

The Freudian Slippery Slope

The problem with this book is not that the author's heart is in the wrong place. To the contrary, Dr. Jones, the editor of the Catholic periodical *Fidelity*, abhors the satanic, Dionysian evil of Richard Wagner, Friedrich Nietzsche, Thomas Mann, Arnold Schönberg, Aleister Crowley, and Mick Jagger, and their "art"—and warns of the peril into which they have led Western culture and civilization.

The problem, rather, is that his analysis of this evil is such a mishmash of psycho-musicology, that the reader is left wondering if there is any explanation for evil beyond what one can discover between the bedsheets.

Jones' central thesis, developed in the first chapter on Richard Wagner, is that Wagner, in order to bring down the Christian morality that stood in the way of his libidinal pursuits (he was a notorious adulterer), purposefully de-linked Classical music from reason and from its Christian roots, by substituting chromaticism for the diatonic scale, and text for tonality.

The remaining three chapters then develop how this Wagnerian "cultural upheaval" was subsequently adopted and developed, in turn, by Nietzsche, Mann, Schönberg, Theodor Adorno, Crowley, and Jagger, based on each man's peculiar sexual needs. The final product, Jagger's "Sympathy for the Devil," is the openly satanic embodiment of Wagner's merely less-overtly satanic intent. Today's rock-drum-sex counterculture and the concomitant breakdown of the family are traceable, Jones concludes, to this century-long devolution of culture which began with Wagner.

Jones is right about what happened; he's wrong about why it happened. For, like his admirer Friedrich Nietzsche, Wagner's motivation was hatred of Christianity, and of the Christian culture embodied in the music of Bach, Mozart and Beethoven—not his sex drive. His libidinal pursuits were the product of that hatred, not its cause.

Likewise, Nietzsche's embrace of the idea that "God is dead" was not the product of his syphilitic affliction, as Jones implies, but its cause.

In Jones' explanation of Wagner's viewpoint, we see his confusion: "His rebellion was the rebellion against the moral order; his musical innovation was simply the discovery of a musical analogue to the rebellion against reason that his troubled conscience and increasingly impetuous desires craved."

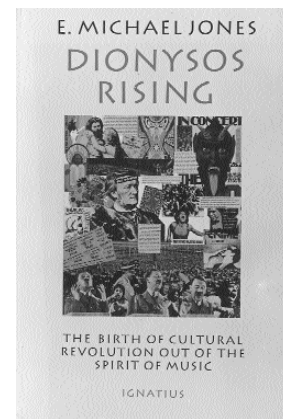
Much of what Jones develops is useful, factual material on the development of New Age culture. He fails, however, to competently explain *why* it happened: Jones correctly denounces Freud as part of the New Age, yet embraces neo-Freudianism to explain how the New Age came to be.

Britain's 'Traditional' Venetian Values

Readers will grasp the problem best by referring to an example from the final chapter on Mick Jagger. Jones cites an editorial written by London *Times* editor William Rees-Mogg on July 2, 1967, urging that Jagger be released from prison, where he had been sentenced for drug charges. Rees-Mogg wrote, "If we are going to make any case a symbol of the conflict between the sound traditional values of Britain and the new hedonism, then we must be sure that the sound traditional values include those of tolerance and equity."

Jones asserts that what Rees-Mogg and the British establishment wanted was to "reserve to itself the same sort of sexual freedoms" that Jagger was advocating so openly. "When Jagger flaunted what they acknowledged in private, they found that they did not have the heart to press the issue." In other words, says Jones, Rees-Mogg was motivated by his sex drive.

But this entirely misses the point. What are the "sound traditional values of Britain," to which Rees-Mogg refers? Colonialism, racism, oligarchism, and war, to name but a few. Rees-Mogg was



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by E. Michael Jones

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speaking on behalf of a British oligarchy that had *created* Mick Jagger and the Rolling Stones, along with the drug trade (remember the Opium Wars?), as a conscious weapon to destroy the West, and had no intention of letting Jagger rot in jail. Rees-Mogg wasn't simply defending his own sexual proclivities (whatever they may be); he was defending the British-Venetian world order!

Today, Rees-Mogg is at the forefront of an assault on the institution of the presidency of the United States, through the Whitewater and related scandals, which is intended to finish off this last, weakened bastion of republicanism. Indicative of Jones' misguided view of the *motivation* behind strategic events, is the fact that *Fidelity*, the journal he edits, recently featured the alleged sexual affairs of President Clinton in a cover story which reduced British political machinations against the institution of the U.S. Presidency to a problem of Clinton's passion!

People like E. Michael Jones need to begin to understand how real cultural warfare works, or else that British assault will succeed, and the New Age will indeed conquer the world.

—Marianna Wertz

Note: The Leonardo da Vinci drawings in this issue are identified as follows: p. 4, Windsor RL12376 (detail); p. 14, Windsor RL12581 (detail); p. 14, Uffizi 423E; p. 23, Windsor RL12542r (detail); p. 37, Windsor RL12570; *Atlanticus* 272v-b (detail); back cover left, "Deluge," Windsor RL12378 (detail); back cover right, "Investigation of Rectilinear and Curvilinear Figures as Measurements of the Area of the Circle," *Atlanticus* 167r-ab (detail).