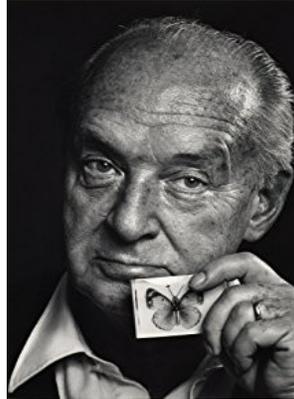


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# Vladimir Nabokov



*by Dogbert Dogbert*

God, it would be good to be a fake somebody, rather than a real nobody.  
—Mike Tyson

There's no there there.  
—Gertrude Stein

Anyone can create the future, but only a wise man can create the past.  
—Vladimir Nabokov

This is in no way to *prove* that Vladimir Nabokov (or all and sundry of his pseudonymous personae: Valentin Nabokov, Vivian Darkbloom, Sirin, Vivian Calmbrood, Vasily Shiskov or Vivian Bloodmark for that matter) was ever an Intelligence asset. Only his handlers could confirm or deny that. This is a work of informed speculation. . . but as the journalist Christopher Morley once observed, "Sometimes there is so much writing on the wall that the wall falls down."

For regular Miles readers, we could start with [Vladimir Nabokov being in the peerage](#) and basically call it a day.

<http://forward.com/culture/176220/vladimir-nabokovs-son-says-famous-father-was-close/>

But what fun would that be? You might also wish to keep this link of Nabokov's purported whereabouts handy.

<http://www.d-e-zimmer.de/HTML/whereabouts.htm>

One must be at least a little suspicious of any man who has three birthdays. Born in St. Petersburg in 1899, his birthday is given as April 22 per the “New Style” Gregorian calendar and April 10 per the “Old Style” Julian calendar. Problem is, **Vladimir** Lenin also happened to be born on April 22/April 10, and so Nabokov supposedly wished to distance himself from the man he blamed for his family’s misfortunes, celebrating April 23 as his birthday (which he happily shared with William Shakespeare and Shirley Temple). Given that Lenin and Nabokov were both nobles and that the Russian Revolution was a big fake, all this already looks like misdirection.

It should be noted that pseudepigraphy—the ascription of false names of authors to certain works—has a long tradition in Qabalistic literature. As the doyen of Jewish esotericism Gershom Scholem writes: “For a long time we have known that literary forgeries represent a flight into anonymity and pseudonymity just as often as they indicate trickery; and not for nothing have we retained the foreign word, ‘pseudepigrapha’ to designate in particular a legitimate category of religious literature... the Zohar is the most important but by far not the only example of such love of masquerade in Jewish literature” (pp 17-18 in *Zohar: The Book of Splendor: Basic Readings from the Kabbalah* Schocken Books: New York 1972).

Vladimir Nabokov is distinguished as the only writer to have both a novel and nonfiction selection in the Modern Library’s 100 Best lists. *Lolita* is number 4 on 100 best novels and his memoir *Speak, Memory* is number 8 on 100 Best Nonfiction. This accomplishment is all the more remarkable because he (allegedly) made the switch to English from his native Russian after age 40, and in this respect he often draws comparisons to other Eastern European writers who found fame writing in English—like Joseph Conrad (author of *The Secret Agent* and *Heart of Darkness*) and Jerzy Kozinski (author of *Mockingbird* and *Being There*). I say allegedly because this switch is often oversold, as if he just learned English at 40. No, he had been multilingual from a young age, and English had been spoken as one of three major languages in his home. The mainstream biographies admit he could read and write in English before he could in Russian, so his later switch to English is not so remarkable.

We should be leery of serial memoirists. Outside of Timothy Leary (a known CIA asset), I can't think of another writer who wrote as many memoirs as Vladimir (3), and I can't think of another writer who wrote as many mock memoirs (pretty much all of his novels feature this element to greater or lesser degrees). Let's also remember that it was Timothy Leary who wrote, “Liberal CIA [is] the best Mafia you can deal with in the 20<sup>th</sup> century (*Flashbacks: An Autobiography* p 308 1983).

On the back cover of the dust jacket of *Vladimir Nabokov: Selected Letters 1940-1977* we have the praise of another literary master of sexual deviance James Dickey, “This book is of great importance because it allows us to see the true face of a master manipulator of our times, the veritable Cham of high intellectual sleight-of-hand.”

Ain't that the truth? Part of Nabokov's appeal for me is that he's the ultimate ironist and trickster. He loved riddles, and his stories are teeming with macaronic puns, anagrams,

palindromes, acrostics, numerological puzzles, chess problems, and the like. He loved playing games with the reader, and it's very difficult to be sure what he believed exactly.

Some things about Vladimir Nabokov's life never made sense to me. Like his popularity. As John O'Hara wrote of Nabokov: "In some circles Nabokov's fame still consists of the miscomprehension that arose from his famous—or notorious—*Lolita*.... Other readers take him to be a morbid sensualist, a chess-obsessed player of verbal games, a trickster out to baffle his readers.... The cure, if one is conceivable, lies not in explaining each of Nabokov's novels, in detail, to each of his readers, but rather in explaining to them the contents and workings of Nabokov's individual and specific mind" (JD O'Hara, "Reading Nabokov," *Canto*, Spring 1977).

And then there is the subject matter. Martin Amis notes in his article "The Problem with Nabokov": "In other words, *Laura* joins *The Enchanter* (1939), *Lolita* (1955), *Ada* (1970), *Transparent Things* (1972), and *Look at the Harlequins!* (1974) in unignorably concerning itself with the sexual despoliation of very young girls" (The Guardian 14 November 2009). Amis is leaving out *Laughter in the Dark*, the emplotment of *Lolita* in *The Gift*, *Pale Fire*, the pederast dictator in *Bend Sinister*, or proto-*Lolita*'s appearance in *Invitation to a Beheading*. So of his 15 or so novels, pedophilia appears prominently in almost all of them, and it was clearly an abiding preoccupation. He writes beautifully, but needless to say his work doesn't have a lot of broad appeal for an American audience (will it play in Peoria?).

Of course Nabokov wrote, "I don't think that an artist should bother about his audience. His best audience is the person he sees in his shaving mirror every morning" (SO 18), Who was he looking at every morning? Who was Vladimir Nabokov really?

At times I have thought he was a supreme voice of reason and decency—a social justice warrior in a not dissimilar vein to Alice Miller; at others, I have suspected him to be much like the fascinating monsters he wrote so beautifully about. He refuses to be pinned down and is the ultimate literary trickster—a liar who always tells the truth, even when he's lying. Or was he? Too many of the curators of his legacy have taken him at his word.

Sure there's the old writer's adage, "Write what you know," but the seemingly endless retracing of biographical echoes in his fictions make it seem more like he was constantly reworking his cover story, and Nabokov studies has basically been enslaved by his biography.

It's a very clever trick Vladimir pulled: by appearing to be so revealing, he more or less shut down a lot of inquiry into his past. Nabokov exposed himself first in order to essentially retain control over all subsequent exposure. As a memoirist, Nabokov reveals most about himself by what he chooses to omit. By focusing our attention on certain particulars, he is diverting attention from other particulars that he wished to conceal. To the extent that memoir can be seen as self-history, we must be mindful that Nabokov claimed, "I do not believe that 'history' exists apart from the historian" (SO 138). So

much of his work is marked by a pervasive tendency towards autobiography thinly disguised. The question we must ask is what could he have possibly wanted to hide?

Nabokov's forewords contain some of his best writing, and in them he often availed himself of the opportunity to (hilariously) rail against his critics. As he famously said, "There is a certain type of critic who when reviewing a work of fiction keeps dotting all the i's with the author's head" (SO 18). Fundamentally, to frame is to exclude; focus is power; art is very much what's left out. But Nabokov's persistent insistence that his life had little bearing on his fiction suggests that perhaps he didn't want people to look too closely; it all comes across like, "Just keep moving along—nothing to see here."

Given that Vladimir couldn't not write a story about doubles, spies, twins, and ghosts, I got very suspicious. And I remembered that line from *Lolita*— "I always wanted to be a famous spy" (12). Was he also—like Twain—a twin?

Vladimir's wife and literary co-conspirator Vera claimed the overarching theme of his work was *potustoronnost*—The Otherworld, emphasizing his metaphysical concerns. But a more literal interpretation of the other world could be the shadow world, John le Carre's secret world, the ghost world, **the spy world**, littered with all the attendant spies, ghosts, shadows, doubles which dominate Nabokov's fictions.

In his Foreword to *The Eye*, he remarks of its theme, which applies to so many of his stories: "the pursuit of an investigation which leads the protagonist through a hell of mirrors and ends in the merging of **twin** images.... [t]he stress is not on the mystery but on the pattern." Published originally in Russian as *Sogliadatai* (Соглядатай), this translates as *The Spies*.

Few authors blurred the line between fact and fiction as thoroughly as Nabokov, and the relationship between the two is fragile given that the iterations of his memoir have obvious novelistic aspects (some chapters were first published serially as short stories). He was given to parodying his own memoir, perhaps most notoriously in his final novel *Look at the Harlequins!* And here Vladimir is a curator of unreliable narrators whose confessions conceal more than they reveal, perhaps none more so than himself. As he was writing *Conclusive Evidence* (1951), Nabokov explained that he was creating a new genre: "This will be a new kind of autobiography, or rather a new hybrid between that and a novel. To the latter it will be affiliated by having a definite plot. Various strata of personal past will form as it were the banks between which will flow a torrent of physical and mental adventure" (*Vladimir Nabokov: Selected Letters, 1940-1977* 69). Maybe around that time, some 30 years into his literary career, the line between fact and fiction, truth and absolute bullshit, were impossibly and forever blurred.

After adopting English, only rarely did Nabokov resort to the third-person: his narrator is a biographer, and also usually a novelist, scrounging for playable plots in the very messy lives of another writer. But in the process of attempting to write about another writer, the perceiver changes the very nature of what's being perceived, and in so doing arrives at something like a self-portrait, a mapping of their own preoccupations. The subject

(the other writer) increasingly becomes a projection, a shadow, a diabolic double incessantly bringing the author back into conflict with his very own consciousness, forcing him to look himself in the mirror.

Like Stanley Kubrick, Vladimir Nabokov was a chess obsessive. He wrote stories for code breakers, and he loved playing games with the reader. For him there were obvious parallels between apprehending a fiction and the solving a chess problem: "Competition in chess problems is not really between White and Black but between the composer and the hypothetical solver (just as in a first-rate work of fiction the real clash is not between the characters but between the author and the world" (SM 290). Of his chess problems, Nabokov wrote: "Deceit, to the point of diabolism, and originality, verging on the grotesque, were my notions of strategy" (SM 289).

A regular reader of Nabokov's fictions comes to expect the author leaving out extremely critical information that the reader must infer to make heads or tails of the tale. Nabokov (like any good spook) liked to make his readers co-creators/co-conspirators because readers then create own their version of the story. The ellipsis is the thing in a Nabokov story. Consider his 1933 short story "The Leonardo," which involves three characters—two German brothers and a mysterious lodger. The lodger is a poet leading a solitary life. The brothers grow suspicious of the lodger and start bullying him. Things escalate until they are plotting his murder. Then, as always with Nabokov, there's the twist—the narrator reveals the poet was an impostor, a producer of counterfeits, and the thug brothers are sort of vindicated: two criminals have merely murdered another criminal.

So it's the lies of omission, rather than commission, which should capture our attention first and foremost. The memoirist always reveals the most about himself by what he chooses to omit.

You quickly learn that his novels aren't just stories—they are puzzles. There is a fundamentally Qabalistic quality to his work because he so often employs the tools of gematria, notariqon, and temura. Many of his stories are filled with clues that hint at codes necessary to decipher the encrypted information buried within his stories in order to arrive at "the real story". We see this perhaps most infamously in "The Vane Sisters," a short story "wherein a second (main) story is woven into, or placed behind, the superficial semitransparent one). As with his fictions, so too with his life? What is the main story? What is the superficial semitransparent one?

It's worth mentioning that Vladimir Nabokov struggled to find a publisher for his notorious short story "The Vane Sisters." After being declined by Katherine White of *The New Yorker*, it was published in the March 1959 issue of *Encounter*. As Wayne C. Booth in *The Rhetoric of Fiction* notes, it "carries the pleasure of secret communication about as far as it can go in the direction of what might be called mere cryptography. The narrator receives, quite unconsciously and contrary to his disbelief in spiritualism, a variety of communications from the dead. The most important of these is embedded as an acrostic in his final paragraph, without his suspecting that he has unconsciously put it

there. In congratulating the first five code-crackers who sent to the next issue of *Encounter* their unsolicited solutions to the acrostic, Nabokov wrote, "My difficulty was to smuggle in the acrostic without the narrator's being aware that it was there, inspired to him by the phantoms. Nothing of this kind has ever been attempted by any author" (p 301 University of Chicago Press 1961). Congratulating the first five code-crackers for a story in *Encounter* magazine—the CIA's prime literary front?

There is also a long tradition of employing cryptography in spy-craft. The legendary Dr. John Dee—the original "007"—court astrologer and spymaster for Queen Elizabeth, mentor to Francis Bacon, was involved in many intrigues, one of which was the practice of cryptology. "Secret writings," he read, "will reveal secrets not found by ordinary means."

<https://www.nsa.gov/news-features/decclassified-documents/tech-journals/assets/files/john-dee.pdf>

Vladimir inherited a vast estate and millions from his mom's brother—Uncle Ruka. It is strongly hinted at in his memoir *Speak, Memory* that Uncle Ruka, at the very least, made a young Vladimir uncomfortable with his affections. And most scholars say that Nabokov's preoccupation with pedophilia can be traced back to this relationship. It stands to reason that Vladimir might have learned a thing or two from his uncle. As he writes, "Uncle Ruka seems to have led an idle and oddly chaotic life. His diplomatic career was of the vaguest kind. He prided himself, however, on being an expert in decoding ciphered messages in any of the five languages he knew. We subjected him to a test one day, and in a twinkle he turned the sequence '5.13 24.11 13.16 9.13.5 5.13 24.11' into the opening words of a famous monologue in Shakespeare" (SM 70). We must wonder if a "diplomatic career" is a euphemism for intelligence work.

Then there's the Schiffs. Stacy Schiff wrote a Pulitzer Prize winning biography about Vladimir Nabokov's wife *Vera*. And I was starting to ponder the possibility of Vladimir Nabokov being a spy when Adam Schiff was in the news a lot with his investigation into Trump's involvement with the Russians. I was also binge-watching *The Americans* (look for the calling card repeat of '33' on-screen). *The Americans* was created by Joe Weisberg, a former CIA agent, and is about Russian sleeper agents in Reagan's America. It's set in Church Falls, VA, which just so happens to be where Andrea Pitzer who wrote *The Secret Life Of Vladimir Nabokov* lives.

Joe Weisberg's brother Jacob Weisberg, was offered membership in Yale's infamous secret society Skull & Bones by John Forbes Kerry (Skull & Bones 1966) but turned it down, chalking it up to the order's exclusion of female members.

Stephen Schiff is one of the writer/producers for *The Americans*. A former journalist for *Vanity Fair*, he broke into film with the script for Adrian Lynne's 1997 film adaptation of *Lolita*, with a script that beat out the likes of Tom Stoppard, Harold Pinter and David Mamet.

Good luck finding genealogical information about Stephen Schiff.

Congressman Adam Schiff's paternal great-grandfather was Jacob Schiff, albeit his profession is listed as butcher, and his maternal grandmother was Marcella Baruch (perhaps a relation of Bernard Baruch). His maternal grandfather was one Harry Glovsky who practiced law in North Adams, MA. Stacy Schiff is the daughter of Mr and Mrs Morton Schiff of Adams, MA.

<https://www.americanancestors.org/About/Press-and-Media/Press-Releases/2017-Annual-Dinner/>

Incidentally, North Adams, MA is perhaps best known now for being home to the largest museum of modern art in the US—the Massachusetts Museum of Contemporary Art. Aka MassMOCA.

However, there is no information on her mother's line: it is fully scrubbed at the various genealogical sites. This is by no means exhaustive but the pattern is highly suggestive they are all related.

So I started wondering if there were some connections between the Nabokovs and the Schiffs.

One of the richest men in America in the early part of the 20th century was Jacob Schiff who led Kuhn & Loeb. Born in Germany and a cousin of the Rothschilds, he immigrated after the Civil War and made his name financing railroads, primarily those of EH Harriman. Along with Bernard Baruch, he was allegedly the man behind the rise of Woodrow Wilson (who in turn was responsible for the rise of the Dulles brothers and thus the CIA). There have long been rumors that he financed the Russian Revolution.

On May 3, 1917, Jacob Schiff told the Jewish League of American Patriots, "Six or eight weeks ago, the Jews [of the United States] would have heeded the call to arms as a duty but with heavy hearts, as they would have known they would be fighting to perpetuate Russian autocracy. But now all that has been changed. Russian democracy has become victorious, and thanks are due to the Jew that the Russian Revolution succeeded."

And for what it's worth, his grandson John Mortimer Schiff told a tabloid reporter by the name of Cholly Knickerbocker that Jacob was Trotsky's benefactor and that he had given \$20 million to the Bolsheviks.

Observers of the contemporary scene did, however, note Jacob Schiff's outsized influence over the Treaty of Versailles discussions. Henry Wickham Steed, a former editor of the *Times of London* "insisted that, unknown to him, the prime movers were Jacob Schiff, Warburg and other international financiers, who wished above all to bolster up the Jewish Bolsheviks in order to secure a field for German and Jewish exploitation of Russia" (*Through Thirty Years 1892-1922* pp 301-02). That's a bit more forthcoming, isn't it?

According to historian Antony Sutton, “Probably the most superficially damning collection of documents on the Jewish conspiracy is in the State Department Decimal File (861.00/5339). The central document is one entitled ‘Bolshevism and Judaism,’ dated November 13, 1918....The report goes on to assert that there can be no doubt that the Russian Revolution was started and engineered by this group and that in April 1917: ‘Jacob Schiff in fact made a public announcement and it was due to his financial influence that the Russian revolution was successfully accomplished and in the Spring of 1917 Jacob Schiff started to finance Trotsky, a Jew, for the purpose of accomplishing a social revolution in Russia’” (Sutton 186-87).

In the process, it does appear that Russia became a remarkably resilient puppet state and bogeyman to justify the American military industrial complex—the best enemy money can buy, as Antony Sutton claimed. No less than Zbigniew Brzezinski—himself a CFR luminary and National Security Advisor to multiple Presidents—has confirmed the accuracy and validity of Antony Sutton's revelations. In his book *Between Two Ages: America's Role in the Technetronic Era* (1970), Brzezinski wrote: “For impressive evidence of Western participation in the early phase of Soviet economic growth, see Antony C. Sutton's *Western Technology and Soviet Economic Development: 1917-1930*, which argues that 'Soviet economic development for 1917-1930 was essentially dependent on Western technological aid' (p.283), and that 'at least 95 per cent of the industrial structure received this assistance.' (p. 348)” (135). In other words, Russian military might would not exist without Wall Street financing and a steady stream of American engineers.

The Bolsheviks also received assistance from Armand Hammer—the Soviets’ “capitalist prince”—whose father was President of the American Communist Party and who moved freely between both countries to attend to his business interests. As founder and chairman of Occidental Petroleum, he played both countries for the best deals. And he was on such good terms with the Soviets that they allowed him to arrange the lending of paintings to American galleries.

Armand Hammer was also the man behind Al Gore Sr. and liked to brag that he would make Al Gore Jr. President someday (close but no cigar).

[http://www.slate.com/articles/briefing/articles/2000/04/was\\_albert\\_gore\\_sr\\_a\\_crook.html](http://www.slate.com/articles/briefing/articles/2000/04/was_albert_gore_sr_a_crook.html)

<https://www.forbes.com/sites/larrybell/2013/05/21/the-greening-of-gores-bank-account/#1ebfc47239d6>

<https://www.thenation.com/article/gores-oil-money/>

Al Gore's daughter Karenna married Jacob Schiff's great-great grandson Andrew Schiff.

<https://www.nytimes.com/1997/07/13/style/andrew-schiff-karenna-gore.html>

The actor Armie Hammer is Armand Hammer's great grandson, and his father Michael Armand Hammer sits on the board of Pepperdine and Oral Roberts Universities—both supposedly Christian.

[https://en.wikipedia.org/wiki/Michael\\_Armand\\_Hammer](https://en.wikipedia.org/wiki/Michael_Armand_Hammer)

The impact of the revolution on Vladimir Nabokov's life cannot be underestimated. I'm exaggerating (only slightly), but he came from one of those ancient tenacious aristocratic Russian families where you could walk from the palatial family estate in St. Petersburg all the way to Moscow and never really leave the family's property. The staff at the family's primary residence in St. Petersburg numbered around 50. Disputed with lame false modesty that he was not technically an aristocrat, it would perhaps be most accurate to say he came from the boyar class.

I've always found his biography to be as fantastic as it is problematic. Because it all sounds a bit too fabulous. He's compelling like the archetypal Joseph Campbell hero we've been programmed to well-receive: cast off by bitter fate, not quite like all the others, forever surrounded by a halo of suspicion and misunderstanding, destined for some transcendent glory. And the Bolshevik revolution marks Vladimir's departure on his journey following a fairy-tale childhood in *fin de siècle* Imperial Russia.

The Nabokov family escaped first to London, then Berlin. Vladimir attended **Trinity** College, Cambridge, for four years, graduating with 2<sup>nd</sup> class honors; and when he returned home just before he sat his final exams, his father was allegedly assassinated by terrorists in Berlin. Vladimir married **Jewess** Vera Slonim and commenced his literary career in Berlin. Vera allegedly supported him in those years. They escaped Berlin for Paris in 1937 to escape the Nazi regime, and then Paris for New York in 1940 two weeks before the Nazis captured Paris. He initially struggled to find work but they settled in Cambridge, MA, where Vladimir lectured at Wellesley and helped curate the butterfly collection at Harvard's Museum of Comparative Zoology. He quickly befriended Edmund "Bunny" Wilson—another spook. He allegedly lost his brother Sergey to the Holocaust. He then managed to get a tenured position at Cornell. He allegedly toiled for years on *Lolita*, struggled to find a publisher and was then an overnight sensation. He quit Cornell, travelled a bit, and finally settled into a few suites on the top floor of the Montreaux Palace Hotel in Switzerland. Vladimir died on July 2, 1977, from a pulmonary infection in Lausanne. For the numerologically inclined, that death date sums to 33.

Vladimir's father Vladimir Dmitrievich Nabokov was a politician, a reformer who was jailed by both the Tsar and the Bolsheviks alike—an Anglophile who wanted to introduce a constitutional monarchy to Russia. Born on July 15, 1870 (OS) in Tsarkoe Selo (ie **The Winter Palace**), his opposition to Tsarist policy led him to being deprived of court rank in 1905. He was a member of the first Russian Parliament in 1906, though subsequently imprisoned after its dissolution because of his signing the Vyborg Manifesto. Though often described as a liberal, in retrospect, he was neither wolf nor dog, and seems to have been a centrist trying to capture that middle ground between the Tsarists and the

Bolsheviks via the party he co-founded, the Constitutional Democrats—or Kadets as they were popularly known. **A close confidant of Kerensky** (see Miles' paper on Lenin), he was the epitome of a White Russian. He was also a **Freemason**, along with most of the other names associated with the Kadets.

[http://freemasonry.bcy.ca/texts/russia/russian\\_masons.html](http://freemasonry.bcy.ca/texts/russia/russian_masons.html)

When Tsar Nicholas II decided to abdicate the throne, his brother Grand Duke Mikhail refused the Imperial Crown, and on March 3, 1917 (OS) VD Nabokov drafted the act of abdication from power. And with that just over three centuries of Romanov rule ended. So VD Nabokov was one of the principal architects of the Provisional Government.

After being offered several posts, VD Nabokov writes in *VD Nabokov and the Russian Provisional Government, 1917*: “Refusing any kind of administrative post, I offered my services in the capacity of ‘Head of the Chancellery of the Provisional Government,’ an office equivalent to the former Head of the Chancellery of the Council of Ministers. I considered that this post, outwardly a secondary one, would acquire special importance under the conditions of a new provisional state regime, whose functions still remained so vague and undefined” (58). How prescient! He also served as head of the Kadet’s Central Committee in the final phase of the Provisional Government.

VD’s father was himself Minister of Justice (1878-1885) to the reformer Alexander II who freed the serfs and was allegedly assassinated by People’s Will on March 13, 1881. He was then Minister of Justice to the regressive Alexander III.

Now, power is crude and ultimately so is the story of power: follow the money and follow the bloodlines. So let’s start with Nabokov’s genealogy. There is no shortage of Nabokovs in the peerage going back to the 17<sup>th</sup> century.

<http://www.thepeerage.com/i2745.htm#s37842>

Vladimir’s father VD Nabokov was a gifted writer himself, and his account of the Provisional Government— *VD Nabokov and the Russian Provisional Government, 1917*— is one of the essential primary sources of the Bolshevik Revolution. His account is filled with absurdities like this one from July 1917 after an attempted Bolshevik uprising: “The whole episode came to an end, as we know, with the arrival from the front of loyal government troops (a cavalry division), the rebels were cut off and subsequently disarmed, a complete victory for the government, and momentarily—alas!— bolshevism was liquidated. This was the moment which the Provisional Government could have finally utilized to eliminate Lenin and Co. But it did not venture to do so. The new government declaration contained only new concessions to socialism and Zimmerwaldism. Then Prince L’vov left his post, and the government was turned over to Kerensky” (148-49). Oops.

This is made all the more absurd because the Russian spy service (at the time known as Okhrana) knew all about the Bolsheviks’ every move. As Leggett notes in *The Cheka*:

"The extent of the Okhrana's penetration of the Bolshevik Party was such that not only was it minutely informed about the membership, structure, and activities of the party, but it was also in a position to influence Bolshevik tactics" (xxiv). Wow, so they are admitting the Bolsheviks were infiltrated. Why not just admit they were manufactured?

Vladimir Nabokov shared his birthday not only with Vladimir Lenin but also with Aleksandr Kerensky—Chairman of the Provisional Government at the time of its collapse. Of Kerensky, VD Nabokov wrote: "The most influential figure in the Provisional Government proved to be 'the hostage of democracy,' Kerensky. If on the day the Provisional Government was formed it had occurred to anyone to nominate Kerensky as minister of war, I think even Kerensky, in spite of his boundless aplomb, would have been embarrassed. Everyone else would have taken such a nomination as a mockery, a stupid joke. Nevertheless, within two months Kerensky emerged as the 'providential' minister of war" (112). This, of course, was just a step towards becoming Chairman of the Provisional Government by the time of the October Revolution.

VD Nabokov also controversially noted the overwhelming Jewish presence among the Bolsheviks: "The council proved to be a very cumbersome machine, and much time was spent organizing it and making it operative. The Council of Elders could frankly have been called the *Sanhedrin*. **The predominant positions of its membership were Jews.** The only Russians were Avksent'ev, myself, Peshekhonov, and Chaikovskii. I remember that my attention was drawn to this circumstance by Mark Vishniak who, in the capacity of secretary, was sitting beside me (I was deputy chairman)" (150-151). Mark Vishniak was himself Jewish, the son of a wealthy merchant. He was a member of the Socialist Revolutionary Party and author of *The Legal Status of Jews in Russia*. I guess Hannah Arendt forgot to read this part of history.

Antony Sutton notes that VD Nabokov was far from the only politician who noticed the Jewishness of the Bolshevik Revolution:

"In February 1920 Winston Churchill wrote an article—rarely cited today—for the *London Illustrated Saturday Herald* entitled 'Zionism Versus Bolshevism.' In this article Churchill concluded that it was 'particularly important... that the National Jews in every country who are loyal to the land of their adoption should come forward on every occasion... and take a prominent part in every measure for combating the Bolshevik conspiracy.' Churchill draws a line between 'national Jews' and what he calls 'international Jews.' He argues that the 'international and for the most atheistical Jews' certainly had a 'very great' role in the creation of Bolshevism and bringing about the Russian Revolution. He asserts (contrary to fact) that with the exception of Lenin, 'the majority' of the leading figures in the revolution were Jewish, and adds (also contrary to fact) that in many cases Jewish interests and Jewish places of worship were excepted by the Bolsheviks from their policies of seizure. Churchill calls the international Jews a 'sinister confederacy' emergent from the persecuted populations of countries where Jews have been persecuted on account of their race. Winston Churchill traces this movement back to Spartacus-Weishaupt, throws his literary net around Trotsky, Bela Kun, Rosa Luxemburg, and Emma Goldman, and charges:

‘This world-wide conspiracy for the overthrow of civilization and for the reconstitution of society on the basis of arrested development, of envious malevolence, and impossible equality, has been steadily growing’” (Sutton 185-86)

Although Sutton says Churchill was wrong to assert the leaders were Jewish, Sutton provides no proof they weren't. He does, however, provide proof they were. He admits, “Olof Aschberg, the ‘Bolshevik Banker’... was owner of the Nya Banken, founded 1912 in Stockholm” (Sutton 57). Another Stockholm ‘Bolshevik banker’ was Abraham Givatovzo, brother-in-law of both Trotsky and Lev Kamenev” (Sutton 122). So let's take a very brief look at the 7 members of the original Politburo:

**Vladimir Lenin (born Vladimir Ulyanov)**: maternal grandfather was Alexander Dmitrievich (born Israel and went by "Moishe") Blank who we're told converted to Christianity, became a famous doctor, wrote the Tsar letters about how to properly handle rural Jews (in Yiddish no less!) and was granted hereditary nobility. His wife was Anna Ivanovna Groschopf. She was born to a German father and a Swedish mother. It's well worth asking what her parents were doing in provincial Russia. Turns out her father was a goldsmith (historically a trade dominated by Jews) and her mother was an Ostedt, and if you check genealogical sites, you will find that the Ostedts were often Jews and/or married Jews. We also know that Lenin's mother Maria Alexandrovna Ulyanov spoke Yiddish (which certainly seems strange for a goy). All of this is to say that Lenin's maternal line is Jewish.

Grigory Zinoviev (born **Hirsch Apfelbaum**, also known as Ovsei-Gershon Aronovich Radomysisky).

Grigori Yakovlevich Sokolnikov (born **Girsch Yankelvich Brilliant**).

Leon Trotsky (born **Leon Bronstein**).

Lev Kamenev (born **Lev Rozenfeld**, also Trotsky's brother-in-law)

Stalin (born **Ioseb Jughashvili**). Despite his purportedly anti-semitic purges, his right-hand man was **Lazar Moiseyevich Kaganovich**, and his long-time mistress was Kaganovich's sister Roza.

Allegedly, Kagan was the word Khazarians used to designate their chieftain.

**Andrei Bubnov** is the only one who didn't change his name, though for a time he was known as Kisanko, and he made his name as an organizer in Nizhny Novgorod.

As you see, not one went by the name he was born with. Why were they concealing their real names?

VD Nabokov also legitimated the Bolshevik Revolution. As Chair of the Election Committee, he was responsible for arranging the decisive elections—where the Bolsheviks lost resoundingly to the Radical Socialist Revolutionaries. They only garnered about a quarter of the vote (175 out of 715 for the Bolsheviks; 370 out of 715 for the Socialist Revolutionaries), but that did nothing to prevent them from seizing power (with almost no casualties) and VD signing off on it. Strange story right?

VD Nabokov was a most fastidious man, and some people remarked that he was a man whose wardrobe was more impressive than his wife's—a proper dandy.

VD Nabokov wrote a research paper with German gay rights advocate Dr. Magnus Hirschfeld in which he argued for the repeal of sodomy. He was the very first Russian politician to do so. Also, with his legitimation of the Bolshevik regime, the Soviet Government of the Russian Soviet Republic, in discarding the Legal Code of Tsarist Russia, decriminalized homosexuality, and the Soviet criminal code omitted any statutes on the matter.

[https://en.wikipedia.org/wiki/LGBT\\_history\\_in\\_Russia#Russian\\_Empire](https://en.wikipedia.org/wiki/LGBT_history_in_Russia#Russian_Empire)

It's worth remembering that there was a long-standing association of usury with sodomy dating back to Aristotle. Thomas Aquinas wrote in *Summa Theologica* that sodomy and usury were both “sins against nature, in which the very order of nature is violated, an injury done to God himself, who sets nature in order.” In the *Divine Comedy* Dante put sodomites and usurers in the same Seventh Circle of Hell. In his 1935 essay, “Social Credit,” Ezra Pound argued that “usury and sodomy, the Church condemned as a pair, to one hell, the same for one reason, namely that they are both against natural increase.”

VD Nabokov was the son of Dmitri Nikolaevich Nabokov and the Baroness Maria Ferdinandovna Korff. It's well worth exploring the name Korff further, since we find several prominent Jews:

the actor Arnold Korff

[https://en.wikipedia.org/wiki/Arnold\\_Korff](https://en.wikipedia.org/wiki/Arnold_Korff)

the rabbi Baruch Korff

[https://en.wikipedia.org/wiki/Baruch\\_Korff](https://en.wikipedia.org/wiki/Baruch_Korff)

Did you know that the good Quaker Nixon had a rabbi?

And Grand Rabbi Yitzhak Aharon Korff

[https://en.wikipedia.org/wiki/Yitzhak\\_Aharon\\_Korff](https://en.wikipedia.org/wiki/Yitzhak_Aharon_Korff)

It looks like VD Nabokov, like Kerensky (whose mother was **Nadezhda Adler**), had a Jewish mother. Speaking of Kerensky, Nabokov draws attention to some intriguing inter-generational coincidences. In *Speak, Memory*, he recalls an incident of one of Kerensky's aids asking Nabokov's father for a car so that the premier could escape from the Bolshevik onslaught of 1917; Nabokov then mentions "an amusing thematic echo" of his ancestor Christina von Korff (Nabokov's paternal grandfather married the Baroness Maria Ferdinandovna von Korff) who lent her brand new carriage to Louis XVI and his family when they attempted to escape from Paris to Varennes during the Revolution of 1791 (p 183). Now those are interesting coincidences, especially the anagrammatic patterning of the two dates.

Let's also remember as Miles had shown that the Bolshevik Revolution was a bloodless revolution—there were no battles. The standing government did not put up a fight—understandable given that it was "provisional" from the outset. But perhaps this shouldn't come as a surprise. In Benjamin Disraeli's novel *Lord George Bentinck* (1852) he writes: "They may be traced in the last outbreak of the destructive principle in Europe. An insurrection takes place against tradition and aristocracy, against religion and property. Destruction of the Semitic principle, extirpation of the Jewish religion, whether in the Mosaic or in the Christian form, the natural equality of man and the abrogation of property, are proclaimed by the secret societies who form provisional governments, and men of Jewish race are found at the head of every one of them."

While there is ample genealogy on the Nabokov side, there is precious little on Vladimir's maternal line—the Rukavishnikov side. He is very vague about the origins of the Rukavishnikovs. He seems to only be able to trace the line as far back as his mother's paternal grandfather—a Vasily Rukavishnikov who came from Kazan. For a writer known for his detailism (fully on display as he chronicles his Nabokov ancestors), this is extremely suspicious.

[http://dezimmer.net/NabokovFamilyWeb/nfw\\_toc.htm](http://dezimmer.net/NabokovFamilyWeb/nfw_toc.htm)

Nabokov admits the Rukavishnikovs were much wealthier than the Nabokovs, their riches coming from the great **gold mines** of the Perm Province in the eastern Urals bordering Siberia. They became massive landowners in the process, among the largest in Russia. As Brian Boyd notes in his biography *Vladimir Nabokov: The Russian Years*:

"Of the first certain Rukavishnikov ancestor, Elena Rukavishnikov's grandfather Vasily, little is known except that he came from a line of Old Believers—who like Puritans in England and Jews throughout Europe often prospered in business because other routes for advancement were blocked off. Prosper his mines certainly did: his oldest son is reliably reputed to have been one of the largest landowners in Russia, with estates totaling 843,000 desyatins (2.27 million acres), about half the size of Connecticut.

His other known son, Ivan Rukavishnikov (1841-1901), 'a country gentleman of the old school,' was also worth millions" (p 30).

Brian Boyd is either being coy here, or he didn't do his homework. Ivan Rukavishnikov, Elena's father, was Vasily's *eldest son*.

Vasily Nikitich Rukavishnikov (1811-1883) had three sons: Ivan Vasilievich (1843-1901), Nikolai (November 27, 1845-August 8, 1874), and Konstantin Vasilievich (1850-1915).

Konstantin was based in Moscow where he was a patron of the arts (most notably the composer Tchaikovsky), also a member of the councils of the Merchants and the Discount Banks, and served as Mayor of Moscow from 1893 to 1897.

Our Nabokov is insistent that his Rukavishnikovs were in no way related to the Moscow Rukavishnikovs. As he writes, "I wish to note that these Rukavishnikovs—Siberian pioneers, gold prospectors and mining engineers—were *not* related, as some biographers have carelessly assumed, to the no less wealthy Moscow merchants of the same name" (SM 66). So when Vladimir denies being related to the Moscow Rukavishnikovs, I'm assuming he means Konstantin was not his grandfather. But this would mean that Vladimir was in line to inherit an estate many orders of magnitude larger than the one he inherited from his Uncle Ruka.

Of course, there's also the question of who begat Vasily Rukavishnikov? For an American, it's so difficult to believe that there wouldn't be countless hagiographies devoted to the life of a great frontier tycoon. But we're looking at essentially a man who fell to earth. No parents. No past. An immaculately conceived tycoon.

<https://www.geni.com/people/%D0%92%D0%B0%D1%81%D0%B8%D0%BB%D0%B8%D0%B9-%D0%A0%D1%83%D0%BA%D0%B0%D0%B2%D0%B8%D1%88%D0%BD%D0%B8%D0%BA%D0%BE%D0%B2/6000000043860703418>

The Rukavishnikovs were business partners with the Morozovs— the richest merchant family in Russia (of the 25 richest people in Russia before the Revolution, about half were Morozovs). They were also Old Believers. Of the Old Believers, or Schismatics as they are also known, anthropologist Raphael Patai writes in *The Jewish Mind*: "The Russian Old Believers expected the end of the world in 1666—the Messianic year of the followers of Sabbatai Zevi. There was a striking similarity between the Sabbataians and the Old Believers in their apocalypticism, fascination with occult numerical computations, ecstatic sense of elation, and semi-masochistic acceptance of suffering. The Old Believers made common cause with the Jews and other minorities in order to survive under conditions of persecution" (183).

1666 was the year of Sabbatai Zevi—a Byzantine rabbi who claimed to be the second coming. Outside of Jesus of Nazareth, Sabbatai Zevi is the most important Jewish messiah in history, and he's really the only man in history to convince people far and wide that he was actually the messiah, and I'm quite surprised he isn't more widely known because he was essentially the Godfather of Zionism. He was immensely popular in Russia and convinced many to sell their property and reclaim the Holy Land, but when

the Sultan gave Zevi two options—convert to Islam or die— Zevi, ever the pragmatist, converted to Islam in 1666 to save his life, and his followers suffered greatly. Many were banished to Siberia.

Sabbatianism, as his movement came to be called, involved two pillars: what Nathan Benjamin Ashkenazi of Gaza termed *ma'asim zarim*, or strange deeds; and *Mitsvah ha-Ba'ah be-Avera* (quite literally: a commandment that is fulfilled by the breaking of another commandment) which has been mistranslated as the doctrine of *Redemption through Sin*. The idea is you can kind of sin your way to salvation; that transgression can be a positive, productive act, that transgression can be seen as transmoral. It serves as an antithesis to traditional Judaism, thus being essentially an act of creative destruction.

The majority of Jews in Russia accepted Sabbatai as the true messiah. Sabbatai also argued that “true faith cannot be a faith which men publicly profess” (Gershom Scholem “Redemption through Sin” 109 in *Major Trends in Jewish Mysticism*). Sabbatians were also often “voluntary Marranos,” superficially adopting other religions, while secretly preserving Judaism as their Judaism (ibid 98, 110, 147). Though they might have converted to Islam or Christianity, Gershom Scholem writes they “remained Jewish in their hearts” (p 142 in “The Crypto-Jewish Sect of the *Donmeh* (Sabbatians) in Turkey,” *The Messianic Idea*). So, for example, the *Donmeh* (who formed the vast majority of the “Young Turks”) were crypto Jews.

Sabbatai Zevi, the Jewish messiah of 1666 who claimed the world was ending (interesting year to preach that for sure), preached redemption through sin—that a commandment must be fulfilled by the breaking of another commandment. His philosophy is fundamentally (for lack of a better term) Satanic/Saturnian.

Zevi's disciple **Jacob Frank** was very successful in promoting this thought in western Europe. There are some links between his evangelizing and the emergence almost a century later of Adam Weishaupt's Bavarian Illuminati and the (lesser known but no less important) Lunar Society in England. You can trace Yale's infamous secret society Skull & Bones (backed by the Russell Trust) and pretty much every other secret society back to these groups.

Which takes us back to Vladimir's first cousin Nicolas Nabokov—upon his arrival in the US he was greeted by all the most important Bonesmen of his generation, the so-called 'Wise Men' who formed the CIA.

[https://en.wikipedia.org/wiki/The\\_Wise\\_Men\\_\(book\)](https://en.wikipedia.org/wiki/The_Wise_Men_(book))

Perhaps I should say something here about Gnosticism, which is essentially the wellspring of all secret societies. Gnosticism is essentially a reversal of exoteric Christianity. Like Aleister Crowley said, “If you want to understand, learn to think backwards.” It is a reversal of Biblical teachings: the Creator God is considered evil, and the Devil good, the light bringer. The Creator God imposed a number of moral restrictions on us to make slaves of us, whereas the Devil showed us the light and how

to become like a god. The light is liberty, freedom from God, freedom from morals imposed by this evil God. Moral restrictions are thus just conventions invented by humans who claimed to have received direct revelation from this evil God. Gnostics reject this evil God. This world is thus governed by survival of the fittest. Freedom is venerated above all, and freedom is synonymous with power.

Gnosticism has enduring appeal because traditional religion has a hard time explaining the problem of evil—how a benevolent, loving God allows so much pain and suffering in God's creation. And in this respect, many Satanic/Gnostic rituals are seen as a process of emancipation. If you accept that God is evil, there is no such thing as right or wrong, there is no way to adjudicate between moral claims. There is only the will to power, only the advancement of yourself over others. You are entitled to do whatever you want, especially whatever helps you advance your power and interests (Crowley's "Do what thou wilt shall be the whole of the law..."). Ayn Rand (who incidentally was best friends during her childhood with Vladimir Nabokov's youngest and favorite sister) and L. Ron Hubbard (an acolyte of Aleister Crowley) were the great popularizers of this thought in America in the recent past.

So you should seek out to do that which is otherwise considered evil by others as a way of demonstrating or actualizing these beliefs. This is how you break on through to the other side, as it were. You demonstrate your freedom from God and your ability to not be constrained by what others deem as moral through acts of evil. It's not evil for fun; it's evil for salvation. And it's not really evil because nothing is real, and everything is permitted.

Greed is good. You do you. Just do it. Have it your way. An army of I. Get the picture?

Perhaps most are unaware of the connection, but Church of Satan founder Anton LaVey wasn't shy about admitting his debt to Ayn Rand: "I give people Ayn Rand with trappings," he once told the *Washington Post*. He also acknowledged that his brand of Satanism was "just Ayn Rand's philosophy with ceremony and ritual added." Rand's influence is so extensive LaVey has been accused of plagiarizing part of his "Nine Satanic Statements" from the John Galt speech in Rand's *Atlas Shrugged*.

Vladimir Nabokov's sister Olga (born January 5, 1903) was close childhood friends with Ayn Rand (born **Alissa Rosenbaum**) who spent much time at the Nabokov mansion, and in one of those strange coincidences, *Lolita* and *Atlas Shrugged* were both on the best-seller charts in 1958.

A word here on Ayn Rand's slightly strange pen name: Ayn has a similar sound value to the Hebrew letter "Ayin" which also means "eye." It's also quite similar to "Ain," the word given to "The Limitless Nothing" which preceded creation in Kabbalistic cosmology. Ayin also means fountain, spring, source. It represents the zodiacal sign of Capricorn, and corresponds with the Tarot trump The Devil.

Aleister Crowley, also a Malvern College and Trinity College alum, referred to his pecker as “Ayin”—“the blind eye that weeps.” Nuff said.

Given the temporality of Zevi and schism in the Russian Orthodox Church coinciding in 1666, it seems natural to wonder whether there was a relationship between the two. Despite the purported persecution, Nabokov insists, “My Rukavishnikovs belonged (since the eighteenth century) to the landed gentry of Kazan Province” (SM 66).

One of Russia’s great museums is the Rukavishnikov mansion in Nizhny Novgorod. Their wealth derived from steel and usury.

<http://russiatrek.org/blog/cities/the-most-beautiful-house-in-nizhny-novgorod/>

<http://www.russianmuseums.info/M636>

Nizhny Novgorod was home to the world’s largest trade fair: “It was so important to Russia that Tsar Alexander I delayed reconstruction of the Winter Palace in Saint Petersburg in order to send the money to Nizhny Novgorod. The trade fair was called “the exchange of Europe and Asia.” Prices for the principal goods – tea, salt, grain, furs and metals – were set here. Back then, people used to say that “Saint Petersburg is Russia's head, Moscow is its heart and Nizhny [Novgorod] is its pocket.”

<http://welcome2018.com/en/places/nizhny-novgorod/2658/>

The Nizhny Novgorod Rukavishnikovs also begat a writer of some renown—Ivan Sergeivich Rukavishnikov who looks like a cousin as well.

[https://en.wikipedia.org/wiki/Ivan\\_Rukavishnikov](https://en.wikipedia.org/wiki/Ivan_Rukavishnikov)

I came across this description of one of Ivan's novels, which sounds a lot like Nabokov's Rukavishnikovs: “The most significant work of R. is the novel *The Damned Kind* (1911), which depicts the history of three generations of the merchant family. The value of the novel is in the rather vivid household characteristics of the merchant's environment: the founder of the firm of the “iron old man”, the hero of the era of initial accumulation, and the whole gallery of his degenerate descendants-acquisitors and spendthrifts. In their exposures of the various spiritual deformities engendered by the power of gold in bourgeois society, R. rises only to the decadent artist Victor, breaking ties with the world of “money-holders” in the name of immersing himself in the world of “pure art”, into a world of painful creative pursuits.”

The famous Russian sculptors Iulian and Alexander Rukavishnikov must certainly be related as well, since Alexander provided the bust of Vladimir for the Montreux Palace Hotel in Switzerland.

[https://commons.wikimedia.org/wiki/Category:Alexander\\_Rukavishnikov](https://commons.wikimedia.org/wiki/Category:Alexander_Rukavishnikov)

I'm also wondering if the famous Cosmonaut Nikolai Rukavishnikov is a relation. From his obituary we learn:

“His last mission, on Soyuz **33** in 1979, turned into a white-knuckle space drama. The craft was to dock with the Salyut 6 station but an engine failure left it unable to maneuver. The same engine was to have sent the spacecraft back to Earth. Mr. Rukavishnikov was able to fire up a backup engine, which also did not work properly but was able to return him and a Bulgarian astronaut safely.”

<http://www.nytimes.com/2002/10/27/obituaries/nikolai-rukavishnikov-russian-astronaut-dies-at-70.html>

Note the numerology of disaster missions Apollo 13 and Soyuz 33.

Yet none of this information about the Rukavishnikovs is to be found in Nabokov's *Speak, Memory*. It might have been a touchy subject because there were unrelenting accusations that VD Nabokov married Elena Rukavishnikov for her money. Despite her fortune, it sounds preposterous that the Nabokovs would allow their son to marry into a family of unknown blood. Marriage for families like the Nabokovs was no casual affair.

Let's look at who VD Nabokov's siblings married: “The eldest was Dmitri, who inherited the Nabokov majorat in the then Tsardom of Poland; his first wife was Lidia Eduardovna **Falz-Fein**, his second Marie Redlich; next, came Sergey, governor of Mitau, who married Daria Nikolaevna Tuchkov, the great-great-granddaughter of Field Marshal Kutuzov, Prince of Smolensk, then came my father. The youngest was Konstantin, a confirmed bachelor. The sisters were: Natalia, wife of Ivan Pihachev, sportsman and landowner; Nina, who divorced Baron **Rausch von Traubenberg**, military Governor of Warsaw, to marry Admiral Nikolay Kolomeytsev, hero of the Japanese war; Elizaveta, married to Henri, Prince **Sayn-Wittgenstein-Berleburg**, and after his death to Roman **Leikmann**, former tutor of her sons; and Nadezhda, wife of Dmitri Vonlyarlyarski, whom she later divorced” (SM 59-60).

Governor. Baron. Admiral. Military Governor. General. Prince. You get the picture. Also note all the Jewish names.

The marriage of VD Nabokov and Elena Rukavishnikov represented a merger of the Tsar's court mandarins with an Old Believer industrial dynasty, and it must be emphasized that the Old Believer merchant elite formed the vast majority of industrial wealth before the Bolshevik Revolution.

Now of the Nabokov family origins, Vladimir wrote in his first memoir *Conclusive Evidence*: “Among my ancestors there have been: the first caveman who painted a mammoth; Nabok, a medieval Russified Tatar prince” (pp29-30). This evolved in *Speak, Memory* to, “[T]he founder of our family was Nabok Murza (*floruit* 1380), a Russianized Tatar prince in Muscovy.... [I]n the fifteenth century our ancestors owned land in the

Moscow principedom.... During the following centuries the Nabokovs were government officials and military men” (SM 52).

Vladimir Nabokov’s first cousin Nicolas Nabokov has a slightly different take in his second memoir *Bagazh* (1975):

“At the time of the Tartar Yoke, so the story goes, a Nabokov ancestor, supposedly a relative of the **Khan**, came to Pskov and settled on its outskirts. There he collected the Khan’s tribute from the incoming and outgoing travelers. He or his descendants grew fairly prosperous, married Russians girls or boys, converted themselves to Christianity, and like so many Tartars, became thoroughly Russianized.

I’ve always thought that this story was a family myth, and that the ancestral relative of the great Khan, the tribute collector of Pskov, never existed. The family, I thought, must have invented him in the course of the centuries as an excuse for the somewhat indolent connotation of the name. But maybe the tribute collector did exist. Maybe he was a Tartar, maybe he was a Persian, or an Arab, or an Armenian, or a Jew—and maybe he was indeed in the employ of the great Khan. There can always be convenient and inconvenient ‘maybe’s’ in matters like ancestry” (10-11).

This is certainly interesting in light of the practice of Russianizing Jewish Tatar princes around that time. Arthur Koestler writes in *The Thirteenth Tribe*, “[W]e hear of a dynasty of Jewish princes who ruled in the fifteenth century under the tutelage of the Genovese Republic, and later of the Crimean Tartars. The last of them, Prince Zakharia, conducted negotiations with the Prince of Muscovi, who invited Zakharia to come to Russia and let himself be baptized in exchange for receiving the privileges of a Russian nobleman” (129). Koestler continues: “the introduction of Khazar-Jewish elements into exalted positions in the Muscovite state may have been one of the factors which led to the appearance of the ‘Jewish heresy’ (*Zhidovstbuyushtchik*) among Russian priests and noblemen in the sixteenth century, and of the sect of Sabbath-observers (*Subbotniki*) which is still widespread among Cossacks and peasants” (129).

Let's first look at a similar name— Kara-Murza.

<https://en.wikipedia.org/wiki/Kara-Murza>

Kara-Murza means "black lord." Kara-Murza is often rendered as Karmazin, like former CBS and Sirius executive Mel Karmazin who is Jewish.

[https://en.wikipedia.org/wiki/Mel\\_Karmazin](https://en.wikipedia.org/wiki/Mel_Karmazin)

Nabok-Murza, conversely, probably means "white lord." Koestler writes, “For it was customary among Turkish peoples to refer to the ruling classes or clans as ‘white,’ to the lower strata as ‘black’”(19). Tatar here is code for Khazarian—the empire history forgot.

In his controversial book *The Thirteenth Tribe*, Arthur Koestler outlines the hypothesis that most Ashkenazi Jews are in fact of Khazar stock—a Turkic tribe which, like so many before them, stormed their way into Europe through the Caucasus. The Khazarian Empire emerged in the 7<sup>th</sup> century as a buffer state between the Byzantine Empire and Islamic Caliphate, along the strategically critical Ural-Caspian gateway from Asia into Europe, the landmass of the Caucasus in between the Black and Caspian Seas. Around 740AD “the King, his court, and the military ruling class embraced the Jewish faith, and Judaism became the state religion of the Khazars” (14). Of that there can be no doubt. Why did they convert? Koestler argues: “At the beginning of the eighth century the world was polarized between the two super-powers representing Christianity and Islam....The Khazar Empire represented a Third Force, which had proved equal to either of them, both as an adversary and an ally. But it could only maintain its independence by accepting neither Christianity nor Islam—for either choice would have automatically subordinated it to the authority of the Roman Emperor or the Caliph of Baghdad” (52). Koestler depicts the Khazarians, known to Jews of Spain as the “Red Jews,” as a nomadic people who thrived as middle-men and almost accidentally came to dominate several trades: banking, timber, textiles and (most controversially) slaves.

To understand Russia we have to go back to the beginning. In the beginning Russia was a land of Slavic peoples. Then an alliance was formed between Viking (or Varangian, as they were known to the Greeks) marauders and the Khazarians that was built upon the trade of slaves. Our word slave is literally derived from Slav because so many Slavs were made slaves by a partnership of Vikings and Khazarians which was based primarily out of Kiev. It was this partnership that led to the creation of modern Russia. Historian Perry Anderson writes in *Passages from Antiquity to Feudalism*: “[T]he Varangian realm in Russia was a commercial empire built fundamentally on the sale of slaves to the Islamic world, initially via the Khazar and Bulgar Khanates, and later directly from the central emporium of Kiev itself. The Varangian trade in the Slav East was on such a scale that... it created the new and permanent word for slavery throughout Western Europe” (175-76). Anderson continues:

“The Varangian state centred on Kiev was, as we have seen elsewhere, commercial in character: it was set up in order to control the trade routes between Scandinavia and the Black Sea, and its main export traffic was slaves—destined for the Muslim world or Byzantium. A slave emporium was formed in Southern Russia, whose catchment area was the whole Slav East and which served as both the Mediterranean and Persian lands conquered by the Arabs, and the Greek Empire. The Khazar State further to the East which had previously dominated the lucrative export trade to Persia was eliminated, the Varangian rulers thus gaining direct access to the Caspian routes as well. The major commercial operations of the Kievan State helped to give Europe its new and permanent words for slaves: *sclavus* first appears in the 10<sup>th</sup> century” (pp 234-35)

So this massive slave trade might be a source of Russia’s long-standing “anti-semitism.” The Khazarian alliance with the Varangians was certainly fragile, and eventually the Varangians became the predominant tribe in modern day Russia. Anderson writes, “The first Russian state was created in the late 9<sup>th</sup> and early 10<sup>th</sup> centuries by Swedish traders

and pirates sailing down the river routes from Scandinavia. There they found a society that had already produced many local towns in the forests, but no regional unity or polity. The Varangian merchants and soldiers who came upon it soon established their political supremacy over these urban centres, linking the Volkhov and Volga waterways to create a single zone of economic transit from the Baltic to the Black Sea, and founding a state whose axis of political economy ran from Novgorod to Kiev along it” (Anderson 234). And eventually the “Varangian realm in Kievian Russia achieved its completed form when the Rurik prince Vladimir accepted Orthodox baptism in 988, in order to obtain an imperial marriage with the sister of the Byzantine Emperor Basil II” (Anderson 232). This also marked the beginning of the end of the Khazarian Empire because their most valued ally had sided with the Byzantines and undermined their relative independence. The Khazars would eventually be over-run by Genghis Khan, but Koestler maintains that their diaspora into Russia explains why Russia was long home to overwhelmingly the world’s largest Jewish population.

And there are still some legacy names. The Crimea was still known up until recent times in some countries as Little Khazaria. The Caspian Sea is still known in a number of Arabic counties as the Khazar Sea.

There is also the influence on the Russian language. Saint Cyril was allegedly sent in attempt to convert the Khazars to Christianity, and Koestler writes, “Cyril’s proselytizing efforts seem to have been successful among the Slavonic people in Eastern Europe, but not among the Khazars. He travelled to their country via Cherson in the Crimea; in Cherson he is said to have spent six months learning Hebrew in preparation for his mission” (72). Thus, “Some Hebrew letters (*shin* and *tsadei*) also found their way into the Cyrillic alphabet” (55).

Though mostly forgotten, the Khazarian Empire inspired former British Prime Minister Benjamin Disraeli to write *The Wondrous Tale of Alroy* in 1833 about the great Khazarian pseudo-Messiah David Alroy who led a failed Jewish Crusade to reclaim the Holy Land.

It is worth noting that when the Nabokovs fled Saint Petersburg following the Bolshevik Revolution, they first went to the Crimea, where they stayed with Solomon Samoylovich Krim, who belonged to a Jewish sect known as the Karaites. The Nabokovs stayed in Gaspra near the village of Koreis (5 miles from Yalta), and VD Nabokov briefly served as the Minister of Justice for the Crimean Provisional Government.

The Karaites were a Jewish sect that rejected the Talmud. They were against rabbis; they were against teaching. They only recited the Lord’s Prayer. This is fundamentally a religion of no religion.

<http://www.jewornotjew.com/profile.jsp?ID=2246>

These Karaites, also referenced as “Crimean Tatars,” were essentially a sect of Khazarian gnostics. And if you say Khazar with a lisp, I think you might say something that sounds quite a lot like Cathar. The Cathars had a lot in common with the Bogomils—a group

from which we get our word buggery, which gives us some idea about what they were into.

Religions are funny things. How absurd is it really for Khazarians to be Jewish? How absurd is it for Koreans to be Presbyterians? Or the Irish to be Roman Catholics? Or Hawaiians to be Mormons? Still, as Koestler lamented, “The story of the Khazar Empire, as it slowly emerges from the past, begins to look like the most cruel hoax which history has ever perpetrated” (16). All of this, of course, poses some problems to adherents to the dogma of The Chosen Race—God’s chosen people. Let’s be honest: the Jews chose themselves to promote their values.

All that being said, I have major doubts about the whole Khazarian hypothesis because it so clearly provides support for enemies of Israel/Zionism yet the theory itself is advanced almost solely by Jews. So it certainly looks like not just managing, but creating, the opposition. I know that Miles agrees with me on this last assessment, so if he lets the previous paragraphs stand, it may be because I added this caveat.

<http://forward.com/news/breaking-news/381367/why-did-23andme-tell-ashkenazi-jews-they-could-be-descended-from-khazars/>

<http://forward.com/news/israel/175912/jews-a-race-genetic-theory-comes-under-fierce-atta/>

<http://www.haaretz.com/israel-news/the-jewish-people-s-ultimate-treasure-hunt.premium-1.490539>

<http://www.independent.co.uk/news/science/archaeology/scientists-reveal-jewish-historys-forgotten-turkish-roots-a6992076.html>

Moreover, in his official biography, Koestler says he wrote *The Thirteenth Tribe* in hopes of ending racism towards Jews by proving that Jews did not share a common racial ancestry. He said, “Should this theory be confirmed, the term ‘anti-Semitism’ would become void of meaning” (p 546 in *Koestler: The Literary and Political Odyssey of a Twentieth-Century Skeptic* by Michael Scammell). But then Arthur Koestler did also say, “Zionism is when one persuades another man to finance sending the third to Palestine.” Go figure. I think we may assume Koestler was Jewish as well, providing a further bit of misdirection, but I need to move on.

In 1947 (the year the CIA was created), Vladimir Nabokov published *Bend Sinister*—a dystopian novel about an intellectual dissident trapped in a CommuNazi police state ruled by a pederast despot fronting the Party of the Average Man, extolling the virtues of Ekwilism. It wasn’t well received, and critics dismissed him as a poor man’s richer man’s Arthur Koestler, his work a pale shadow fire of *Darkness at Noon*. Nevertheless, his anti-Communist bona fides were thoroughly established.

The next year Nabokov was awarded a tenured professorship at Cornell, skipping any assistant professorships. Noble Jews skip right to the top, whatever they are doing. While there, he was allegedly an immensely popular lecturer, and his most notable pupils were Ruth Bader Ginsburg and Thomas Pynchon (Vera, who graded all of the students' papers, remembered him having the strangest handwriting she had ever seen). Pynchon must have learned a thing or two from Nabokov: "If they get you asking the wrong questions, they don't have to worry about the answers" (*Gravity's Rainbow* p 251).

Koestler's career went downhill after his excommunication from the Congress for Cultural Freedom's brain-trust, and he's now more likely to be mentioned in the same sentence as say Andrija Puharich, Jack Sarfatti or Uri Geller— New Age spooks all. But that comparison between Nabokov and Koestler is fascinating for two reasons: (1) Koestler was one of the intellectual architects of the CIA front Congress for Cultural Freedom and was the front-runner for the positions which Michael Josselson and Nicolas Nabokov eventually landed; and (2) in the collection of short stories edited by Allen Dulles *Great Spy Stories*, Dulles paired selections from Koestler and Nabokov. And as Frances Stonor Saunders writes in *Who Paid the Piper?*:

"The Agency had been toying with an idea for a while now: who better to fight the Communists than former Communists? In consultation with Koestler, this idea now began to take shape. The destruction of the Communists mythos, he argued, could only be achieved by mobilizing those figures on the left who were non-Communists in a campaign of persuasion. The people of whom Koestler spoke were already designated as a group—the Non-Communist Left—in State Department and intelligence circles. In what Arthur Schlesinger described as a 'quiet revolution,' elements of the government had come increasingly to understand and support the ideas of those intellectuals who were disillusioned with Communism but still faithful to the ideals of socialism" (52-53).

Like Miles, I have returned to the work of Frances Stonor Saunders again and again, and in her seminal article 'Modern art was a CIA weapon' we find a cryptic reference to agents writing novels in their spare time.

<http://www.independent.co.uk/news/world/modern-art-was-cia-weapon-1578808.html>

In that article you learn that the Congress for Cultural Freedom became America's de facto Ministry of Culture and that it was run by a CIA agent. The Congress for Cultural Freedom (a more Orwellian name has never been fashioned) was an anti-Communist advocacy group, created by the CIA via the Ford Foundation in 1950 and became the central organ of the cultural Cold War. Its primary mouthpieces were the magazines *Encounter* (despite having its intelligence roots revealed in 1967, the magazine continued publication until 1990) and *The Paris Review*. Saunders tells us that the secretary-general of the Congress for Cultural Freedom was Nicolas Nabokov—Vladimir Nabokov's first cousin.

<https://www.youtube.com/watch?v=KdLB5I2wN3o>

It begs the questions: which agents were writing novels and did the CIA have any say over which novels they wrote? What she doesn't tell you, but what I learned from Vladimir's biographies and letters, was that he kept applying for jobs that Nicolas got.

We're told after escaping Russia during the revolution that Nicolas Nabokov moved to Paris and was a major socialite, hanging out with the likes of Jean Cocteau and Gertrude Stein. He shared a flat with Henri Cartier-Bresson. In the dust jacket for *Henri Cartier-Bresson: A Biography* by Pierre Assouline, we discover another man who shared that Zelig-like ability to just so happen to pop up at episodes of great historical moment: "As he traversed the century, his eclectic eye focused on Mexico in the 1930s, the tragic fate of the Spanish Republicans, the Liberation of Paris, the weariness of Gandhi a few hours before his assassination, and the victory of the Chinese communists. Cartier-Bresson was always on the spot, seizing life's historic events as they happened."

Nicolas Nabokov was a composer by training (but not a very good one by all accounts), and without much explanation, we are told he came to America thanks to Archibald MacLeish to work on their opera *Union Pacific*. In his memoir, Nicolas makes no bones about it, "Then I came to America, thanks to the help of Archibald MacLeish, a friend, and collaborator on my ballet *Union Pacific*. I obtained the rare privilege, the treasure of all treasures for exiles of the twentieth century, the American immigration visa" (241).

This was part one of three. So stay tuned.