

Western Christian culture, are precisely what is rejected by the Russian Imperial Orthodox Church. For them, it's the "collective soul" of "Russia"—which has come to mean a collection of subjugated captive peoples under the tyrannical rule of Moscow.

To understand the true nature of the Soviet strategic threat to civilization as a whole, we must look deeper into the Russian ideology and history. The Russian Orthodox Church is not a church as we in the west would understand it, but an imperial church rooted in the anti-Augustinian Byzantine tradition, where, within the empire, the church, the state, and the military collaborate for the promotion of imperial interests. Gorbachov in his keynote speech at the 27th Party Congress in 1986, asserted that Russia's conflict with United States and its allies is primarily a conflict between two irreconcilable cultures and ideologies. The hatred for Western Christian, Augustinian culture, is expressed in the mystical doctrine of "Moscow the Third and Final Rome," the myth that from the ruins of Constantinople—the Second Rome—seized by the Turks in 1453, shall arise Moscow, "the Third and Final Rome."

For Russia to become the empire it is today, it had to smash the undesired elements of Western culture within Russia and their adherence to and support of the Roman Catholic Church.

Dostoevsky clearly stated this "necessity" in his work *Diary of a Writer*:

With the all-European conflict . . . the most essential and momentous aspect of this fatal struggle will consist in that, on the one hand, it will be the *solution of the thousand-year-old question of Roman Catholicism*, and on the other, that, by the will of Providence, it will be replaced with regenerated Eastern Christianity [emphasis added].

Behind Dostoevsky's hatred for Catholicism lies the overriding epistemological and theological issue which divides East and West—the *Filioque* concept. What Russians who think like Dostoevsky hate most, is the Judeo-Christian conception of the individual soul, the wellspring from which our Western civilization emerged, the idea of human reason aspiring to the level of the divine, assimilating with decreasing imperfection the laws of the universe, and with it the ability to transform the world. This is the essence of St. Augustine's concept of the Trinity, as reflected in the *Filioque* of the Latin liturgy (i.e., that the Holy Spirit proceeds from both the Father *and from the Son*). Without the *Filioque*, man is left as a clever beast in the lap of an unchanging Mother Nature, the *Magna Mater* of the Holy Blood and Soil of Russia.

Reagan's horrid Russian 'vision'

"There are two . . . indispensable lessons that I've taken from my craft into public life. And I hope you won't think it excessively opportune if I use the words of a Soviet filmmaker to explain one of them. . . . It was during the production of 'Ivan the Terrible,' when Eisenstein noted that in making a film, . . . in his words, 'The most important thing is to have the vision. The next is to grasp and hold it.' "

The above was said by ex-actor Ronald Reagan on May 31, 1988, to "members of the cultural and art community" at the House of Artists in Moscow. The Sergei Eisenstein movie referred to is the source of the picture on the front cover of this issue of *EIR*: It is the interminable "Ivan Grozny" (Ivan the Terrible) of Sergei Eisenstein, commissioned by Stalin as a celebration of the consolidation and triumph of the Russian Empire through unspeakable suffering and cruelty.

Not only did the President of the United States hail the "vision" of Eisenstein's Russian imperial film, but this and his other speech in Moscow that day, to Moscow University students, sounded as if they were scripted as a sideshow of the 1,000th anniversary jubilee of Holy Mother Russia, and as if Reagan—if one presumed he ever read any books—were a deep devotee of Russian literature.

Reading from his script, Reagan endorsed the notion that Western civilization has now yielded cultural supremacy to Moscow. This concession is of greater strategic import than any particular agreement reached on military matters, momentous as those might be.

"It's with some humility, that I come here today," Reagan said. He congratulated his audience as heirs of "the seminal figures in many of the arts as they have developed in 20th century Europe and America. I'm thinking of such giants as Kandinsky, Stravinsky, Stanislavsky, Dostoevsky." In citing those four—the non-representational "modern art" pioneer, the primitivist anti-classical composer, the satanist actor from a wealthy Old Believer (Raskolnik) family whose assault on classical drama became the famous "method" of Hollywood, and the ideologue of Russia's imperial destiny to rule the world—Reagan paid homage to the leaders of the 19th-20th century assault on Western civilization and classical culture, unleashed from Russia and by the oligarchy in the

This concept was the underlying factor of the 1054 "Great Schism" between the Eastern and Western churches. At the Council of Florence of 1439, which succeeded, temporarily, in unifying the Western and Eastern churches around the *Filioque* doctrine, it was the Russian Orthodox Church which emphatically rejected the *Filioque* clause, and led the faction in the Orthodox Church which soon sabotaged and terminated the short-lived unity achieved at Florence.

It is this deep, unbridgeable, historical cultural gap between East and West which is behind the ROC's unremitting broadsides against the Pope and those forces in the West who are seeking to launch a new Golden Renaissance, a *republican* movement, based on the Augustinian conception of the Trinity. Their demand for "reconciliation" of the Eastern and Western Churches is an ecclesiastical version of Soviet arms control policy. It is intended to create Western cultural "disarmament," by eradicating the concept of the *Filioque*, the foundation of Western civilization.

This "theological," but in reality essentially cultural issue, continues to be the battleground upon which the future of Western civilization will be decided.

Pope John Paul II, on the occasion of the Extraordinary Bishops' Synod (1985), issued a clear message to the Third Rome's adherents, in the form of a declaration reaffirming that "the Holy Spirit proceeds from the Father and from the

Son"—the concept around which the Uniate Church was formed. This was generally interpreted as a blow against the advocates of reconciliation with the Russian Orthodox and continuing support for the Uniates inside the Soviet empire. He buttressed this in April 18 of this year with his Apostolic Letter: "*Magnum Baptismi Donum* from Pope John Paul II to the Ukrainian Catholics for the One Thousand Year Celebration of the Baptism of Kievan Rus," where he called for the restoration of that church.

The Moscow Patriarchate's latest declaration of war on the Pope, issued by Metropolitan Filaret at his June 5 press conference, did not go unanswered. The next day, in Moscow, Cardinal Willebrands, one of the leaders of the Vatican delegation, read a message which all observers clearly saw as a message from the Pope. "We shall not forget" the cause of the Ukrainian Catholics, it stressed, "whose Church was dissolved," and will "not abandon" the fight for their religious freedom.

Moscow has begun, with the Millennium, the surge phase of its drive for world domination. Whatever happens over the course of the next years, as that drive increases in intensity, the world will look back at June 1988 and see, not the theatrics of the superpower summit, but the celebration of the Russian Millennium, as one of the watersheds of the 20th century.

West that treasures this type of Russian so-called culture.

Speaking with unintended irony, Reagan said, "In the movie business actors often get what we call 'type cast.' That is, the studios come to think of you as playing certain kinds of roles. . . . Well politics is a little like that too. . . . I believe acting did prepare me for the work I do now." Then followed his invocation of Eisenstein as a visionary.

Reagan's scriptwriter also quoted from recently rehabilitated poets Anna Akhmatova and Nikolai Gumilyov, and praised the U.S.S.R. for having allowed director Yuri Lyubimov to return to work in Moscow (after he had inflicted his production of Dostoevsky's "Crime and Punishment" on London and Washington, D.C.).

Speaking at Moscow University, Reagan did depart from his Russian literary excursions long enough to compare himself and Gorbachov to Butch Cassidy and the Sundance Kid, but mainly he stuck with Yevgeni Yevtushenko (" . . . ask the . . . air above the birch and poplar. . . . Ask my mother. . . . Do the Russians want war?"), Boris Pasternak's Dr. Zhivago, Nikolai Gogol on Russia as a troika with unknown destination, and "the fresh green sapling planted over Tolstoy's grave" to express his hopes for the future.

On June 1, Reagan's wife Nancy was greeted by Raisa Gorbachova at Moscow's Tretyakov Gallery, for a display of icons. Gorbachova, a board member of the Soviet Cul-

ture Fund, talked to the assembled press, before Nancy Reagan arrived. She quoted one of Dostoevsky's most famous passages on Russia's destiny to dominate the world; pointing to Andrei Rublyov's icon of the Trinity, according to the *Washington Post*, Gorbachova said, "First, this culture is very ancient, very old. Look at this Trinity. . . . I would advise that you look at the faces of the saints the way our icon painters painted them. . . . They are restrained to a certain extent though quite open, quite friendly. But I wanted to quote Dostoevsky—that the Russian heart maybe more than the heart of a person from any other nationality is prepared for human unity. It seems to me that this picture, which was referred to by Dostoevsky, is perfectly reflected in these icons."

As ever, the best antidote for the gloom of this brand of Russian culture is humor. There's an old joke in Central Europe that's to the point, about the Czechoslovak Navy: the Czechs decide that if Russia can have a Ministry of Culture, then landlocked Czechoslovakia should have a Navy! But maybe Reagan should have visited one of the U.S.S.R.'s many "parks of culture and rest," where culture gets a more precise definition; there, citizens are admonished to behave "culturally" *kulturno*, which means simply to refrain from blowing one's nose with the fingers, defacing park benches in a drunken stupor, and so on.

—Rachel Douglas