
Book Review

On British spy scandals, the Homintern, and the House of Windsor

by Mark Burdman

Too Secret Too Long

by Chapman Pincher
St. Martin's Press, New York, 1984
638 pages, \$19.95

Conspiracy of Silence: The Secret Life of Anthony Blunt

by Barrie Penrose and Simon Freeman
Grafton Books, London, 1986
588 pages, \$14.95

"You have to understand that the gay world then had style which it doesn't now. There was a sort of gay intellectual freemasonry which you know nothing about. It was like the five concentric circles on the Olympic emblem."—Jack Hewit, homosexual lover of Guy Burgess, Anthony Blunt, and others, beginning in the late 1930s, quoted in Penrose and Freeman, *Conspiracy of Silence: The Secret Life of Anthony Blunt*, p. 205.

"The British Establishment has never accepted that it was, *en masse*, penetrated by the Russians. People mistakenly see the penetration problem as having been limited to a few colorful, often homosexual, Cambridge intellectuals. It went much further and deeper than that. It revealed a fundamental weakness in British society. The present state of Britain is in part due to the penetration of the establishment by the Russians and the subsequent cover-up. Unless we understand the scale of this penetration, nothing will be done to stop further penetration."—Peter Wright, former MI5 agent, speaking in his own behalf, in a Sydney, Australia legal case involving British government efforts to suppress his new book, Dec. 8.

"The royal family is the most well-shielded institution in the country. . . ."—Penrose and Freeman, p. 411ff.

For the last two months of 1986, the British scene was hit

by one political jolt after another, resulting from a legal case in Sydney, Australia, in which the British government was attempting to prevent former MI5 counterespionage officer Peter Wright from publishing his memoirs. As we enter 1987, the case is still ongoing, and the political and strategic ramifications of it are still being fought out.

Since the various 1950s-60s defections to Moscow of Kim Philby, Guy Burgess, and Donald MacLean, and the 1979 admission in the British Parliament by Prime Minister Margaret Thatcher that Anthony (formerly Sir Anthony) Blunt was a Soviet spy, there have been scores of books in Britain on the theme of Soviet secret agents penetrating British intelligence.

For readers who want a preview of what Peter Wright's book says—presuming it is eventually published, either as written, or slightly modified to meet certain British censorship demands—the 1984 Chapman Pincher volume, *Too Secret Too Long*, is recommended. Pincher updates his earlier, 1981, *Their Trade is Treachery*, which had rocked Britain with its contention that former head of MI5, Sir Roger Hollis, was a Soviet agent.

Pincher's book, in significant part, was written to counter Mrs. Thatcher's decision to exonerate Hollis, in a 1981 statement before the British Parliament. Revelations from the Australian case indicate that Pincher's main source was none other than Peter Wright, who was reportedly brought into contact with Pincher through the mediation of former MI5 agent Lord Victor Rothschild. Rothschild's motivations, in this affair, are a subject unto themselves.

The reader is invited to see how Pincher constructs his case. In its "bare bones," the case is very interesting. He claims that no one in the British power structure ever bothered to look into Hollis's pre-World War II activities in China, where he was friendly with individuals around Soviet intelligence operative Agnes Smedley, and with Smedley herself.

Pincher only skims the surface, but the fact is, that Smedley was the central figure in a Soviet-Chinese nest, in which would be included top officials of the U.S.S.R. itself, Soviet super-spy Richard Sorge, and many of the seminal names

behind the Canada-based Institute of Pacific Relations.

If Hollis was truly a deep-penetration agent for Soviet military intelligence (the GRU), coming from the Smedley circle, then indeed the consequences for Western security are devastating.

Pincher also claims that British officials ignored important evidence concerning Hollis's reputed relationship to Sonya Kueczynski, one of the most important Soviet GRU-East German intelligence agents in this century, and also part of the broader "Smedley circle," with experience in Asia. According to Pincher, no serious investigation was ever carried out about why Sonya Kueczynski moved her headquarters to Oxford, England, more or less simultaneously with the move of MI5 to Oxford, in the early 1940s. From this station, she was able to obtain key information that she then radio-transmitted to her Soviet controllers.

Penrose and Freeman are among those who argue that the case against Hollis is a construct based on circumstantial, not provable, evidence. Pincher's basic counter-argument to this is that it was precisely Hollis's constant cover-ups, on behalf of the Soviets, that destroyed, or rendered unusable, many of the important tracks, and, now that he is dead, some of the relevant potential material is gone forever.

Pincher points to one case as all-important in this: the granting of immunity from prosecution to Anthony Blunt, Keeper of the Queen's Pictures, when the latter was pinpointed as a Soviet agent in 1963-64, and then interrogated by British intelligence. Pincher claims that it was Hollis who raced through an immunity offer to let Blunt off the hook, so that the latter could make a hasty and *pro forma* confession, but not provide any real evidence that could have enabled British investigators to get to the bottom of the subversion.

Pincher provides some fascinating "teasers," about how Blunt performed special services, on at least two known occasions, for the Royal Family, once in Germany, and once involving a Palace-linked artist, Stephen Ward, who was a key figure in the famous 1963 "Profumo Affair." He implies, but never states, that Blunt had some potential, or actual, blackmail over the Palace, should certain details of his activities have come to light.

Blunt, Burgess, and the Homintern

Pincher's account is weak on the side of *subjective motivation*. If Hollis was a Soviet agent, why was he a Soviet agent? What was the causality, not only bringing him to such a giant betrayal of his country, but preventing others in Britain from having either, first, kept him out of the post of head of MI5, or, once in, having exposed him as an agent? What are the cultural "Achilles Heels" in Britain that would allow such a massive subversion to occur, over decades?

On this side, centering around the Anthony Blunt case, the Penrose-Freeman book, *Conspiracy of Silence*, is very useful. As they develop the case, the problem is more than just "the few colorful, often homosexual, Cambridge intel-

lectuals," as per Wright's above-cited formulation. As they say at the outset, "We realized . . . that if we were ever going to understand the motives of Burgess and Blunt, then first we had to understand the homosexual world they inhabited." Or, what Burgess-lover Hewitt calls the "Gay intellectual freemasonry" of the 1930s.

Penrose and Freeman are taking us closer to what *EIR* has identified as "The Homintern," the Homosexual International. And, if this has been a decisive factor in the Russian penetration of the West, then it has been, in turn, the Russians

It remains an enigma exactly what the relation of Blunt was to the Palace, at a deeper level than his art-historian role. Is there any truth to the contention made by certain British insiders, that the granting of immunity to Blunt was caused by the intervention of a Palace eager to keep the full story under wraps?

acting on behalf of Satan. As one ex-insider in the set of the Cambridge Apostles recently put it, "One became Communist in Cambridge more through the Homintern than through the Comintern, and Sodom and Gomorrah are even better than Moscow and Leningrad."

The Penrose-Freeman hypothesis, compiled in part from testimonies of numerous old Cambridge insiders and others, is that it was the evil, promiscuous homosexual Burgess who was the key to Blunt, especially after Burgess's early-1930s trip to Moscow. With Burgess, the disease was, indeed, worship of evil for evil's sake.

As Penrose and Freeman develop the case:

There was Burgess, in France, in 1940, with the homosexual chef du cabinet of French Prime Minister Daladier, "spending an evening together at a male brothel in Paris. Singing and laughing, they had danced around a table, lashing a naked boy, who was strapped to it, with leather whips." Or, Burgess, again in France, using a naked boy, laying on his side, as the "net" in a ping pong match. Or, in a third case, Burgess using the flat in Cambridge's Bentinck Street, subleased from Victor Rothschild, as a "high-class male brothel." Or, the testimony of British writer Malcolm Muggeridge, speaking of the Bentinck Street set of Burgess, Blunt, et al.: "It was the only time I ever met Burgess; and he gave me a feeling, such as I have never had from anyone else, of

being morally afflicted in some way. His very physical presence was to me, malodorous and sinister; as though he had some consuming illness."

What treason could not be known to such a circle, whether on behalf of Soviet Russia, or Soviet Russia as the Agent of Satan?

And again, Palacegate?

It remains an enigma, in the Penrose-Freeman account, exactly what the relation of Blunt was to the Palace, at a deeper level than his art-historian role. If he were a Soviet agent through the end of World War II, why did the Soviets release him, to accept an art-historian role in the Palace? What was the real story of his secret missions on behalf of the Palace? Why, in fact, did the Palace keep him in his position, long after it was known that he had been a Soviet agent? Did he serve as a regular channel between Palace and Kremlin? Is there any truth to the contention made by certain British insiders, that the granting of immunity to Blunt was caused by the intervention of a Palace eager to keep the full story under wraps?

These remain questions after one reads the Penrose-Freeman account. But the authors are hardly amateurs on such questions. Simon Freeman, after all, was the journalist-protagonist in the summer 1986 "Palacegate" affair, as he pub-

lished, in the London *Sunday Times*, a Palace spokesman's attacks on Prime Minister Thatcher, and came under heated attack himself by Windsor partisans.

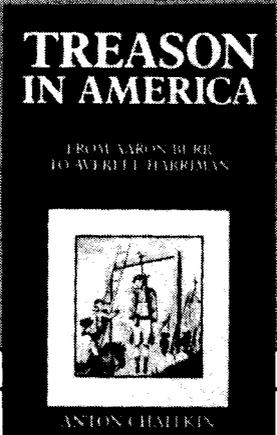
Penrose-Freeman point to the next areas that must be covered, if one is really to get to the bottom of Soviet subversion of the West in this century. And here, the workings and behavior of the House of Windsor cannot for much longer be "well-guarded" from public view. The late Lord Mountbatten was the key to the "Russian Party" in British elite circles until his death, and his protégé, Charles, Prince of Wales, heir to the throne, openly sympathizes with anti-Western, pro-Russian cultural values. This group seeks, on the cultural, political, and strategic planes, some form of Anglo-Soviet condominium, or trust, to manage world affairs.

In his book, Pincher repeatedly demands the institution of "oversight" in Britain, to prevent abuses and subversion. But the paradox is inescapable. If the House of Windsor remains shielded from public view, then "oversight" becomes an exercise in living theater. From different standpoints, Pincher and Penrose-Freeman point in the direction of the problem, but shy away from the solution: Without opening the dossier of the operations of the "Russian Party" in the House of Windsor, fighting against the Russian penetration of Great Britain is impossible.

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