.

You will say even Harlem was prime real estate back then, so why not herd them to more distant boroughs, or New Jersey? Well, that did happen over the next decades, and is still happening. The black percentage in Harlem has dropped every decade since then, and is now below 60%. Harlem isn't nearly as black as you may think it is. There is also this to consider: once the initial

move was made, Harlem became much less desirable as real estate. The whole area was pretty much written off—except as a way to collect government money—and allowed to disintegrate. Since real estate in New York is buildings, not just land, values plummeted. It was hoped this planned disintegration would drive the natives out, but they stayed and some even thrived, as people will do. After the success of the Civil Rights movement in the 1960s, it became harder to drive them out, and the governors had to be more subtle in their methods. But it is ongoing. The gentrification of the world continues, and it isn't just targeting blacks.

*I have since looked into Charlotte's genealogy. Seemingly a dead end as her geni.com page has no parents listed. But since we know she was born Charlotte Van Der Veer Quick in New Jersey, we can quickly pick up the trail with [Margaret Quick](#), also from New Jersey, whose mother was a Van Der Veer. They are related to Strykers (think Stryker Medical, the hospital bed maker), Brokaws (think Tom), Beekmans, [Vorhees](#), Starrs, Van Dykes, and [Johnsons](#) – perhaps linking her to William Weldon Johnson and Maya Angelou. The Van Der Veers were a Dutch aristocratic family going back hundreds of years, and link us forward to Jeroen van der Veer, former CEO of Shell Oil and chairman of Phillips. The Quicks of the peerage are related to the Gores, Earls of Arran. It's also intriguing that Charlotte took both her husband's last *and* middle name, Osgood Mason. Why was Osgood so significant to her? Probably because it links to the Vanderbilts. Most of the [Osgoods in the peerage](#) lived in the U.S., not Britain, and some of them married into the Vanderbilt family. My guess is that Rufus was one of these Osgoods-Vanderbilts, so the name would have been attractive to Charlotte – another feather in her Dutch aristocratic cap.