

pre-Raphaelites, which explicitly called for a return to pre-Renaissance, feudal culture and political organization. Various cults and secret orders, claiming to be modelled on pagan mysticism, were formed, or re-invigorated, including Theosophy, Rosicrucianism, and Freemasonry's "Order of the Golden Dawn." Each of these was but a re-packaging of the idea of the especially privileged, whether called "Elect," "Adepts," "Ascended Masters," "Magi," or "Little Green Men." These cults became the inspiration for a dizzying assortment of schools of literature, music, dance, philosophy, and psychology. What "conspiracy theorists" see as secret plots and disguised intentions, is actually much more insidious. Much as occurred with the succeeding "counterculture" of the last third of the Twentieth century, the Euro-American "intellectual" elite was largely, and quite openly, mired in the extended social relations of this shifting pattern of cult associations. The essential features of "Little Green Men" irrationalism remained as the basis for the whole shebang, as individual alliances shifted between various of these "theological" cults and the new political "-isms"—socialism, communism, fascism, Nazism.

H.G. Wells, a protégé of Charles Darwin's boss, Thomas Henry Huxley, blended the ideas of "God"-caused, "Nature"-caused, "Technology"-caused, and "Geopolitical"-caused doom, into a unified notion of ultimate "Godzilla" terror [SEE Box, page 32] for which the only solution was global tyranny. Wells' early political success in the United States was his control of the policies of the Klan cheerleader-made-President, Woodrow Wilson.¹⁰ In fact, Huxley was the patriarch of a British-centered grouping, identified as the *New Dark Ages Conspiracy*,¹¹ which formed an Anglo-American alliance for doom with the Emerson Kindergarten and the Lost Cause aficionados here. Leading figures included Wells, Huxley's grandchildren, Julian and Aldous, whom Huxley hired Wells to train, and Lord Bertrand Russell, the latter the most infamous of the so-called Cambridge Apostles.

The quintessential product of this rancid stew was Aleister Crowley, known to his friends as "The Great Beast," a leader of Rosicrucian Freemasonry and darling of the "Quatuor Coronati" Masonic branch of British Intelligence, whose career encompassed five decades of

10. Stuart Rosenblatt, "Southern Strategy I: Woodrow Wilson and the Democratic Party's Legacy of Shame," *New Federalist*, April 23, 2001 (Vol. XV, No. 9).

11. Carol White, *The New Dark Ages Conspiracy* (New York: New Benjamin Franklin House Publishing Co., 1980). Also see, Lyndon H. LaRouche, Jr., "The Wells of Doom," *Executive Intelligence Review*, Dec. 19, 1997 (Vol. 24, No. 51).

Who Were the 'Nashville Agrarians'?

The overtly fascist, pro-Confederate, pro-slavery, pro-Ku Klux Klan "Nashville Agrarian" movement was founded and led by a small group of poets and literary critics grouped around *The Fugitive* magazine, who, when fascism became unfashionable, went on to found the literary movement, known as "The New Criticism," which has dominated American literary education since the 1930's. The idea of "The New Criticism" is, that the role of all art is to focus human thinking away from big ideas and toward those sensual concerns which humans share with the beasts.

The leading figures of this movement were:

- **Robert Penn Warren.** Three-time Pulitzer Prize winner; first "Poet Laureate of the United States"; Hollywood movies were made based on his novels *All the King's Men* and *A Band of Angels*.

- **John Crowe Ransom.** Long-time editor of *The Kenyon Review*; mentor of poets Robert Lowell and Randall Jarrell; poetry adviser to the Library of Congress.

- **Allen Tate.** Editor, *The Sewanee Review* and *Hound and Horn*; poetry adviser to the Library of Congress; U.S. representative to the C.I.A. proprietary organization, The Congress of Cultural Freedom.

- **Cleanth Brooks.** Founding co-editor of Louisiana State University's *Southern Review*; Cultural Attaché, United States Embassy, London.

- **Andrew Nelson Lytle.** Long-time editor of *The Sewanee Review*.

The entire American literary establishment is dominated by the "New Criticism." Close direct collaborators of the core "Fugitive" group included Nobel Prize-winning novelists William Faulker and Ernest Hemingway, as well as Ford Madox Ford, Thomas Wolfe, F. Scott Fitzgerald, Gertrude Stein, James Dickey, Ken Burns, Eudora Welty, Albert Erskine, Maxwell Perkins, Malcolm Cowley, W. H. Auden, William Butler Yeats, Archibald Macleish, Ezra Pound, and T. S. Eliot—i.e., the leading lights of Twentieth-century American "literature."

—SE