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# MABEL DODGE LUHAN WAS A SPOOK



*by Miles Mathis*

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As usual, this is just my opinion, arrived at by private research. Also as usual, no “conspiracy theory” is involved. All information here has been compiled from current mainstream sources online.

Since I live in New Mexico, I am privy to a constant pushing of certain characters like Mabel Dodge Luhan. Having had my fill of it, I am pushing back.

You will say, “Gee Miles, but she doesn't *look* like a spook in the picture above! She looks so natural and straightforward, like someone you could trust. She doesn't look at all like a fake or a phony”.

Yeah. As we have seen, it isn't hard to out these people. Everything they do screams “project!” Their Wikipedia pages look like they were written from sub-basement 8 at Langley. And they were.

She was born Mabel Ganson into a very wealthy family. Her father was the banker Charles Ganson and her mother was Sarah Cook. Her grandfather James Ganson was the richest banker in Buffalo, NY, in the early 1800s and his son Charles followed in his footsteps. Charles' genealogy at Geni.com is completely scrubbed, as you would expect. But in the [genealogy of John Ewell](#), we find several mentions of these Gansons. James' father was John, married to Lucy Anderson. After his death, she married Israel **Rathbone**. Note the first name as well as the last. James' brother John was a US Congressman from New York. John married a Miss Sibley. And Israel Rathbone was of the Rathbones involved in the fake [Lincoln assassination](#). A Rathbone allegedly fought with John Wilkes Booth in the Presidential box, remember?

We have a bit more information about Mabel's mother. Sarah Cook was the daughter of Henry Cook and Mary McKay or McCay. Henry Cook's mother was Maria **Whitney**, daughter of Nathan Whitney. Take note of the name Whitney: it will come up again several times below. His sister Esther married Jeremiah **Chase** and their son was Lewis Chase. His other sister Abigail married Ephraim **Clark**. His sister Jerusha married David **Gates**. His sister Elizabeth married Timothy **Hunt**. His brother Henry married Ruth **Scribner**. Let's see, we have the names Whitney, Chase, Clark, Gates, Hunt, and Scribner. Do I need to draw you a picture? I trust you caught all the Jewish first names as well.

Mabel Ganson attended the Chevy Chase finishing school—*apropos* since she was a cousin of the Chases. Her first marriage was in **Trinity** Church in Buffalo. Note the name Trinity. That husband died in a hunting accident 3 years later. She almost immediately remarried to architect Edwin **Dodge**. Edwin's father was named Elisha, and he was a wealthy manufacturer. Elisha was born in 1847. Note the date. Elisha's grandmother was Catherine **Howe**. [In my recent paper on F. Scott Fitzgerald](#), we saw the Howes were related to Ginevra **King**, and therefore also probably to Fitzgerald. They were also involved in the fake [Salem Witch Trials](#), with Elizabeth Howe on the fake list of those hung. Elisha's grandmother Catherine Howe was from Ipswich, MA, just north of Salem. But we have another link to the Salem Witch Trials. John Proctor's sister was Sarah Proctor. Who did she marry? [Captain John Dodge of Salem](#). He was an ancestor of our Edwin Dodge.

But there is more on Elisha Dodge. He had brothers named Moses and Samuel, and a sister named Eliphalet. Another sister Mary married Ebenezer **Parsons**. His great-granddaughter is Estelle Parsons, who is still alive. She was born in Essex County, MA. Which is Salem. She married a Zimroth and a [Richard Gehman](#), both Jewish. Her sister Elaine married a Ruggles (name not given, but maybe Wesley Ruggles—a Hollywood director who worked with Charlie Chaplin). See also the composer Carl Ruggles, sold as an anti-Semite but with a son named Micah. His wife was a Snell, which comes from Schnell, meaning quick. It is often used by Ashkenazy Jews. Getting the picture?

Edwin and Mabel Dodge immediately (1905) moved to Florence, where they lived in a palatial villa that used to be owned by. . . wait for it. . . the Medicis. See [my paper on the occult](#), where I out the Medicis as probable crypto-Jews. There Mabel began her relationship with Gertrude Stein, whom I outed [in my paper on the Paris Salon](#). Stein was also Jewish. It is admitted that both Stein and Mabel Dodge were gay.

While in Florence, the Dodges socialized with art historian Bernard Berenson, who had changed his name from Valvrojenski. He was from a Jewish family from Vilnius, but he liked to assimilate. He converted to Episcopalianism in the US and then to Catholicism in Italy. If he had moved to Japan no doubt he would have become a Taoist. He had graduated from Harvard and married Mary Smith, whose sister Alys was married to Bertrand Russell. Berenson was a close friend of Ray Bradbury, though the connection is hard to see. Maybe the connection was again the Salem Witch Trials. Bradbury was descended from Mary Bradbury, tried at Salem. Berenson's wife was probably related to those people. Berenson moonlighted as an appraiser and expert, attributing and valuing paintings for top galleries. It is now known that he took substantial kickbacks and misattributed several major works, including a Titian. Put on the stand in a trial concerning a Leonardo copy, he failed to answer when asked the medium. His reputation has fallen considerably since his death.

In 1912, the Dodges returned to New York, where Mabel set up her own fake Salon. Her list of attendees is like a *crème de la crème* of spooks, many of whom I have already written about, including [John Reed](#), [Big Bill Haywood](#), [Walter Lippmann](#), Emma Goldman, Max Eastman, Raymond Harrington, **Lincoln** Steffens, Hutchins Hapgood (whom she was related to), Neith Boyce, Charles

Demuth, Margaret Sanger, and Carl van Vechten. You can immediately add all these people to your list of agents, and any others connected to the Dodges.

For more evidence of her status as an agent, see her work in organizing the Armory Show, which I have already outed [in my paper on Hemingway](#). The Armory Show was the baby of British agent John Quinn—working with US Intel—so we may assume Mabel was working under his direct supervision. This is why it was at the Armory, you know. Didn't it ever seem curious to you that a major art exhibition was held at a military installation?

Next we are told Mabel sailed to Europe with John Reed in 1913 as his lover. No chance that is true, since they were both gay. She was another of his beards, and he hers. They were simply agents abroad, though we aren't told on what project. It was a short one, since it lasted only three months. Reed had to return to the US, where he was re-assigned to Mexico to work the fake revolution there. His cover was as a reporter for *Metropolitan Magazine*, a front for Intel. That magazine had been founded by John Brisben **Walker** [b. 1847, note the date]. He had also been involved early in *Cosmopolitan Magazine*, which he later sold to Hearst. He donated 40 acres to the Jesuits in Denver in 1887. Remember what the Jew [Disraeli told us about the Jesuits](#): the first Jesuits were Jews. If you still don't think Walker was a spook, note that they admit he served as a General *in the Chinese Army*. Yep, you read that right. Walker also started the **Morrison** Casino in Denver. Hmmm, I wonder why he called it that? Well, he was married to Emily Strother, and she was both a Strother and a Wolfe. The Morrisons and the Wolfes were related by marriage. So were the Walkers and Morrisons. If you don't know where I am going with this, see [Jim Morrison](#), who I have shown was related to all the first families of the US. Also remember that John Wayne's real name was Marion Morrison. One of the recent Morrisons who married a Wolfe was named [Andrew Marion Morrison](#). Also, don't forget to tie spook writer Tom Wolfe in here. I have written [a long paper on him](#).

In 1916 Mabel Dodge went to work for Hearst, writing a nationally syndicated column. As part of this new project, she was assigned a new beard, the painter and sculptor Maurice Sterne.



Like the rest of these people, he had very little talent, relying on his connections instead. That second piece is a Whistler rip-off titled "Symphony in Pink and Grey". Either the colors on my computer have failed, or he doesn't know the difference between pink and pale orange. As for the still life, my students can paint better fruit than that before their first lesson. Sterne had a retrospective at MOMA in 1933. Note the date. He was born August 8, 1878. Note the date. He was born in Latvia, and I assume he was another crypto-Jew. Many Sternes/Sterns are Jewish. See Isaac Stern and Itzhak Stern, as just two examples of many.

Mabel Dodge's Wiki page is strange, in that although we aren't told she divorced Dodge, we are told she married Sterne in 1916. They all lived together at Finney Farm in Croton, where John Reed was also stationed. This farm looks a lot like another Intel ranch.

Wikipedia gives her full name as Mabel Evans Dodge Sterne Luhan. That doesn't make any sense, because when you divorce you don't normally keep your ex-husband's name. You take your new husband's name and dump the old one. But although we are told Mabel married Sterne in 1916, she kept the name Dodge to the end. She not only kept it, she displayed it prominently, as at the Mabel Dodge Luhan house in Taos. Why would she do that? Was she a quadrigamist? Most people today assume Dodge is a middle name or family name, not the name of an ex-husband.





In 1919 Mabel Dodge finally headed to Taos, NM, with Sterne and Elsie Parsons. Remember Estelle Parsons above, great-granddaughter of a Dodge?—so Elsie was related to Mabel by marriage. Elsie was another spook-baby who helped found the New School in New York. This was a spin-off of Columbia University heavily funded by the Rockfellers and Hiram Halle (Jewish). Other founders included Roscoe Pound, Dean of Harvard Law, related to both Louise Pound and Ezra Pound.

I have already outed Ezra Pound [in my paper on the Paris Salon](#). But in this search, I tripped across some more interesting info about Ezra. His paternal great-grandparents were Quakers and they were named Elijah and Judith. Hmm. [See my recent paper on the Quakers](#). The link between Roscoe and Ezra is scrubbed in the common bios, but Roscoe's first name was Nathan. His mother was Hannah Lane. His uncle was Jacob Pound. Note all the Jewish names. His father Stephen was born in 1833 and died in 1911. Note the dates. His grandmother was Sarah King. See my previous papers for the Kings. F. Scott Fitzgerald's first love was Ginevra King, remember? If we trace the genealogies of both Ezra and Roscoe, we find them both in up-state New York in the mid-1800s, [one in Farmington](#) and one in [nearby Rochester](#). The link is found in [Samuel Pound](#), 1745-1826, who appears in both genealogies. In other words, Ezra and Roscoe's great-grandfathers were brothers. Funny that I seem to be the first one to ever discover that, although it is sitting in plain view at mainstream sites. All the info sites on the web deny it, although it is posted at mainstream Geni.com.

With that under our belts, we can look at other things Elsie Parsons was involved in, which now also look like probable fronts: The American Folklore Society, the American Ethnological Society, and the American Anthropological Association. She was actually a Clews, the daughter of billionaire banker Henry Clews. He had married into the family of Worthington, related to the Madisons (President Madison). Her niece married the Duke of Argyll, indicating the Clews were also in the peerage before they hopped the pond. Elsie Parsons' work with Native Americans is also a red flag, indicating the Natives were right to be suspicious of these “ethnologists” and other phonies. Even Wikipedia gives us a clue in that direction:

Grande (2004, p. 134) argues that her racist and objectivizing tendencies towards indigenous peoples of the Americas is evidenced, for example, by her willingness to change her name and appropriate a Hopi "identity" primarily to increase her access to research sites and participants (Jacobs 1999, p. 102).

Sounds like a spy, doesn't it?

At her large house in Taos—which borders the Pueblo—Mabel hosted many famous people, all of whom we should now assume are spooks. The easiest is Aldous Huxley, whom others before me outed long ago. Then there is Marsden Hartley, whose biography is another joke. His early life is sold, like that of [Jack London](#), as that of a poor boy working in a shoe factory, but somehow his family could afford to send him to the Cleveland Institute of Art and then to New York to study at the National Academy of Design and the New York School of Art, where he studied under the top American realist of the time, William Merritt Chase. We are told Hartley read Walt Whitman. [Of course he did](#). Here are a couple of Hartley's portraits:



Gorgeous, right? What an incredible talent! Do you think he might have been gay? Hartley was discovered and promoted by Jewish spook Alfred Stieglitz.

Stieglitz was from a very wealthy family, and he studied in Germany for many years at expensive schools—because American schools weren't good enough for him. During this time, he was receiving \$1,200 a month from his father, which would be \$27,000 today. *Per month*. When he was 18 years old. That's \$324,000 per year, by the way. Stieglitz did produce some nice images, but anyone who takes enough pictures with expensive equipment will produce some nice images. That is just the way photography is. Stieglitz was a spook not mainly because he was a Modernist—which he mainly wasn't—but because of what he wrote about photography in relation to painting and sculpture. Also for who he promoted. Everyone knows photography is exponentially easier than painting, but of course Stieglitz couldn't admit that. The destruction of high art would occur during his lifetime, and he was recruited to do his part in that destruction. His influence is still felt today, when photography is very much oversold as an art form. See [my paper](#) on Philippe de Montebello's tenure as director at the Metropolitan Museum, where I list most of the major contemporary shows from recent decades. You will find that photography is vastly over-represented. Why? Because it is easier to produce, yes, but there is a more fundamental reason: if photographers are being exhibited, painters and sculptors are not. It is a zero-sum game. So the promotion of photography works as anti-promotion of painting and sculpture. Remember, I showed you that *not one* living realist has been shown at any of the major New York museums in many decades. Do you think that is just an oversight? We hear a lot about equal opportunity, multi-culturalism, and pluralism, but they seem to apply to everyone except realists.

The same can be said of Stieglitz's alleged lover Georgia O'Keeffe, who was also a guest of Mabel Dodge Luhan. She is another crypto-Jew sold as the daughter of an Irish dairy farmer from Wisconsin—but we have seen what those stories are worth. See [my paper on Steve Jobs](#), where we are told his mother was also from a Wisconsin dairy farm, but find it simply isn't so. They actually admit on O'Keeffe's Wiki page that her maternal grandfather was a Hungarian Count, but apparently nobody sees that as a red flag. Do you really think a Hungarian Count is going to come to America in 1848 to milk cows in Wisconsin? Of course this Count, George Victor Totto, is scrubbed at Geni, Geneanet, Ancestry and Wikitree, but his wife was Isabel **Dunham** Wyckoff. Does that middle name look familiar? Obama's white mother's maiden name was Stanley Anne Dunham. Guess what other name

we find [in Wyckoff's line](#)? **Sebring**, originally Seuberling. Think of Jay Sebring, friend and fellow fake-victim [with Sharon Tate](#). We also find the names van Ness and Jacobs.

Another problem is that we are told Count George Totto came to the US in 1848. However, we are also told he died in Budapest in 1894. So he must have gone back at some point. Maybe he didn't realize you couldn't milk cows in white silk elbow gloves. [With more research](#), we find Totto *did* go back in the 1870s, supposedly leaving his American family cold. And we find why he came over in 1848. Did that date look familiar to you? It should: it was the date of all the Republican revolutions in Europe. I mention that date many times in my papers on Communism. In Hungary, there was a failed uprising against Austrian rule in 1848, and George Totto was actually *aide-de-camp* to revolutionary leader Lajos Kossuth. This tends to confirm that Totto was involved in European Intel at the time, and it may indicate he was a spy *against* the revolutionaries. Given what we have learned in the past few years, that would be my first assumption.

With more research we find that Kossuth was indeed another spook. He was promoted in the US by spook journalist Horace Greeley and spook writer Daniel Webster, who wrote an entire book on Kossuth. At Wiki, we find this:

Kossuth's bronze bust can be found in the [United States Capitol](#) with the inscription: "*Father of Hungarian Democracy, Hungarian Statesman, Freedom Fighter, 1848–1849*".

Freedom Fighter. Right. Sounds familiar. That's what Reagan called the Contras in Nicaragua, remember, even though they were just mercenary troops hired by US Intel. You shouldn't need any more evidence than that, but I will give it to you. Kossuth's mother was Karolina Weber. Weber/Webber is often a Jewish name. See the modernist artist Max Weber, admitted to be Jewish, and the sociologist Max Weber, not admitted. Also see [Jonathan Webber](#), currently Professor of Jewish Studies at Jagiellonian University, Krakow. Note the name Jagiellon, which I have outed as Jewish in [several previous papers](#). Kossuth is sold to us as poor, but at the same time as nobility. He went to work at a young age for a rich countess, but was fired for embezzling from her. This dismissal didn't prevent him from immediately being hired by a Count Hunyady, although in normal circumstances it should have. Maybe he had been funneling funds from the Countess to the Count. Kossuth became a house writer for the Diet (Congress), and when the Diet was sacked in 1837 Kossuth noisily demanded freedom of speech from the Prince and Chancellor. Like Hitler would be nearly a century later, Kossuth was arrested and convicted of High Treason. He was given the minimum sentence of five years, which we are led to believe he served. However, on closer examination we find they can't do math, as usual. He was arrested in mid-year 1837 and the reconvened Diet of 1839 demanded his release, which Metternich granted. That would be *at most* 2.5 years, which, because it is impossible, blows this whole story to shreds. As I proved in my paper on the [Beer Hall Putsch](#), High Treason is a special crime which allows for no early release or parole. And given the social unrest in those years, there is no way the government would be pardoning those convicted of High Treason. The events of the time must have been scripted, like all other events we have looked at.

We continue to see evidence for that when, in 1841, Kossuth became editor of the new Liberal party newspaper *Pesti Hirlap*. Somehow it had received a government license, although just two years earlier all such newspapers had been forcibly shut down. The government apparently looked favorably on this newspaper for some reason. It is admitted in his mainstream bio that "he sowed the seeds of the collapse of Hungary", but he couldn't have intended that, right? He couldn't have been working with the fascists for the overthrow of all Republicanism, right? It is admitted that in a personal interview in 1844, Prince Metternich offered to take him into the government service. We are told he refused and

had no job for the next three years. A better assumption would be that he *accepted* and accelerated his infiltration of the left. This is what everyone else from his background was doing and had always done, so it should be the default assumption until disproven.

But I will have to cover the fake Hungarian Revolution in more detail elsewhere. It would swamp this paper. [However, be aware I have already unwound the [French](#) and [Russian Revolutions](#).] Let us return to Georgia O'Keeffe's grandfather, Count George Totto. But before we move on, notice that if Kossuth was an infiltrator of the Republican revolution, his *aide de camp* Totto was, too.

As usual, the various histories of this man don't match. I just gave you a link to Richard Teleky's book *Hungarian Rhapsodies*, where he told us Totto returned to Hungary in the 1870s to reclaim his confiscated property. But Roxana **Robinson**, in her book *Georgia O'Keeffe: a Life*, [makes up a story](#) about Totto returning to Hungary in 1876, but soon starting to lose his eyesight. This after telling us in the previous paragraph that, in the same year, Totto was—in his mid-50s—“still hale and active”. Since Totto would live 18 more years, Robinson's sob story at this point reads very poorly. She tells he couldn't even write his own letters, couldn't hire a translator, and lived in penury. None of that is believable, and conflicts strongly with other parts of the story and her own accounts. However, she does let slip a valuable clue: Totto's nephew was Emmanuel Tottis, a linen dealer in Budapest. What is the second most famous Jewish line after banking? Cloth. Plus we get a variant spelling of the family name: Tottis. Looks like she has still misspelled it though, since it should probably be Totti, not Totto or Tottis. Totti is normally a nickname for Teofil, so it appears we aren't even being given a surname.

Which brings us back to the American woman this Count Totto married: Isabel(la) Wyckoff. In the previous links, we find that she was a rich girl from New York City who knew nothing about farming. So what was she doing in Wisconsin and how did she meet Count Totto? [In Nancy J. Scott's book \*Georgia O'Keeffe\*](#), we learn more. The Wyckoffs were also descended from the **Fullers**. Wow. That name just keeps coming up in recent papers. [Buckminster Fuller](#). [Margaret Fuller](#). [F. Scott Fitzgerald](#)'s first love Ginevra King was the daughter of Ginevra Fuller. Author Nancy **Scott** tells us the Count and Isabel *did* meet in New York, which conflicts strongly with the rest of the story. If you had come over from Hungary to farm in Wisconsin, would you stop in New York City to pick up a wife who knew nothing about farming? And did you pick up on the “coincidence” two sentences before? Nancy **Scott**, F. **Scott** Fitzgerald. You will tell me Fitzgerald's middle name is no way to connect them, but it is. Although he went by Scott, it wasn't a first name. It was a surname, and he was descended from Scotts. His full name was Francis Scott Key Fitzgerald, and he was descended from the Keys and the Scotts. Also of interest: Nancy J. Scott is a professor at **Brandeis**. We have seen the Brandeis name link into all the others in recent papers, so that may not be a coincidence.

*continued*





Now, back to Georgia O'Keeffe, above. Her bios don't match, either. Wikipedia tells us she attended Madison High School, but Roxana Robinson tells us she went to high school in Milwaukee. But we are also told she was in Williamsburg, Virginia, by 1903 [age 15], where she attended Chatham. So you have three different versions to choose from. All her biographies appear to be manufactured, especially the longer ones—which read like fiction. Williamsburg is a curious move from Wisconsin, and we are never told what they were doing there. But we do know the Rockefellers took a big interest in Williamsburg, a short time later turning it into a colonial tourist trap. A curious link raised its head on a second reading, however, telling us why the O'Keeffes may have been there. Benjamin Stoddert Ewell was the President of William and Mary College for 34 years, and he rebuilt much of the college as well as Williamsburg in the Reconstruction era after the Civil War. So what, you say. Well, see above where we find the Ganson family mentioned many times in the genealogy of John Ewell. The two families were closely related. Mabel Dodge was a Ganson and Georgia O'Keeffe was her guest many times in Taos. This indicates they may have been related through the Ewells.

Georgia's niece Eleanor married twice, once to Robert Ogden **Bacon** and once to Nicholas **Embiricos**. Both these guys were *connected*. Bacon's dad was a partner at J. P. Morgan and later became US Secretary of State. His sister married George **Whitney**, also of J. P. Morgan. Embiricos is the family of Greek shipowners. The current Embiricos, George, recently sold Cezanne's *Card Players* to the Thani royal family of Qatar for around \$300 million. As far as I can tell, he is the grandson of Nicholas. See my paper on [money laundering](#) for more on that. So we see the O'Keeffes mysteriously moving up in the world very *very* quickly. One generation they are dairy farmers in Wisconsin, the next they are marrying top bankers at J. P. Morgan and Greek tycoons. I suggest to you that the history of the O'Keeffe family from 1848-1900 has been completely fabricated to hide the fact that Count Totto was a top banker from the beginning, with connections to all the top families in the US. Georgia's success had nothing to do with her artistic ability and everything to do with nepotism.

O'Keeffe was supposed to be at the School of the Art Institute of Chicago by 1905, but since she was only 17, that is doubtful. In fact, it looks like O'Keeffe may have been inserted later into [SAIC's notable alumni list](#), since she doesn't fit the timeline. No other women listed come so early, the earliest being Joan Mitchell, born 1925. O'Keeffe was born in 1887, 38 years earlier. Even Grant Wood and Thomas Hart Benton were born after O'Keeffe. The School probably didn't even admit women at the

time, since this is before suffrage [1920]. Robinson tells us many women were enrolled at SAIC, but I could find no confirmation of that. If they were admitted, it was likely only as day students in the open classes, not as students admitted to the program. Also unexplained is why O'Keeffe left SAIC to go to New York. Whatever the case may be, it is admitted her course at SAIC was for two years, and that she completed at best only one year. That would not actually qualify her as a notable alumna, since she did not graduate.

O'Keeffe then studied under William Merritt **Chase** at the Art Student's League in New York. Note his last name, which I had never done until now. Was he related to the Chases of banking fame? Well, his maternal grandfather was named Moses Swaim. His father's side is completely scrubbed, throwing up a red flag and indicating he probably *was* related to the Chase bankers. He married Alice Gerson, and her mother was named. . . wait for it. . . Mary Marks. Would it help if I spelled that MARX?

I don't mean to attack William Merritt Chase as I am attacking the rest of these people, and I want to make that clear. Chase was an extremely talented painter who did a lot of very good work. If he was part of the long project, he was part of it on a far different level than Georgia O'Keeffe or Mabel Dodge Luhan. You will see better what I mean in my summation on O'Keeffe below.

[The Marks were also related to the Greens.](#) See my paper on [John Reed](#) for more on that name. Reed's maternal grandfather was billionaire Henry Green, who founded Portland, Oregon.

O'Keeffe quit art in 1908, saying that she hadn't the talent to draw or paint in the old style. That was certainly true, as we saw from her later *oeuvre*:



The first one is a charcoal from 1916, when she was 28. We aren't sure what it is supposed to be, but it may be an interior view of her own colon. The second is an oil from two years later, ditto. Her later landscapes are nothing to brag about, either.



That's from 1930, and she still hasn't learned anything about painting. That would make a decent book illustration in a naïve style, but it is hardly more than that. Of course she is famous for her flowers:



But unless you are really hard up, they aren't so great, either. Stieglitz's photos of Georgia are actually far more artistic than anything Georgia ever did herself. When she could keep her hands off her own tits, she was a fairly expressive model.



Despite O'Keeffe's complete lack of artistic talent, for some reason Stieglitz decided to show her charcoal drawings at his gallery in 1916. Could be because she was 28 and he was 51 and married. He would remain married for six more years, but that supposedly didn't stop them from shacking up. However, I suspect all that is another cover. If you met a young woman and fell in love, would you wait six years to file for divorce? That is just cruel, against both women. I suspect another Hollywood marriage. They were agents thrown together on a project, and were both probably gay or frigid.

Plus, even if they were a real couple, the mixed signals we get are awful. They couldn't sell such a couple even today, since according to the current sexual climate—which is supposed to be so progressive, but isn't—Stieglitz would be crucified as a dirty old man. The word from a thousand feminists would be “gross”. But that doesn't stop the same people from selling the Stieglitz-O'Keeffe relationship as thrilling and romantic. For myself, I don't buy it. I don't have any problem with the age difference, I just don't think Georgia had any real interest in men.

The Stieglitz-O'Keeffe wedding was a squalid affair, supposing it ever happened. Not only was there no honeymoon, there was no reception.



Notice that her arms are crossed in both pics. She couldn't care less about that man. And did she ever smile in her entire life? She exudes all the warmth of a frozen pineapple.





Poor man. I would feel sorry for him, if I believed they were really married. But she just looks like his Yoko Ono.



I bet she was a joy with children, too.

Georgia said some strange things about the photographs taken of her:

"I felt somehow that the photographs had nothing to do with me personally." In 1978, she wrote about how distant from them she had become: "When I look over the photographs Stieglitz took of me—some of them more than sixty years ago—I wonder who that person is. It is as if in my one life I have lived many lives. If the person in the photographs were living in this world today, she would be quite a different person—but it doesn't matter—Stieglitz photographed her then."

I'm sorry, what? The person in the photographs WAS living in the world then, according to the common story. That person was Georgia O'Keeffe, allegedly speaking. But the final four words are the strangest: "Stieglitz photographed her then". Not, "Dear Alfie photographed me then" or something

like that. Do you really think Georgia would refer to him as “Stieglitz”? And to herself as “her”?

In her thirties (1920s), O’Keeffe had already become known as one of the most important American artists, due to the promotion of Stieglitz. That is incredible, given her age and subject matter. Modernism was being pushed like nothing had ever been pushed before, and no one else was allowed to paint flowers in those decades. The critics had been instructed to deconstruct all art forms, and everything was exploding both in the US and Europe. Which is just more proof that you can do anything you like as long as you are a child of the top families. See Balthus for another similar example.

Next we find the strange story of the Dole Company coming to O’Keeffe in 1938, requesting she paint pineapples for them. Compare this to the promotion of Modern Art by Absolut Vodka more recently. Why are these companies promoting bad art? Well, we have to look at who controlled Dole back then. It was founded in Hawaii in 1901 by James Dole, and his cousin Samuel was first President of the Republic of Hawaii and later first governor of the Territory. The Kingdom of Hawaii had been overthrown in 1894 in order to take over all these lucrative crops. But in order to do that, these big companies had to be in bed with the US Government, of course. Well, later the US Government asked for a favor in return: they were promoting the Modern Art project and wanted to display it in as many ways as possible. Advertising reached far more people than fine art, so this is one way they did it. Other artists hired by Dole include [Lloyd Sexton, Jr.](#), [Millard Sheets](#), [Yasuo Kuniyoshi](#), [Isamu Noguchi](#), and [Miguel Covarrubias](#). Note the Noguchi. Thomas Noguchi was later the LA Coroner who faked the autopsies of Janis Joplin, Sharon Tate, Marilyn Monroe, John Belushi, William Holden, Natalie Wood, and others.

You wouldn’t think these Modernists would sully themselves with advertising, but they did. It is hard to sully a dirtbag. O’Keeffe hardly needed the money, since both she and Stieglitz were from wealthy families. Plus, the Modern critics have always attacked realists as hacks and illustrators painting for aristocrats. But as you see, they were flipping the truth, as usual. It is the Modernists who were the biggest sell-outs in the history of art, since all of Modernism has turned out to be a CIA project. They just did what they were instructed to do by their masters; and that was easy, since—as we have seen—that master in most cases was Daddy or Mommy.

By 1929, O’Keeffe and Stieglitz were in Taos, NM, with Mabel Dodge Luhan. That date is interesting, since it is the year of both the stock market crash and the opening of The Museum of Modern Art. They tell you that was a coincidence, but it wasn’t. Neither was the move to Taos in that year. It was all part of the same project.

In 1934 O’Keeffe moved to the Ghost Ranch in nearby Abiquiu. This is another spook ranch, and was not built by O’Keeffe. [It was built by Roy Dikeman Chapin](#), head of the Hudson Motorcar Corporation (later AMC). He was also Hoover’s Secretary of Commerce from August 8, 1932 to March 3, 1933. Please note those dates! Chapin’s mother was Ella Rose **King**. Note that name! It has come up in several recent papers, including the Fitzgerald paper. Her line is completely scrubbed. His grandmother is listed as Julia Coan, which should probably be Cohen. He married Inez Tiedeman, whose mother was a Shivers.

It is also not a coincidence that the Ghost Ranch is in the same area as Los Alamos, where the bomb was allegedly built. This area had been a spook retreat long before the Manhattan Project arrived there in 1942. In fact, Oppenheimer himself had been in the area since 1929, when he first visited what would become his ranch Perro Caliente.

The Ghost Ranch was also [founded by Carol Stanley](#), who was from the Johnson and Choate families of Boston Brahmins. Also a Stanley, as you see—a huge red flag. Her female cousins married the Governor of Massachusetts and an Italian Count, among others. At Wiki we are told she stole the ranch from her husband Roy Pfaffle, who had won it in a poker game, but that is all fiction. The story is, she put the deed in her name and then divorced him, but anyone with an IQ over 50 knows you can't transfer title that easily. Besides, it is unlikely Roy would have lain down for that. He wasn't a milquetoast, according to the given histories.

You can read about the founding of the ranch in chapter seven of Lesley Poling-Kempes' book *Ladies of the Canyon*. The chapter is entitled “Creating a Brave New World”, which is *apropos* since Huxley visited there. It is also *apropos* in that both the book *Brave New World* and the Ghost Ranch were spook projects.

To see a taste of the spookiness, witness what we are told of Carol Stanley, her long-lost twin Edward, her first husband Roy Pfaffle, and her second husband Lloyd Miller: all were said to have been born on December 16. Right.

We are told Carol sold the ranch soon after to Arthur Pack. Curiously, he has no Wikipedia page. He was editor of *Nature Magazine*, always a premier spook rag. He had an MBA from Harvard and later became a Captain in the Army, working for the US Ordnance Dept. The web gives us no other useful information about Pack, until we find him mentioned on the [Wiki page of Amy Elizabeth Thorpe](#). That is useful because she was an admitted spy who worked for the BSC, the British Security Coordination. Remember that from [my paper on John Lennon](#)? It was the US arm of MI6, headquartered in Rockefeller Center. Major Pepper ran it in the 1940s, and his name was boldly used on the cover of *Sgt. Pepper's*, only changing his rank. Anyway, Arthur Pack married Thorpe in 1936, while he was Secretary at the British Embassy in New York. William Stephenson became head of BSC after Pepper, and a man named William Stevenson later wrote a book entitled *A Man Called Intrepid*. In that book, Stevenson/Stephenson admits Thorpe was a spy. He also implies that Pack was as well. At any rate, all this is strange, not only for the link to a known spy, but because in 1936 Pack was supposed to be buying the Ghost Ranch from Carol Stanley.

I also wish to pause on that link to *Sgt. Pepper's*, since we have another. Modern artist Larry Bell is on the cover of *Sgt. Pepper's* and he lives in Taos, very near the Mabel Dodge house. He is buds with Dennis Hopper, who used to own the Mabel Dodge house. So the place is a spook hangout to this day.

Any, back to the Ghost Ranch. Why did they name it the Ghost Ranch? Can you figure it out? Ghost=Spook=Agent.

From Thorpe's page, we learn that Arthur Pack is supposed to have killed himself in 1945. Right.

Guess who visited O'Keeffe while she was living at Ghost Ranch? [Charles and Anne Lindbergh](#). [Allen Ginsberg](#). And [Joni Mitchell](#). I have written about all of them recently.

In 1946, O'Keeffe was given a retrospective at the Museum of Modern Art, the first woman to be given one. Note the date. Note the Museum, which was founded by the Rockefellers and which [we now know was the CIA's own museum](#). At the same time, the Whitney Museum began a catalog of her work. This is not surprising, since she was related to the Whitneys, as we saw above. The Whitney also launched her 1970 retrospective, promoting her all over again.

Despite the fact that O'Keeffe never had much talent and was generally a nasty person, we are assaulted with her promotion to this day. Why? Simply because she was a child of the wealthy families. She was also part of the long project to destroy art, and since that project is ongoing, her promotion is, too. You may wonder why I don't just ignore her, and the answer is because they don't ignore me. I and all those like me have been a primary target of the project for over a century. A prominent plank of the project was to obliterate all real artists and replace them with these manufactured children of the elite.



Which is why I left William Merritt Chase out of my line of fire above. Although he appears to be another child of the elite, he would have been a top artist regardless. He was talented and therefore his success does not bother me. Being a real artist, he did not *displace* real artists, you see. That makes all the difference. [The same appears to be true of John Singer Sargent, an old mentor of mine.] But most of the artists of the 20<sup>th</sup> and 21<sup>st</sup> centuries have been fakes and phonies, people who could not have succeeded except by a constant noisy and false promotion. Because they became famous, real artists did not. In short, art history was destroyed and replaced by a vulgar simulacrum. This destruction served a dual purpose: one, it gave the rich babies something to do. They begged Daddy to let them become artists, and Daddy said yes. Two, it created the great money-laundering front that is now Modern art. Daddy was happy to have his little princess kept busy, but very soon he saw a better use for her scribbles: he could use them for more cover for his money-making schemes.

I will be told they wanted to promote a woman, and Georgia was at hand. But that doesn't explain it by a long shot. Just to prove I have nothing against promoting women artists, I give you Cecilia Beaux:





She was even better than William Merritt Chase. Much better. She was on the level of Sargent, and may have been even more sensitive. She may be the greatest American portrait and figure painter, but few have heard of her. Her fame isn't a 100<sup>th</sup> of O'Keeffe's, if that. The little promotion Beaux gets is because she is woman, and they can't promote her more *because she is a realist*. They don't want you comparing her to O'Keeffe, much less to the dragon ladies of Modernism like Louise Bourgeois, Cindy Sherman, Marina Abramovic, Yoko Ono, Jenny Saville, Marlene Dumas, Judy Chicago, Hannah Hoch, or Tracy Emin. I say this despite the fact that Beaux was from great wealth and was probably Jewish on both sides. They would love to promote her but can't, because she conflicts with the long project to destroy art. I *can* promote her, because—despite her being rich and Jewish—she was a real artist. This proves once again that my thesis has nothing to do with these people being Jewish. It has to do with them being fakes. The Jewish lines just show how they were related.

But let us return to Mabel Dodge Luhan and finish this off. The Mabel Dodge Luhan House was bought by Dennis Hopper in 1970. He sold it in 1977. Although we are told Hopper ran the House as a hippie enclave, Hopper was never a hippie. [That was just his character in \*Easy Rider\*.](#) In real life, he was a Republican, and that was as true in the 1970s as it was at the time of his death in 2010. Hopper's father was in the CIA, and I assume he was, too. Dennis Hopper had a role in the Sharon Tate/Charles Manson story, acting as a spokesperson for the LAPD. But it is never explained why he was relaying information from the police to the media. [See my paper on Tate](#) for more. For this reason and many others, it is informative to see the Mabel Dodge Luhan House passing to Hopper.

The House is now owned by the non-profit Attiyeh Foundation. [According to my research](#), the Foundation is named for Bob Attiyeh of California, former CFO of Amgen, former Director of **McKinsey** and Co.,\* Director of Infineon Technologies, Director of Myriad Genetics, Director of Myrexix, Inc., and former Director of the Federal Reserve Bank of San Francisco. Amgen is the

world's largest independent biotechnology firm. Infineon is a semiconductor manufacturer, a spin-off from Siemens AG. McKinsey is a global management consulting company that works with 80% of the world's largest corporations. Myriad Genetics is involved in molecular diagnostics, healthcare, and biotechnology. Myrexis is a biopharmaceutical company that is a spin-off of Myriad. Attiyeh has no Wiki page. He has one genealogy page, but his parents are not listed. But we do find a Victor Atiyeh, Governor of Oregon in the 1980s. The name is said to be Syrian. This Atiyeh line was related to the Hadeeds, [who changed their name to Solomon](#). Strange to find Arabs changing their name to Solomon. They came over in the late 1800s and settled in Portland. That is the town [John Reed's](#) grandfather founded. We also find an Attiyah Foundation, named for Khalid bin Mohammad Al Attiyah, minister of defense in Qatar.\*\* I just give you the information, which is online at Wikipedia. Make of it what you will. For myself, the Mabel Dodge Luhan House didn't just become *less* spooky. I can't say that I will rush to book my next conference there, which is probably fine with them.

\*We later saw this name in [my paper](#) on the 2017 film *The Post*.

\*\*That links us back to Embiricos, second husband of Georgia O'Keeffe's sister. An Embiricos sold the world's most expensive painting, a Cezanne, to Qatar.