

Creating Dyslexia

It's as Easy as Pie

A Book Proposal

By

Samuel L. Blumenfeld

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Why This book?

Millions of parents all across America send their perfectly normal children to school, expecting that they will learn to read without any problem.

Like good parents, they had read stories to their children in the preschool years, bought him or her the Dr. Seuss books and many other beautifully illustrated children's books.

Thus they are shocked and dismayed when they are told by their child's teacher that little Johnny or little Susie has a reading problem and is "dyslexic."

That's almost as bad as being told that your child has cancer!

"How is it possible," asks the parent, "that my perfectly healthy, normal, and intelligent child can't learn to read?"

What the parent is unaware of is that the teaching method in their child's school creates the condition known as dyslexia.

And what the parent doesn't know is that dyslexia can be created very easily, using teaching methods that seem so harmless and so useful.

Thus, the parent can only believe that the source of their child's disability is some fault with his or her brain.

In the old days, parents were told that their child had "Minimal Brain Damage or Dysfunction."

Today they are told that their child has dyslexia, or attention deficit disorder, or attention deficit hyperactive disorder.

And what is recommended as a cure? Extensive special education and medication, such as Ritalin, Adderall, and other similar stimulants.

At present it is estimated that as many as 8 million children are being medicated in order to be able to attend school.

And yet, no normal, healthy child need suffer the humiliation of being told that he or she has a defective brain.

As the old adage says, "An ounce of prevention is worth a pound of cure."

This book will show parents how to avoid having a perfectly healthy, normal child turned into a dysfunctional learner who may suffer for the rest of his or her life as a damaged, handicapped human being.

I have included in this proposal an article on this subject to give you an idea of the contents of this book.

About the Author

Samuel L. Blumenfeld is one of the world's experts on the teaching of reading.
His books include:

The New Illiterates
How to Tutor
Alpha-Phonics: A Primer for Beginning Readers
Homeschooling: A Parents Guide for Teaching Children

In researching *The New Illiterates*, he discovered the origin of the whole-word instruction method that creates the symptoms of dyslexia.
It was invented in the 1830's by the Rev. Thomas H. Gallaudet, the founder and director of the Hartford Asylum for the Deaf. Gallaudet used a whole-word method of teaching the deaf to read, and he thought that this method could be adapted for use by normal children.
It was used in the primary schools of Boston and proved to be a disaster.

So we have known since 1844 that faulty teaching methods can create disastrous learning problems for children.

It was Rudolf Flesch who said in *Why Johnny Can't Read* that "The teaching of reading—all over the United States, in all the schools, in all the textbooks—is totally wrong and flies in the face of all logic and common sense."
He wrote that in 1955, and believe it or not, things haven't changed much.

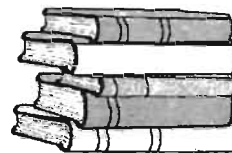
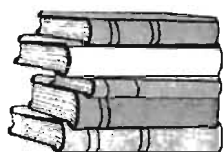
The author has taught reading-disabled children and adults to read, thus overcoming their disability.

He has also taught in private schools and as a substitute in public schools. He has lectured in all fifty states, as well as in Canada, Australia, and New Zealand.

His pioneering research into the causes of dyslexia and learning disabilities has given hope to millions of parents that their wrongly diagnosed children can be helped if not cured.

His books, *How to Tutor* and *Alpha-Phonics*, were written to provide parents with effective tools which they could use to prevent learning problems and cure those caused by faulty teaching methods.

In an appendix to this new book, the author will provide a complete and effective reading program that any parent can use to teach their children to read in the proper manner.



The Blumenfeld Education Report

Vol. 1, No. 3 (Number 3)

EDITOR: Samuel L. Blumenfeld

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The purpose of this newsletter is to provide knowledge for parents and educators who want to save the children of America from the destructive forces that endanger them. The Blumenfeld Education Report carefully documents how America's education system can place our children at grave risk in many ways – from flawed classroom methods and dubious philosophies to special-interest agendas and misguided legislation. Only a well-informed public will be able to reduce such risks.

Creating Dyslexia

It's as Easy as Pie

Earlier this week, I had a demonstration of how easy it is to turn a perfectly normal child into a budding dyslexic. A father, in his early forties, brought his 5-year-old kindergartner to me for an evaluation. The boy had had ear infections which the parents thought might interfere with his learning to read. He had some difficulty distinguishing m's and n's, and his teacher said that the boy "wasn't catching on." Previously, the parents had signed a statement that they would make sure that the child did the homework assigned by the teacher.

The boy's pediatrician recommended that the child be core evaluated. At a core evaluation, teachers, counselors, and psychologists discuss what's wrong with the child with the parents. Then they recommend an individualized learning program. The father had heard about me and wanted my advice about the need or desirability of a core evaluation. Having served as a teacher in a private school for children with learning and behavioral problems, I had taken part in several core evaluations and was familiar with the process. But I wanted to meet the child and

judge for myself whether or not he needed any kind of core evaluation.

The 5-year-old turned out to be very friendly and from all appearances perfectly normal. First, I wanted to see if he could learn to read by intensive phonics. He was able to recite the alphabet but he had not yet learned the letter sounds, and his ability to identify all of the letters correctly required more work on his part. This was quite normal for a 5-year-old.

But I wanted to demonstrate to his father that the boy was quite capable of learning to read by phonics. So I turned to Lesson One in my Alpha-Phonics book and I explained to the youngster that the letter *a* stood for a short *a*, which I then articulated quite distinctly. I asked the boy to repeat the sound, which he did. Then I pointed to the letter *m* and told the boy that the letter *m* stood for the "mmm" sound. And the boy was able to repeat the "mmm" with no problem. I then demonstrated that when we put the short *a* together with the "mmm" we get the word "am."

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I then introduced the letter *n* and its sound, "nnn." The boy repeated the sound quite nicely. I then joined the short *a* with the "nnn" to create the word "an." The boy repeated the word. I told him that *an* was a word and asked him if he had ever used it. He said no. So I told him to listen to me, and I said, "I have *an* apple." He got the message. Meanwhile, through all of this he sat on his dad's lap and was smiling happily. I went through the rest of the consonants in the lesson: *s*, *t*, and *x*, showed how the words *as*, *at*, and *ax* were composed of two sounds, articulated the sounds, had him repeat them and demonstrated their use in short sentences. I asked him if he knew what an *ax* was. He did.

The purpose of the lesson was to show the father that his son was quite capable of learning to read by phonics, emphasizing that it would have to be done with much patience and repetition. Repetition, the use of flashcards, were needed to produce automaticity. I did not think that the boy's hearing problem was even a problem. I was sure that his pronunciations would improve as he learned to read phonetically and that his very minor problem with *m* and *n* would clear up as he became a reader.

The father then showed me the papers his son had brought home from school. The math papers were simple counting exercises. There was also an exercise in categorizing. One exercise, which was supposed to test the youngster's ability to follow instructions, was somewhat confusing and got the child a failing grade in the exercise. That upset the father.

Learning Sight Words

But what really perked my interest was the Dolch list of basic sight words which the child was supposed to memorize. The teacher had given the child this list of 90 words which were supposed to be memorized with the help of the

parent -- five words per week, from January to June. The first week's words were: *a*, *the*, *yellow*, *black*, *zero*. Second week's words: *and*, *away*, *big*, *blue*, *can*. Third week: *come*, *down*, *find*, *for*, *funny*. Fourth week: *go*, *help*, *here*, *I*, *in*. And so on. Now, the child had hardly learned the alphabet and was not aware that letters stand for sounds. So why was he being given this arbitrary list of words to memorize by sight? Most of the words were perfectly regular in spelling and could have easily been learned in the context of a phonics reading program.

E. W. Dolch was a professor of education in the early 1920s who composed a list of the most frequently used words in English. It was thought that if children learned several hundred of these words by sight, that is, by whole-word recognition, before they even knew the alphabet or the letter sounds, they would have a jumping head start in learning to read. But what Dolch didn't realize is that once the child began to automatically look at English printed words as whole configurations, like Chinese characters, the child would develop a holistic reflex or habit which would then become a block against seeing our alphabetic words in their phonetic structure. And that block would cause the symptoms of what is known as dyslexia.

Developing Reflexes

You might ask, what is a reflex? A reflex is a quick, automatic, habitual response to stimuli. There are two sorts of reflexes: unlearned (unconditioned) and learned (conditioned). An unlearned reflex is innately physical, such as the automatic reaction of our eyes when we enter a dark tunnel. The response is automatic and thus unlearned. A learned reflex is the kind we develop through habitual use, for example, in learning to drive. When we see a red light ahead, we automatically apply our foot to the

brake pedal. We do this without thinking, while in the middle of a conversation, or listening to the radio. That's a learned reflex. A learned reflex is not easy to unlearn. For example, an American who rents a car in England, where they drive on the left side of the road, must suppress his right-drive reflex if he is to avoid a head-on collision. In that case, the American driver can no longer rely on his normal reflexes, and must think about every move he makes while driving.

That learning to read involved the development of conditioned reflexes was well known by the professors of reading, especially when teaching a child to read by the sight method. Professor Walter Dearborn of Harvard University, wrote in 1940:

The principle which we have used to explain the acquisition of a sight vocabulary is, of course, the one suggested by Pavlov's well-known experiments on the conditioned response. This is as it should be. The basic process involved in conditioning and in learning to read is the same...

In order to obtain the best results from the use of the conditioning technique, the substitute stimulus must either immediately precede, or occur simultaneously with, the adequate stimulus. As we have explained before, the substitute stimulus in the case of learning to read is the word seen and the adequate stimulus is the word heard. (School and Society, 10/19/40, p.368)

And so it was well understood by the professors of reading that in learning to read, it was necessary to develop automaticity, a reflex. But the correct reflex to develop is a phonetic reflex which comes about by learning the letter sounds and being drilled sufficiently in the consonant-vowel combinations, so that the child learns to see the phonetic structure of a word and can automatically sound out the word by articulating each syllabic unit. In other words, the child automatically associates the letters with sounds. When that phonetic reflex is developed, reading becomes easy, fluent, and enjoyable.

But the development of a holistic reflex, as described by Professor Dearborn, creates an obstacle to the development of a phonetic reflex. It is this conflict, or collision, of reflexes which causes dyslexia. Undoubtedly, the professors of reading were well aware that this conflict would develop, for they were acquainted with Pavlov's experiments in artificially creating behavioral disorganization by creating a conflict of reflexes. All of this was well expounded in a book written by one of Pavlov's colleagues, Alexander Luria, *The Nature of Human Conflicts, Researches in Disorganisation and Control of Human Behavior*, published in 1932. It had been translated from the Russian by W. Horsley Gantt, an American psychologist who had spent the years 1922 to 1929 working in Professor Pavlov's laboratories in the Soviet Union. In his preface to the book, Dr. Luria wrote:

The researches described here are the results of the experimental psychological investigations at the State Institute of Experimental Psychology, Moscow, during the period of 1923-1930. The chief problems of the author were an objective and materialistic description of the mechanisms lying at the basis of the disorganisation of human behaviour and an experimental approach to the laws of its regulation... To accomplish this it was necessary to create artificial affects and models of experimental neuroses which made possible an analysis of the laws lying at the basis of the disintegration of behaviour.

In describing the results of the experiments, Luria wrote:

Pavlov obtained very definite affective "breaks," an acute disorganisation of behaviour, each time that the conditioned reflexes collided, when the animal was unable to react to two mutually exclusive tendencies, or was incapable of adequately responding to any imperative problem.

Luria wrote further:

We are not the first of those who have artificially created disorganisation of human behaviour. A large

number of facts pertaining to this problem has been contributed by contemporary physiologists, as well as by psychologists.

I. P. Pavlov was the first investigator who, with the help of exceedingly bold workers, succeeded experimentally in creating neuroses with experimental animals. Working with conditioned reflexes in dogs, Pavlov came to the conclusion that every time an elaborated reflex came into conflict with the unconditioned reflex, the behavior of the dog markedly changed.

Although, in the experiments with the collision of the conditioned reflexes in animals, it is fairly easy to obtain acute forms of artificial affect, it is much more difficult to get those results in human experiments.

The most successful attempts to produce experimental conflict psychologically are seen in the experiments of M. Ach. He formed some fairly complicated habits, and when he had obtained a stable, perseverative tendency, he brought this into collision with another tendency determined by new stimuli or instruction...

K. Lewin, in our opinion, has been one of the most prominent psychologists to elucidate this question of the artificial production of affect and of experimental disorganisation of behaviour. The method of his procedure – the introduction of an emotional setting into the experience of a human, the interest of the subject in the experiment – helped him to obtain an artificial disruption of the affect of considerable strength.

Here the fundamental conception of Lewin is very close to ours.

Who was K. Lewin? He was the very same Kurt Lewin who came to the United States in 1933, founded the Research Center for Group Dynamics at M.I.T. (which later moved to the University of Michigan), and invented "sensitivity training." Shortly before his death in 1947, Lewin founded the National Training Laboratory which established its campus at Bethel, Maine, under the sponsorship of the National Education Association. There, teachers were instructed in the techniques of sensitivity training and how to become effective change agents.

And so we know from the experiments conducted by Pavlov and Luria in the Soviet Union in the 1920s and '30s, that the psychologists had developed the means to artificially create behavioral disorganization. In

light of all of this, we are quite convinced that the symptoms of dyslexia developed in perfectly normal, physically healthy school children is the result of a collision of reflexes which occurs as the child advances to the second and third grades.

As Easy As Pie

This is how it works. The child is given a sight vocabulary to memorize before he or she has acquired any phonetic knowledge of our writing system. Subsequently, he or she develops a holistic reflex, that is, the habit of looking at each word as a total configuration and being absorbed at finding something in that configuration to remind the reader of what the word is. (Note: Ach "formed some fairly complicated habits, and when he had obtained a stable, perseverative tendency, he brought this into collision with another tendency determined by new stimuli or instruction.")

Many, if not most, children can memorize the shapes of several hundred sight words with significant visual associations. But when the child reaches the second and third grade where the number of words to be learned taxes the memory beyond its capacity, the child experiences a learning breakdown somewhat akin to a nervous breakdown. When the child is then taught some phonics, some letter sounds, ("new stimuli or instruction") as a means of assisting the sight process, the child experiences a conflict or collision of reflexes and develops dyslexia (disorganization of behavior), the inability to see the phonetic structure of our words, the inability to automatically decode a word. The holistic reflex is simply too strong and the phonetic information too insufficient to overcome the holistic reflex which then creates a block against seeing our alphabetic words in their phonetic components.

Unless a child is drilled in the letter sounds and can automatically articulate consonant-vowel syllabic combinations, that child will not develop a strong enough phonetic reflex to overcome the holistic reflex and the blockage (cognitive disorganization) it creates. The way, of course, to avoid this problem is to teach the child intensive, systematic phonics first before requiring the child to read whole words.

The Road to Dyslexia

And so, by teaching this 5-year-old child a sight vocabulary before he could master the letter sounds was putting him on the road to dyslexia. This is particularly harmful because the child's brain at that early age is still in the process of organizing its patterns of thinking and learning, its cerebral habits, habits that are very difficult to unlearn later in life. That accounts for the great difficulty in remediating dyslexics as they grow older and their thinking patterns become more firmly established. It is possible that the brain can be permanently deformed by the early development of thinking and learning patterns based on faulty teaching methods.

Today, millions of American children are being taught to memorize sight words before they even know the alphabet, let alone the letter sounds! Commercial programs sold in supermarkets and bookstores are mostly based on the notion that learning a sight vocabulary is the first step in learning to read. Actually, it's the first step toward becoming a dyslexic. Many parents think they are doing their preschool children a service by purchasing books with audio tapes that permit their children to learn the words in the books by sight while listening to the tapes. They are simply preparing their children to become reading or learning disabled by the time they enter first grade.

Thus, one can see how easy it is to cause dyslexia. Simply have a child memorize a sight vocabulary and develop a holistic reflex. That's all there is to it. That professors of education have perfected the process indicates that they know how it works and what it results in. That is why parents are never warned about teaching their children sight vocabularies. It's a vital part of the dumbing down process that underlies curriculum development in our education system and is supported by professional associations, journals, publishers, federal programs and funding, and the establishment as a whole.

The "Reading War"

There are exceptions, of course, and they are the individuals inside and outside of the establishment who have been fighting the "system" for years and causing the so called "reading war." Recent reports inform us that the reading war is over, that the contending parties have reached a compromise: phonics will be taught with whole language. But what is not made clear is how the new pro-phonics policy will be implemented in the schools. The proponents of whole-language have always contended that they do teach phonics. That statement is supposed to satisfy most parents. But what they don't explain is that the kind of incidental phonics they teach does not help the child develop the crucial phonetic reflex.

If the child is simply given phonetic information in the context of a whole language program, that information will not become a reflex. And therefore, the child will be reluctant to use that information because it will not be automatic and will require work and will slow down the reading process.

This was proven to me by my own tutoring experience. Some years ago, when a friend of mine enrolled his daughter in public school, I

warned him about the possibility that she would become reading disabled because of the teaching methods in today's schools. So he permitted me to start tutoring her in Alpha-Phonics. But she was one of these headstrong children who will obey a teacher in school but raise a fuss at being tutored by a family friend. So the tutoring was rather haphazard. In addition, the father had an abiding faith in the public school.

Nevertheless, he was concerned enough to go to the school and insist that his child be taught to read by phonics. So she was put into some sort of "Superkid" class where she was given a little more phonics than in the normal class but not enough to create a phonetic reflex. In that class she was taught to "take risks" and "guess," and her dad thought that this was an excellent technique. He refused to believe that this standard whole-language methodology could create problems. In any case, his daughter wanted to be right and refused to guess, but she was told to guess and that whatever she blurted out would be okay. Meanwhile, the child developed the whole-word habit, proving that you can mess around with a little phonics here and a little phonics there, but it's no substitute for intensive, systematic phonics.

She is now in the third grade and hates to read. Getting her to read is like pulling teeth. Recently, I was asked to help her with her reading homework. She is a typical sight reader who makes lots of errors but will not sound out anything because it is too much work. So she makes a fuss when being told to sound out a word. She told me that her teacher said that sounding out is not the best way to read, and since she is still being encouraged to guess at words and skip words, why bother with sounding out at all?

I imagine that there are a lot of parents like my friend who simply assume that the teachers know what they are doing and tend to accept

whatever explanations they are given to questions about their children's learning problems. The fact that there are four million children on Ritalin in American schools indicates that parents in general have confidence in their children's educators and are willing to accept whatever they are told by the "experts."

All of which means, that only those parents who are concerned enough, informed enough, and willing enough to do what has to be done to save their children from being dumbed down or turned into dyslexics, will know enough to bypass the government schools and provide their children with an education that makes sense. The spectacular growth of the home-school movement is an indication that more and more parents are doing just that.

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Brian Murray
President
HarperCollins Publishers
10 East 53rd Street
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Dear Mr. Murray:

I have just read Rupert Murdoch's Remarks to The Media Institute in which he spoke of the urgent need to do something to improve America's failing big-city public school systems. He said, "I have a stake in an American public who can read and write."

As the author of ten books on the subject of our failing schools, I not only share Mr. Murdoch's concern, but have produced a reading program that would make every child highly literate in less than a year of kindergarten and first-grade instruction. The program, *Alpha-Phonics*, is easy to use, inexpensive and being taught by thousands of home-schoolers throughout America.

I am presently working on a new book, *School-Induced Dyslexia*, in which I prove that the present methods being used to teach children to read are creating the symptoms of dyslexia and reading disability. The latest brain research confirms my views. The book will also contain a full phonics instruction program that any parent or teacher can use at home or in the classroom to teach reading in the proper phonetic method. I believe this book, properly published and promoted, could go a long way to solve America's reading problem and improve the academic performance of American students.

We all have a stake in an American public who can read and write. Would you be interested in considering this book for publication by HarperCollins? I am enclosing a recently published article that sums up my views on the book's subject.

My books include: *The New Illiterates*, *How to Tutor*, *NEA: Trojan Horse in American Education*, *Is Public Education Necessary?*, *The Whole-Language/OBE Fraud*, and *The Victims of Dick and Jane*.

Sincerely yours,

Cc: Rupert Murdoch

THE DEATH CULT IN AMERICAN SCHOOLS

**A BOOK PROPOSAL
BY
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THE SHOCKING STORY OF HOW OUR SCHOOLS HAVE BECOME INDOCTRINATION CENTERS FOR THE DEATH CULT

Is there a connection between the massacre at Columbine High School
and the euthanasia that took the life of Terri Schiavo?

Is there a connection between the dramatic rise in teen-age suicide and
the teaching of "Death Education" in American classrooms?

Is there a connection between the terrible increase in school violence and the
war on Values?

Has the battle between the Right to Life and the Right to Die
affected values education?

These are the questions this book will answer.

The Death Cult gained entry into the American school system
via the introduction of Death Education in the early 1970s.

It was Elizabeth Kubler-Ross's book, *Death and Dying*,
which became the bible of the Death Education movement.

Death Cult doctrines now permeate the curriculum.

Children write their own obituaries.

They visit cemeteries and funeral homes.

They talk about suicide and the many ways to end one's life.

They play lifeboat survival games.

These subjects create widespread depression among children and teen-agers.

They inculcate a love of death.

They have created a teen-age culture of dark music, body mutilation,
sexual promiscuity and Devil worship.

The Bible teaches that death is the tragic consequence
of man's disobedience in the Garden of Eden.

The Death Cult teaches that death is a beautiful natural experience.

It makes death and suicide attractive.

It is seduction by death.

THE MARKET FOR THIS BOOK

There are millions of parents worried about what their children are being taught in school, especially when it comes to values.

The purpose of this book is to help parents understand that the schools are creating conflict between parents and their children by inculcating values contrary to those of their parents.

After reading this book, a parent will be able to ask the right questions of the teachers and administrators in the schools attended by their kids.

Questions to ask:

Do you teach "Death Education"?

Do you teach Values Clarification?

Do you teach the Lifeboat Survival Game?

Do you teach the Fallout Shelter Survival Game?

Do you have your students write their own obituaries?

Do you have classroom discussions about death and dying?

Do you discuss suicide as a legitimate option?

Do you have the students read morbid and depressing books and stories?

Do you discuss euthanasia and the right to die?

The problems of violence in the schools and teen-age suicide have been with us now for decades.

Of late, teen-age depression has become a serious psychological problem.

Nobody seems to know how to solve these problems because people are unaware of their basic cause.

It may be impossible to change what is going on in the school.

And that is why this book is needed!

It will advise you, the parent, on what you can do to preserve the moral health of your child.

ABOUT THE AUTHOR

Samuel L. Blumenfeld is the author of
NEA: Trojan Horse in American Education
which has sold over 65,000 copies,
mostly by word of mouth.
Of this book, Prof. Walter E. Williams has written:

“The highly publicized report of the National Commission on
Excellence in Education said we are a nation at risk—
risk from illiteracy. Mr. Blumenfeld’s timely book points out
the real risk is educational tyranny.”

Dr. Blumenfeld is also the author of
Is Public Education Necessary?
which is considered a classic critique of government education.

Prof. Edwin G. West wrote:

“Myth-shattering...A major piece of work.”

Dr. Max Rafferty wrote:

“This book may prove to be a landmark.”

Peter Brimelow, of *Fortune* magazine, called the book:

“Brilliant revisionist history.”

David Gamble of the American Reformation Movement wrote:
“Unquestionably one of the most important books on education ever written.”

His Reading Program, *Alpha-Phonics*, is being used by thousands of homeschooling
parents as well as by teachers in private and public schools.

Dr. Blumenfeld has lectured in all 50 states as well as in
Canada, Australia, and New Zealand.

He has participated in conferences sponsored by the
Reading Reform Foundation, The Heritage Foundation,
The Institute For Humane Studies,

the Thomas Alva Edison Foundation, The Alliance for the Separation of School and
State, and Homeschool associations throughout the United States.

He also writes columns for *World Net Daily*, *Enter Stage Right*, *Etherzone* and *News
With Views*.

His articles have appeared in *Practical Homeschooling*, *American Legion Magazine*,
Vital Speeches, *The New American*, *Education digest*, *Homeschool Digest*,
Homeschooling Today, and other publications.
He has been a frequent guest on radio talk shows.

God and Man at Harvard

How America's Oldest University Blazed the Trail to
Secular Humanism

A Book Proposal by

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God and Man at Harvard

The Exciting Story
of How Intellect, Religion, and Politics
Combined to Create American Political Liberalism.

And It All Started at Harvard
Where Religious Liberalism
Led to the Great Heresy of
Unitarianism.

Harvard Was Created by Puritan Calvinists
Who Believed that the Purpose of Life
Was to Glorify God.

But the Unitarians Believed that the
Purpose of Life Was to
Glorify Man and His Divine Human Nature.

Thus Began the Great Divide in America
Between Orthodox Christians and Unitarian
Secularists.

And the Battle Between the Two World Views
Is Very Much With Us Today in the Struggle
Between Liberals and Conservatives.

Chapter Outline

Chapter One: The Puritan Settlement of New England and the creation of Harvard University. Its purpose was to educate a learned clergy.

The Puritan view of education as a basic religious function.
Calvinist Presidents of Harvard and their views.
1635-1700

Chapter Two: The emergence of religious liberalism at Harvard.
Where did it come from and who were its proponents?
1700-1809

Chapter Three: The Unitarian Heresy.
The Final Battle between Orthodox Christians and Unitarians
for control of Harvard University.
The Unitarians are victorious and the Calvinists Leave.

Chapter Four: Unitarianism as the spiritual foundation of political liberalism. William Ellery Channing, the Socialist.

Chapter Five: The Harvard Divinity School and the training of Unitarian ministers.

Chapter Six: Ralph Waldo Emerson and his famous Divinity School address in which he departed further from the Bible and founded Transcendentalism.
It was an attack on all organized religion.

Chapter Six: Harvard Unitarians launch the nonsectarian public school movement.

Chapter Seven: Harvard's Liberal influence on American academia.
Harvard graduates spread the liberal Unitarian doctrine throughout the academic world.

Chapter Eight: Unitarianism and the doctrine of the separation of public schools from religion.

Chapter Nine: The Catholic reaction to Protestant dominated public schools and the creation of the Catholic Parochial School System.

Chapter Ten: From Unitarianism to Religious Humanism.

From Religious Humanism to Secular Humanism.

From Secular Humanism to Atheism.

Harvard President Charles W. Eliot and
“The [Non-supernatural] Religion of the Future” 1909.

Chapter Eleven: The Humanist Manifestos, 1933 and 1973.

The curricula of the public schools and Humanism.

Chapter Twelve: The influence of Harvard graduates
in the White House.

Chapter Thirteen: The Christian Revival and the growing opposition
to Secular Humanism in the schools and culture.

Chapter Fourteen: A Divided America, temporarily united by the
attack on 9/11 by radical Islamists.

Chapter Fifteen: Harvard’s role in liberal politics, gay marriage,
abortion, school prayer, multiculturalism.

Its liberal Law School and humanist Divinity School.

Its influence in the dumbing down curriculum in the public schools.

Chapter Sixteen: Harvard in the presidential election of 2004.

Chapter Seventeen: The future of Harvard liberalism and
the challenge from conservative and libertarian think tanks
and new Christian colleges.

Additional chapters will be added as the book is written.

About the Author

Samuel L. Blumenfeld is the author of
NEA: Trojan Horse in American Education
which has sold over 65,000 copies,
mostly by word of mouth.

It was published in 1984 and is still in print.
Of this book, Prof. Walter E. Williams wrote:

"The highly publicized report of the National Commission on
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Alliance for the Separation of School and State, and
Homeschool associations throughout the United States.

HOW SCHOOLS CREATE LEARNING PROBLEMS

**A BOOK PROPOSAL
BY
SAMUEL L. BLUMENFELD**

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73 BISHOPS FOREST DRIVE
WALTHAM, MA 02452
781-899-6468 SLBLU@NETWAY.COM**

THE PREMISE OF THIS BOOK:

SCHOOLS CAUSE LEARNING PROBLEMS

How?

BY FAULTY TEACHING METHODS
BY CHAOTIC CLASSROOM CONFIGURATION
BY A MISGUIDED EDUCATIONAL PHILOSOPHY
BY PSYCHOLOGICAL MIS-DIAGNOSIS
BY PREJUDICE AGAINST TRADITIONAL PRACTICES
BY ADHERENCE TO BEHAVIORAL PSYCHOLOGY
BY TREATING CHILDREN LIKE ANIMALS

BETWEEN 4 MILLION AND 8 MILLION CHILDREN
MUST BE DRUGGED DAILY
IN ORDER TO BE ABLE TO ATTEND SCHOOL.

THERE IS SOMETHING TERRIBLY WRONG
WITH AN EDUCATIONAL SYSTEM
THAT MUST DRUG SO MANY CHILDREN
IN ORDER TO CONDUCT A PROCESS CALLED
EDUCATION.

IT CAN BE SHOWN THAT SCHOOLS CREATE:
ATTENTION DEFICIT HYPERACTIVE DISORDER
READING FAILURE
THE SYMPTOMS OF DYSLEXIA
BEHAVIORAL PROBLEMS
EMOTIONAL AND PSYCHOLOGICAL DEPRESSION
DISCALCULIA: MATH FAILURE
DISGRAPHIA: WRITING PROBLEMS
COGNITIVE FAILURE

HOW CAN PARENTS PROTECT THEIR CHILDREN?
THIS BOOK WILL SHOW THEM HOW.

ABOUT THE AUTHOR

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RISK FROM ILLITERACY. MR. BLUMENFELD'S TIMELY BOOK POINTS OUT
THE REAL RISK IS EDUCATIONAL TYRANNY."

DR. BLUMENFELD IS ALSO THE AUTHOR OF
IS PUBLIC EDUCATION NECESSARY?
WHICH IS CONSIDERED A CLASSIC CRITIQUE OF GOVERNMENT
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PROF. EDWIN G. WEST WROTE:

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"UNQUESTIONABLY ONE OF THE MOST IMPORTANT BOOKS ON
EDUCATION
EVER WRITTEN."

HIS READING PROGRAM, *ALPHA-PHONICS*, IS BEING USED BY
THOUSANDS OF HOMESCHOOLING PARENTS
AS WELL AS BY TEACHERS IN PRIVATE AND PUBLIC SCHOOLS.

DR. BLUMENFELD HAS LECTURED IN ALL 50 STATES AS WELL AS IN
CANADA, AUSTRALIA, AND NEW ZEALAND.

HE HAS PARTICIPATED IN CONFERENCES SPONSORED BY THE
READING REFORM FOUNDATION, THE HERITAGE FOUNDATION,
THE INSTITUTE FOR HUMANE STUDIES,
THE THOMAS ALVA EDISON FOUNDATION, THE ALLIANCE FOR THE
SEPARATION OF SCHOOL AND STATE, AND
HOMESCHOOL ASSOCIATIONS THROUGHOUT THE UNITED STATES.
HE ALSO WRITES COLUMNS FOR WORLD NET DAILY, ENTER STAGE
RIGHT, ETHERZONE AND NEWS WITH VIEWS.

HIS ARTICLES HAVE APPEARED IN *PRACTICAL HOMESCHOOLING*,
AMERICAN LEGION MAGAZINE, *VITAL SPEECHES*, *THE NEW AMERICAN*,
EDUCATION DIGEST, *HOMESCHOOL DIGEST*, *HOMESCHOOLING TODAY*,
INSIGHT, AND OTHER PUBLICATIONS.

HE HAS BEEN A FREQUENT GUEST ON RADIO TALK SHOWS.

How to Make Sure Johnny Can Read

A Book Proposal

By

Samuel L. Blumenfeld

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Why This Book?

The decline of literacy in America is now a well-recognized fact. In 1993 the Federal government reported that nearly half the adult population of this country were functionally illiterate: unable to read and write well enough to pursue careers requiring basic literacy.

Twelve years later there hasn't been much improvement, and the ranks of the low-level reader continue to grow.

How have we let this happen?

How is it possible to keep children in school for twelve years,
Spend more money on education than ever before,
Require teachers to undergo years of college training,
And produce such poor results?

The answer is surprisingly simple:
Faulty teaching methods produce reading disability
and the symptoms of dyslexia.

Why do the schools persist in using these faulty teaching methods
even though we've known about them for years?
It has something to do with cultural trends and fads.
But the result is that millions of youngsters leave school with
inadequate reading skills that can cripple their lives.

However, parents can make sure that their own Johnny can learn to
read well and fluently by following the advice and reading program in
this book.

And if the child is already a crippled reader, this book will show a
parent how to make use of a remedial program that works.

Knowledge is power, and the more a parent knows about reading
disability and how to prevent it, the happier Johnny will be.

Chapter Outline

Chapter One

How to find out if your child has a reading problem.

Does your child hate to read?

When reading aloud does your child leave out words that are there, put in words that aren't there, truncate words, mutilate words, can't sound out multisyllabic words and resists trying?

Does your child avoid books without pictures?

If your child does all of that, then he or she is a disabled reader.

Chapter Two

Find out how your child is being taught to read in school.

Is it an intensive phonics program or a whole language program?

Chances are that it's whole language or a variant of that method.

Question the teacher: Do you give your students a sight vocabulary to memorize?

Asking the right questions will help you determine whether or not the school is helping or harming your child.

Chapter Three

A short history of the development of our alphabetic writing system. Man went from picture writing, to ideographic writing, to alphabetic writing in several thousands of years.

The invention of the alphabet—letters standing for speech sounds—did for the ancient world what the computer has done for the modern world: making it possible to do much more with much less.

Chapter Four

Why whole-language programs produce the symptoms of dyslexia.

They prevent the child from seeing the phonetic structure of our alphabetically written words.

Chapter Five

Why the difference in teaching methods makes all the difference for the child.

The alphabet requires the child to develop a phonetic reflex. The whole-language method produces a holistic reflex, the automatic tendency to look at all words as whole configurations, like Chinese characters.

Thus, learning to read is a matter of developing the right reflex.

Chapter Six

Why do educators put children on Ritalin?
Reading disability creates frustration and anger in a child, and thus, he or she will become a nuisance in the classroom.
The schools know only one way to deal with behavioral problems: drug the child.

Chapter Seven

How to cure your child's reading disability.
The reading program in this book is designed to help your child develop a phonetic reflex, that is, the automatic ability to translate letters and syllables into speech sounds and spoken words.

Chapter Eight

Once your child becomes a good, fluent reader, help him or her develop a great love of books.
The ability to have access to all the world's written literature is a treasure of unlimited worth.
Make sure your child is not being deprived of that treasure.

Chapter Nine

How to teach your child to read with intensive phonics.
A time-tested program of 128 lessons that works.

How to Teach the 3 R's in the Traditional Way

A Basic Manual for Teachers, Tutors and Parents

By

Samuel L. Blumenfeld

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Why This Book?

The purpose of this book is to permit a parent, teacher, or tutor to provide a child with the basic tools of literacy and arithmetic on which he or she can build a strong foundation for life-long learning.

In teaching reading we use the time-tested phonics method
[in 120 easy lessons]
which produces fluent readers who love to read.

In teaching writing we instruct the child in cursive handwriting
[in 85 lessons]
which permits fast, connected writing without tiring.
After mastering cursive script, the child can learn
print script quite easily.

In arithmetic we teach the easiest and most effective way
to master our counting system.
[in 80 steps]

Our place-value, ten-symbol arithmetic system requires
memorization for its most efficient use.

Far too many schools use ineffective methods of teaching the three R's,
which then require expensive special-education remedial programs.
All of this can be avoided by using the proper methods from the start,
and this is what this book will do, easily and effectively.

By having all of this in one well-designed book
the publisher can expect sales of this book to continue for decades to come.
Every year three million new children are born who must be taught
the basics.

That's a guaranteed market for a future-minded publisher!

About the Author

Samuel L. Blumenfeld is the author of ten books on education, is widely known among educators and homeschoolers the world over, and is considered one of the top authorities on the teaching of the academic basics, popularly known as the 3 R's.

His books include:

The New Illiterates

How to Tutor

Alpha-Phonics: A Primer for Beginning Readers

Homeschooling: A Parents Guide for Teaching Children

How to Tutor, first published in 1973, is still in print and selling to parents and teachers all over the world.

**However, much has changed in the last thirty years,
and a new book on the teaching of the 3 R's is needed for a new
generation of parents and teachers.**

Dr. Blumenfeld has tutored children and adults, taught in private schools, and substituted in public schools.

His practical teaching experience over the last thirty years has given him much valuable insight into how children learn.

His methods of teaching have resulted in thousands of success stories from parents and teachers who have used them.

A teacher in Texas has produced "miracles" in using Blumenfeld's phonics program among Hispanic youngsters.

A tutor in Southern California uses the program to teach incarcerated delinquents to read.

And thousands of homeschoolers have used Blumenfeld's program to produce highly literate children.

Dr. Blumenfeld is a regular speaker at homeschool conventions.

A progressive publisher could help much to restore high literacy in America by offering the public the best 3 R's manual on the market.

THE DEATH CULT IN AMERICAN SCHOOLS

**A BOOK PROPOSAL
BY
SAMUEL L. BLUMENFELD**

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THE SHOCKING STORY OF HOW OUR SCHOOLS HAVE BECOME INDOCTRINATION CENTERS FOR THE DEATH CULT

Is there a connection between the massacre at Columbine High School
and the euthanasia that took the life of Terri Schiavo?

Is there a connection between the dramatic rise in teen-age suicide and
the teaching of “Death Education” in American classrooms?

Is there a connection between the terrible increase in school violence and the
war on Values?

Has the battle between the Right to Life and the Right to Die
affected values education?

These are the questions this book will answer.

The Death Cult gained entry into the American school system
via the introduction of Death Education in the early 1970s.

It was Elizabeth Kubler-Ross’s book, *Death and Dying*,
which became the bible of the Death Education movement.

Death Cult doctrines now permeate the curriculum.

Children write their own obituaries.

They visit cemeteries and funeral homes.

They talk about suicide and the many ways to end one’s life.

They play lifeboat survival games.

These subjects create widespread depression among children and teen-agers.

They inculcate a love of death.

They have created a teen-age culture of dark music, body mutilation,
sexual promiscuity and Devil worship.

The Bible teaches that death is the tragic consequence
of man’s disobedience in the Garden of Eden.

The Death Cult teaches that death is a beautiful natural experience.

It makes death and suicide attractive.

It is seduction by death.

THE MARKET FOR THIS BOOK

There are millions of parents worried about what their children are being taught in school, especially when it comes to values.

The purpose of this book is to help parents understand that the schools are creating conflict between parents and their children by inculcating values contrary to those of their parents.

After reading this book, a parent will be able to ask the right questions of the teachers and administrators in the schools attended by their kids.

Questions to ask:

Do you teach “Death Education”?

Do you teach Values Clarification?

Do you teach the Lifeboat Survival Game?

Do you teach the Fallout Shelter Survival Game?

Do you have your students write their own obituaries?

Do you have classroom discussions about death and dying?

Do you discuss suicide as a legitimate option?

Do you have the students read morbid and depressing books and stories?

Do you discuss euthanasia and the right to die?

The problems of violence in the schools and teen-age suicide have been with us now for decades.

Of late, teen-age depression has become a serious psychological problem.

Nobody seems to know how to solve these problems because people are unaware of their basic cause.

It may be impossible to change what is going on in the school.

And that is why this book is needed!

It will advise you, the parent, on what you can do to preserve the moral health of your child.

ABOUT THE AUTHOR

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State, and Homeschool associations throughout the United States.
He also writes columns for *World Net Daily*, *Enter Stage Right*, *Etherzone* and *News
With Views*.

His articles have appeared in *Practical Homeschooling*, *American Legion Magazine*,
Vital Speeches, *The New American*, *Education digest*, *Homeschool Digest*,
Homeschooling Today, and other publications.
He has been a frequent guest on radio talk shows.

The Marlowe-Shakespeare Code

A Book Proposal

By

Samuel L. Blumenfeld

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The Marlowe-Shakespeare Code
is the true story of the great poet playwright,
Christopher Marlowe,
who was allegedly murdered in 1593
in a phony plot,
and survived to write the 36 plays
attributed to William Shakespeare.

While he was supposedly dead,
Marlowe inserted all kinds of clues in the
36 plays so that future historians
would be able to piece together
a fantastic story of intrigue and mystery
involving the highest members of
Queen Elizabeth's government.

No story in history,
involving the world's greatest literary genius,
has been so well hidden from prying eyes.

Even today, over 400 years later,
there is a concerted effort by vested interests
to keep the truth from reaching the public.

The Marlowe-Shakespeare Code,
for the first time, will reveal the irrefutable evidence,
that it was Christopher Marlowe who wrote
the works attributed to William Shakespeare.

A Report from a First Reader

Recently, I told a young friend, Carlo DiNota, Head of the English Department at the Maimonides School in Brookline, Massachusetts, about this writing project.

He asked if he could read the manuscript.

I agreed and provided him with the first 42 chapters and a notebook in which he could make his comments.

In summing up his reading experience, he wrote the following:

Dear Sam,

You've made a highly persuasive and thoroughly gripping case that the mere concept of Shakespeare as eminent playwright and poet is a real stretch of the imagination. One cannot (and should not) dismiss your thesis that Marlowe—child prodigy, scholar, literary genius, and highly valued spy—is the author of the brilliant poems and plays attributed to Shakespeare. After reading your meticulously researched manuscript, how we earnestly can continue to give credit to Shakespeare boggles the mind. Your chapter on the Sonnets just blew me away.

Thanks to your work, Marlowe as THE bard is hardly a leap of faith. Just look at the facts. The weighty evidence will pleasantly overwhelm the reader into submission, and he or she will never look at Marlowe and Shakespeare in the same way again. Scholars and literary buffs must give you due diligence. Marlowe's story is utterly fascinating—the stuff of great Hollywood movies—and we owe you a huge debt of gratitude for so skillfully connecting the dots.

Reading the manuscript has been a real treat. What an educational experience!

Carlo, who teaches several classes in English Literature, took my manuscript to his students, and they were all riveted by his discussion of the subject.

I strongly believe that this book will become a standard work in English literature classes where Shakespeare is taught.

The Marlowe-Shakespeare Code

A Quest for Truth

Decoding the Best-Kept Secret of the Elizabethan Era

A Summation of the Story

Diana Price's well-written and well-researched book, *Shakespeare's Unorthodox Biography*, published in 2001, examined all the documents related to William Shakespeare and came to the conclusion that he was not a writer. "These documents," wrote Price, "account for his activities as an actor, a theatre shareholder, a businessman, a moneylender, a property holder, a litigant, and a man with a family, but they do not account for his presumed life as a professional writer."

In contrast to Price's picture of Shakespeare, we have Caroline Spurgeon's as something quite different. In her book, *Shakespeare's Imagery and What It Tells Us*, published in 1935, Spurgeon came to the conclusion that the author is "in many ways in character what one can only describe as Christ-like, that is, gentle, kindly, honest, brave and true, with deep understanding and quick sympathy for all living things."

Obviously, we are faced with two very different people: Price's actor/businessman Shakespeare and Spurgeon's Christ-like poet, who resembles Christopher Marlowe more than he does Shakespeare. Indeed, neither Francis Bacon nor the Earl of Oxford could be considered "Christ-like."

The Marlowe-Shakespeare Code is a search to find the truth, a quest to establish once and for all the true author of the works attributed to William Shakespeare. According to the evidence already uncovered, there is no doubt that it was Christopher Marlowe who was the author.

Marlowe, a child prodigy, started his career at age eight by serving as a page to a nobleman until age 15 when he was ready to enter the King's School in Canterbury. There he underwent rigorous training in Latin, grammar, rhetoric and verse-making so that he could begin writing literary masterpieces while still at school. His additional six years at Cambridge gave him the discipline and knowledge of history that permitted him to write the 36 plays in the First Folio.

By the time Marlowe was 29, he had already written his translation of Ovid's *Amores*, and the plays: *Dido: Queen of Carthage*, *Tamburlaine I and II*, *Doctor Faustus*, *The Jew of Malta*, *The Massacre at Paris*, and *Edward II*. He had perfected the use of blank verse and had created timeless, unforgettable

characters. His poem, *Hero and Leander*, is considered the single greatest love poem written in the Elizabethan era.

Although born in humble circumstances in Canterbury, his early introduction as a page into aristocratic circles gave Marlowe a view of Elizabethan society that no doubt influenced his decision to pursue a career as a professional writer rather than one in Holy Orders. This was his way of achieving fame and renown, as well as immortality, as a poet and playwright.

His recruitment into the Secret Service while still at Cambridge brought him into intimate contact with the top men in Elizabeth's government. Thus, he became a skilled agent in the war between Protestants and Catholics, a war between Elizabeth's Reformed church and the Vatican. His play, *The Massacre at Paris*, which Catholics considered to be Protestant propaganda, incurred the wrath of Catholic radicals who were determined to destroy Marlowe by labeling him an atheist.

As a genius, Marlowe had the one characteristic that many prodigies seem to have: a rebellious streak, expressed in making shocking statements about morals and religion. His enemies reported these statements to Archbishop Whitgift's inquisition, which was engaged in a massive manhunt for Puritan activists, Jesuits, and atheists. Marlowe was brought before the Commission but released on condition that he report to the Commission daily. He then took refuge at the home of his friend and benefactor, Sir Thomas Walsingham, cousin to the late Sir Francis Walsingham, head of Queen Elizabeth's spy service.

Apparently, Lord Burghley, Elizabeth's Secretary, who had assumed control of the Secret Service after Walsingham's death in 1590, considered the poet-genius to be such a valuable intelligence asset that he arranged for Marlowe to undergo a fake murder at a safe house in Deptford and assume a new identity in order to save him from torture and execution. In his place at the coroner's inquest was the body of John Penry, a radical Puritan who had been hanged the day before some four miles from Deptford.

According to the autobiographical Sonnets, Marlowe then went into exile. But he continued to write plays which were conveyed to Edward Blount, his executor, who arranged to have William Shakespeare, part owner of the Globe theater, deliver the plays to the company where no questions were asked about their provenance. Thus, the plays were staged by the company. Shakespeare died in 1616 leaving no indication in his will that he was a playwright or poet. Until then, his name had appeared on the unauthorized publication of only nine plays.

In 1623, Edward Blount organized the publication of the First Folio, which contains 36 plays by Marlowe but with Shakespeare named as author. Only 16 of

the plays had been published in Quartos before 1623. The remaining 20 appeared in the First Folio for the first time. How did Blount know they existed? Where did he find them? Some of them had never been performed.

It is highly probable that Marlowe was still alive in 1623 because many of the revisions made in preparing the plays for the First Folio had to be made by him. Where he was living, and under what name, has yet to be determined.

The author of this book has used a chronological method of research so that inconsistencies can be easily and clearly identified. A reading of all the plays Marlowe is known to have written before the events in Deptford, and a reading of the 36 plays in the First Folio reveal an enormous number of clues planted by Marlowe, clues that are his own personal fingerprints. For example, in *Hamlet*, the Prince asks the actors he has hired for a sample of their thespian ability. He refers them to a vivid passage in *Dido: Queen of Carthage*, (Act II, Scene I), Marlowe's earliest play, which the actors then act out. There are other clues in *Hamlet* equally compelling.

In *Measure for Measure* (Act IV, Scene II) we find a body-switching scene very much like the one that must have taken place at Deptford in 1593, in which John Penry's body was substituted for Marlowe's. The Duke endorses the body-switching scheme by saying, "O! Death's a great disguiser, and you may add to it. Shave the head, and dye the beard." Marlowe is revealing how the plot at Deptford was carried out.

There are also many clues in the Sonnets, the most conspicuous of which is the crostic in Sonnet 72 referring to Marlowe's close friend and colleague in the Secret Service, Thomas Watson.

The evidence gathered thus far leaves little doubt that Christopher Marlowe wrote the works attributed to William Shakespeare. The Marlowe-Shakespeare Code is indeed a true story, relating events so fantastic and extraordinary that it will create something of an earthquake in the world of literature. It has been said that it is easier to believe a credible fiction than an incredible truth. No work of fiction can ever match the truth of The Marlowe-Shakespeare Code.

Completed Chapters

1. The Mystery Examined
2. Canterbury and Stratford
3. The King's School
4. Marlowe at Cambridge
5. The Cambridge Experience
6. Marlowe's Early Works
7. Marlowe and the Secret Service
8. The Babington Plot
9. Marlowe Goes to London
10. The Power of Tamburlaine
11. Tamburlaine II
12. The Spanish Armada
13. Marlowe's Friends
14. Marlowe and Sir Walter Raleigh
15. Raleigh's Coterie of Scholars
16. Who Was Robert Greene?
17. Doctor Faustus
18. Henslowe's Diary
19. Marlowe and Edward Alleyn
20. Barabas: The Jew of Malta
21. Setting the Stage for Edward II and The Massacre at Paris
22. The Massacre at Paris and Philip Sidney
23. Edward II
24. Henry VI, Part One
25. Henry VI, Part Two
26. Henry VI, Part Three
27. Marlowe and Lord Burghley
28. Burghley and Son
29. Martin Marprelate and John Penry
30. The Plot to Save Christopher Marlowe
31. The Plot to Destroy Christopher Marlowe
32. Enter William Shakespeare
33. Hero and Leander
34. Edward Blount: Marlowe's Executor
35. Marlowe and the Pembrokes
36. The Sonnets
37. The First Folio: Henry VI, Parts One, Two, and Three. Richard III. The Comedy of Errors. Titus Andronicus. Two Gentlemen of Verona. The Taming of the Shrew. Love's Labour's Lost. Romeo and Juliet. Richard II. A Midsummer Night's Dream.
38. The First Folio (Part II): King John. The Merchant of Venice. King Henry IV, Part One. King Henry IV, Part Two. Henry V.
39. The First Folio (Part III): Julius Caesar. Much Ado About Nothing. As You Like It. The Merry Wives of Windsor.
40. The First Folio (Part IV): Hamlet.
41. The First Folio (Part V): Twelfth Night. Troilus and Cressida.
42. The First Folio (Part VI): All's Well That Ends Well
43. The First Folio (Part VII): Measure for Measure
44. The First Folio (Part VIII): Othello
45. The First Folio (Part IX): King Lear
46. The First Folio (Part X): Macbeth

What Is the Market for *The Marlowe-Shakespeare Code*?

It goes without saying that a book with this title will attract all of those readers who found the other "code" book such an exciting read.

But our story is much better than the other book.

Ours is a true story, the other is not.

The Shakespeare authorship question has been around for a long time and there are millions of people interested enough to make

The Marlowe-Shakespeare Code
the definitive read on the subject.

The book is written in a style that will have the reader turning pages, because the story is the greatest thriller anyone could imagine, and therefore it has universal appeal.

The works attributed to Shakespeare are in literature the equivalent of the works of da Vinci in art and Mozart in music.

This is a book that will be bought by those avid readers who love a thriller, one with real characters, living extraordinary lives, during a period of extraordinary events.

The characters include the literary genius Christopher Marlowe, the actor William Shakespeare, Queen Elizabeth, whose mother Anne Boleyn was beheaded by her father Henry VIII, Sir Walter Raleigh, also beheaded, Mary Queen of Scots, Lord Burghley, his son Robert Cecil, Sir Francis Walsingham, who created Elizabeth's Secret Service, the Earl of Southampton, the Earl of Essex, beheaded, Francis Bacon, his brother Anthony, Sir Philip Sidney, his sister the famous Countess of Pembroke, her sons William and Philip, both of whom became patrons of the First Folio, Edward Alleyn, Philip Henslowe, Richard Burbage, Thomas Kyd, Robert Greene, Ben Jonson, and others.

No Hollywood screenwriter could invent such a cast of characters!

Nor could any science-fiction writer create a universe as fascinating and full of suspenseful events as the Spanish Armada, the attempts to assassinate Elizabeth, and the final beheading of Mary Queen of Scots.

In the Elizabethan era history and literature blend to create a world that no one had ever seen before nor will ever see again.

Subsidiary rights for foreign translations, adaptations for movies and television versions will produce added income for the publisher.

About the Author

Samuel L. Blumenfeld has written eleven published books as well as many articles on a great variety of subjects for many publications.

For ten years he worked as an editor in the New York book publishing industry at: Rinehart & Company, The Viking Press, The World Publishing Company, and Grosset & Dunlap.

It was at Grosset & Dunlap, where he was editor of the Universal Library, a quality paperback line, that he met Calvin Hoffman who had written

The Murder of the Man Who Was Shakespeare.

This was the first book to put forth the theory that Christopher Marlowe wrote the works attributed to William Shakespeare.

He read the book and became an immediate Marlovian.

The Universal Library published Hoffman's book in a paperback edition, which is now a collector's item fetching more than \$100.

After Hoffman died in the 1980s, it was always the author's ambition to follow up Hoffman's work with a book of his own on the subject. "It has taken me five years to produce the present manuscript which, I believe, has the potential to become one of the most important works written on the subject."

In 2002, Hoffman's book was the subject of a PBS documentary film, "Much Ado About Something," produced by Michael Rubbo, an Australian film-maker.

It has aroused a great deal of interest in the Marlowe theory. Mr. Rubbo wants to do a follow-up film based on the author's work.

Mr. Blumenfeld is a veteran of radio and TV talk shows.

He has lectured in all 50 states, as well as in Australia, New Zealand, and Canada.

**The
Road
To
An
Oscar
Starts
Here!**

**It Starts With an
Extraordinary and Exciting
Book Proposal
By Author
Samuel L. Blumenfeld**

For a
Book
To become the basis of an
Oscar-winning Screenplay
You need a great theme
A great mystery
A great conspiracy
A great time in history
Involving the world's greatest author

His Name of Course Is

William Shakespeare

The only problem with **Will** is that a great many
famous people don't believe
he actually wrote the plays and poems
attributed to him.

Why?

Because there is nothing in his biography that
proves beyond a doubt that he actually
created these immortal works.

**Thus, the question of authorship has baffled
great minds to this day.**

Read This:

The life of William Shakespeare is shrouded in mystery.

There is no record of him receiving an education, buying a book or writing a single letter, and no original manuscript of a Shakespeare play survives. There is no direct record of his conversations, and no one in his home town seems to have known that he was a successful playwright while he was alive. There is not even a contemporary portrait to reveal his true appearance.

Graham Phillips & Martin Keatman,
The Shakespeare Conspiracy

In 1616 William Shakespeare wrote a Will.

Of this Will, Mark Twain wrote:

It named in minute detail every item of property he owned in the world—houses, lands, sword, silver-gilt bowl, and so on. It mentioned not a single book. The will mentioned not a play, not a poem, not an unfinished literary work, and not a scrap of manuscript of any kind.

Books were much more precious than swords and silver-gilt bowls, and when a departing person owned one he gave it a high place in his will.

Not even Shakespeare's son-in-law, a noted physician who wrote a medical book in Latin, knew that his wife's father was a writer of any kind.

**So,
If William Shakespeare
Did Not Write the Works Attributed to
Him,**

Who Did?

**That's the Great Mystery
The Greatest Mystery in Literary History**

There have been three major contenders:

Edward de Vere, 17th Earl of Oxford,

Francis Bacon,

and

Christopher Marlowe

Oxfordians believe that Edward de Vere is the true author of the works attributed to Shakespeare.

But they have one major problem: motivation.

Why would the creator of such great masterpieces want to keep it a secret?

The case for Bacon is also weak for the same reason.

The simple truth is that the only contender who had the talent and poetic ability to write the plays was Christopher Marlowe. He had already established himself as a superb playwright and poet.

But wasn't Marlowe killed in a tavern brawl in 1593, and wasn't Shakespeare's first work also published in 1593? Strange coincidence.

The coincidence becomes even stranger when you learn that both Marlowe and Shakespeare were the **same age, born in the same year of 1564.**

When Marlowe was supposed to have died at the age of 29, he had already written:

**Tamburlaine
Doctor Faustus
The Jew of Malta
Edward II
Dido
The Massacre at Paris
Hero and Leander
Ovid's Elegies
The First Book of Lucan**

Before William Shakespeare reached the age of 29, he wrote:

Nothing

**Shakespeare's first registered work is the poem
Venus and Adonis
registered anonymously on April 18, 1593 at the Stationers
Company.**

All Shakespeare scholars admit the enormous influence that Marlowe had on Shakespeare's works.

Yet, there is no evidence that Marlowe ever knew Shakespeare or worked with him.

But there is **one man who knew both Marlowe and Shakespeare and no doubt knew the truth about their relationship.**

He knew that Marlowe had not been killed, that his murder had been faked by his wealthy patron, Sir Thomas Walsingham, in order to save him from prosecution for blasphemy, atheism, and sexual immorality.

Marlowe had worked as a spy in Queen Elizabeth's secret service.

He had been recruited as a student at Cambridge University by Sir Francis Walsingham, the Queen's master of intelligence.

Sir Francis was the cousin of Sir Thomas Walsingham. Thus, Marlowe was involved with the top intriguers in Queen Elizabeth's government.

The **one man who knew all of this and knew how to keep quiet about it is:**

Edward Blount

Blount was a publisher who knew Marlowe and his patron before Marlowe's "sudden death" in 1593.

Thirty years later, in 1623, Blount was the prime mover in publishing the First Folio, containing Shakespeare's full works.

Shakespeare had died in 1616, leaving no indication that he had a body of unpublished plays in his possession.

Yet, in the First Folio, we find 20 plays that were never published during Shakespeare's lifetime, some of which were never staged.

Where did Blount get the manuscripts?

Did he get them from Sir Thomas Walsingham, who was still alive in 1623?

Obviously, Blount knew that there was a body of unpublished, unstaged works, and he knew where to find them.

Where were they hidden?

For 30 years Edward Blount kept the secret:

that Marlowe wrote the plays that Shakespeare was getting credit for as a front for getting them staged.

Can we prove this?

That will be the subject of this book.

It will be written in chronological narrative that will present the facts behind this incredible literary mystery.

Research will help us find out much more about Edward Blount and his role as publisher and confidant.

**Thus,
we have the ingredients of a great story:**

**Mystery,
Intrigue,
Espionage,
Conspiracy,
Elizabethan England,
Marlowe,
Shakespeare,
The Walsinghams
And much, much more.**

And thereby

We have the makings of

**A great book about the greatest works of literature ever
written, which can be made into**

A great stage play in the style of Amadeus,

A great TV Mini Series,

A great screenplay,

A great motion picture,

A great vehicle for actors and actresses,

Great costumes,

Great scenes,

Great drama,

And a solution to the world's greatest mystery.

About the Author

Samuel L. Blumenfeld

I first became aware of the Shakespeare authorship controversy back in 1960 when I first met Calvin Hoffman, author of *The Murder of the Man Who Was Shakespeare*. At the time, I was editor of the Universal Library, a line of quality paperback reprints at Grosset & Dunlap. Hoffman had submitted his book as a potential reprint.

Like so many college-educated individuals, I assumed that Shakespeare's authorship had been established on very solid ground, with plenty of documentation. After all, there were a half-dozen fat biographies of Shakespeare in the libraries, which seemed to indicate that there was no question as to who actually wrote the world's greatest plays.

Hoffman's book opened my eyes. It was not only the first book I read that questioned Shakespeare's authorship, but it was the first to advance the thesis that Marlowe was the actual author. And it made a lot of sense to me.

We reprinted Hoffman's book, which had originally been published by Julian Messner in 1955. I added a new Introduction and some new material that Hoffman had gathered in his pursuit of factual evidence.

How Hoffman came to believe that Marlowe was the true author is an interesting story. He had spent years reading both Marlowe and Shakespeare, and he found so many echoes of Marlowe in Shakespeare that he created a list of Parallelisms, that is, lines in Shakespeare that matched lines in Marlowe. But the big stumbling block in all of this was the historical record that Marlowe had been murdered in 1593 and therefore could not have possibly written the plays attributed to Shakespeare.

But then Hoffman began to investigate the details of the so-called murder and came to the conclusion that a faked murder had been "arranged" by Marlowe's high-placed benefactor to allow the genius poet-playwright to escape possible hanging for offenses he was accused of by the government. Someone else's body had been substituted for Marlowe's, and that body was the subject of the coroner's inquest that "proved" that Marlowe was dead. Indeed, there is a scene in *Measure for Measure* in which a similar body substitution takes place.

After the Universal Library reprint was published, Hoffman and his wife retired to Florida, and I left the publishing business and moved to Boston. In 1970, I began writing books full time. By 1997, I had written nine books, all of which were published, mainly on the subject of education.

However, I never lost interest in the Marlowe-Shakespeare story. Four years ago I began to think seriously of writing a book on the subject and began doing extensive research. There is now much more material available than there was when Hoffman wrote his book, which has been out of print for many years. Hoffman died in 1986.

At the moment, the Oxfordians are on center stage, with articles appearing in various magazines. The magazines have been inundated by letters from readers, indicating an intense, ongoing interest in the subject of authorship.

The book I am proposing, as yet untitled, has enormous potential: first as a magazine article, then as a book, then a book-club selection, a television mini series, then a stage adaptation very much like Amadeus, then a screenplay, then a fabulous motion picture that will vie for an Oscar. A chapter outline follows.

If I've aroused your interest and curiosity, please contact my agent, Gareth Esersky at Carol Mann Agency, 55 Fifth Avenue, New York, NY 10003, (212) 206-5635.

My address is: 73 Bishops Forest Drive, Waltham, MA 02452, 781-899-6468. Email address: slblu@netway.com.

Chapter Outline

Introduction:

**Was Marlowe Shakespeare?
Does It Matter?**

Chapter One:

**Canterbury, 1564-1579
Marlowe's Birthplace and Early Education**

Chapter Two:

**Cambridge: 1580-1586
University Life: Marlowe Starts Writing**

Chapter Three:

**Marlowe Recruited into the Queen's Secret Service
Marlowe's Missions to France**

Chapter Four:

**London: 1587-1593
Marlowe Becomes London's Top Playwright**

Chapter Five:

**Marlowe Charged With Moral Crimes
The Threat of Execution**

Chapter Six:

**The Deptford Conspiracy
The Faked Murder to Save Marlowe's Life**

Chapter Seven:

**Marlowe in Exile
Was He Monsieur Le Doux?**

Chapter Eight:

**The Emergence of William Shakespeare
The Actor Front Man**

Chapter Nine:

**The Plays
How Much of Marlowe Is In Them?**

Chapter Ten:

**The Poems
The Autobiographical Sonnets**

Chapter Eleven:

**The Death of Shakespeare
The Famous Will**

Chapter Twelve:

**The First Folio
Where Did the Unpublished Plays Come From?**

Chapter Thirteen:

The Creation of the Shakespeare Legend

Chapter Fourteen:

Can the Truth Ever Be Established?

**Postscript
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What Is Money?

What it is. How to make it. What to invest it in.

A Book Proposal

By

Samuel L. Blumenfeld

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781-899-6468

What Is Money?

Everyone must deal with money.

But few of us really understand what money is.
The result is wholesale mismanagement of our economic
lives.

Which leaves many of us in dire straits at retirement.

If you don't understand what money is,
You might suffer what the Argentinians recently suffered:
Their money lost one-third of its value overnight.

Can that happen here?

It already has!

But in a much slower way.

Back in 1933, you could buy a Chevrolet for \$560,
a top-of-the-line Pontiac for \$585,
and the best Chrysler Custom Imperial for \$3395.
And you could buy a loaf of bread for Ten Cents.

Why was the dollar able to buy so much more in 1933 than
in 2005?

It has a lot to do with the evolution of money from gold-
backed currency to paper with no backing but you, the
taxpayer.

One thing is certain,
as long as money is paper and there are printing presses,
it will continue to lose its value.

Chapter Outline

Chapter One: What money is supposed to be: an instrument of commerce, a means of exchange, and a storage of wealth.

Chapter Two: A short history of the evolution of money, from barter, to precious metals, to gold-backed paper, to paper backed by government (the taxpayer).

Chapter Three: The gold standard and why it was abandoned.

Chapter Four: The stupendous growth of the credit economy and the need for huge infusions of cash.

Chapter Five: Why paper money will continue to decline in value.

Chapter Six: Why Politicians (and just about everyone else) love paper money.

Chapter Seven: How the Federal Reserve System works to control the economy.

Chapter Eight: How to use banks and handle debt wisely.

Chapter Nine: What you should know about Social Security.

Chapter Ten: How to find ways to store value that increases your wealth.

Chapter Eleven: The Stock Market. Its Ups and Downs. How to find good values and good mutual funds, municipal bonds, and Treasuries.

Chapter Twelve: Real estate as a proven investment. The great boom in property values.

Chapter Thirteen: Antiques, works of art, and jewels as stores of wealth.

Chapter Fourteen: Should you buy gold? Should you buy and sell currencies?

Chapter Fifteen: Creating value by your own efforts.

About the Author

Samuel L. Blumenfeld has written eleven published books as well as many articles on a great variety of subjects for many magazines.

He contributes regularly to such Internet publications as World Net Daily, Etherzone, Enter Stage Right, and News and Views.

His primary area of expertise is literacy and education. In that area he has created a very successful primary reading program.

However he frequently writes on economics, history, literature, travel, world and national politics.

He has traveled widely in all 50 states, in Canada, Europe, the Middle East, Australia, New Zealand, and China.

In the early 1950s, he lived in Paris for two years, studying French civilization at the Sorbonne.

During that period he also traveled throughout Europe and to Israel.

As a veteran of World War II, he spent eighteen months in Italy where cigarettes became the equivalent of currency.

For ten years the author worked as an editor in the New York book publishing industry: at Rinehart & Company, The Viking Press, The World Publishing Company, and Grosset & Dunlap.

Since his life spans events from the 1930s to the present, he is in a position to tell the reader the way things were in the past, how they have changed, and what we can expect the world to be like in the future.

What the author will bring to this book is a lifetime of wisdom, insight, knowledge, and experience.