

# Popular Thriller Reprises Pius XII Slanders

*by Kenneth D. Whitehead*

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*Daniel Silva, The Confessor,  
New York: G.P. Putnam's Sons, 2003.  
HB; 401 pages. \$29.95.*

What Notre Dame philosophy professor Ralph McInerny has aptly called “the defamation of Pius XII”—in his excellent book with that title—has unfortunately been so widely successful in the culture at large that many people simply take it for granted that Pope Pius XII was guilty of a grave historical wrong in not speaking out more strongly against Adolf Hitler’s efforts to exterminate the Jews. The recent film “Amen,” by movie director Constantin Costa-Gravas, like the earlier play on which it is based, Rolf Hochhuth’s “The Deputy,” depicted Pius XII as a virtual accomplice in his willingness to mute public criticism of Hitler and the Nazis. Supposedly, the wartime pope was willing to remain silent both because he was pro-German and because he was acting in the interests of combating Communism through the advance of the German army into the Soviet Union. Pius XII is also severely criticized as well for maintaining Vatican neutrality in the war at a time when, as a moral leader, many say, he should have been more vigorously speaking out against the evil of the Nazis’ “final solution.” Evil the Nazis’ final solution assuredly was. The alleged guilty silence and passivity of Pope Pius XII in the face of it is something else again, however, something a vast contemporary literature has examined in great detail. Far from the case against Pius XII having been proved by the various anti-Pius writers, though, rather the contrary has turned out to be the case: the less highly touted pro-Pius writers really

have the better of the argument, as the present writer among others has shown in a review-article covering the principal recent anti-Pius and pro-Pius books (this review-article is available [here](#)).

The fact that the case against Pius XII does not hold up on the evidence—that the continuing denigration of the wartime pope is a defamation—has not prevented those convinced of the pope's guilt from going ahead to trumpet it to the four winds anyway. Such is the approach of the recent book by Daniel Jonah Goldhagen, *A Moral Reckoning: The Role of the Catholic Church in the Holocaust and Its Unfulfilled Duty of Repair*. Goldhagen relies on sources whose evidence has been shown to be thin, shaky, biased, unsubstantiated, and even patently false—and then he goes on to accumulate many more errors of fact and judgment of his own. Just as the myths of Aryan racial superiority and Jewish racial pollution drove the Nazi extermination program, so the myth of the supposed complicity of Pius XII in the crimes of the Nazis drives the continuing campaign to vilify the good and honorable pope and man that Pius XII was. A scapegoat is needed to explain the failure of European civilization to counter the murderous ideology of the Nazis, and so the wartime head of the Catholic Church is targeted.

One of the newest entries into the field of Pius XII defamation is a new thriller novel entitled *The Confessor* written by Daniel Silva. It appeared on the New York Times bestseller list almost as soon as it was published. Its author has enjoyed a growing reputation as a writer of popular thrillers, and he is, in fact, a skilled practitioner of the genre. In two recent books of his, *The Kill Artist* and *The English Assassin*, he introduced a superhero operative, Gabriel Allon, who is a talented restorer of fine paintings by day but is also a clandestine Israeli agent who always turns out to be more than a match for the Arab terrorists he encounters preying on Jewish victims. In *The Confessor*, however, the

predators pursuing Jewish and other victims are no longer Arab terrorists; they are traditionalist Catholics operating out of the Vatican in an effort to cover up the evidence of Church collaboration with the Nazis in World War II.

The novel's action is based on the taken-for-granted "fact" of the culpable silence of Pius XII during the Holocaust against the Jews as well as upon the true fact that some individual churchmen were pro-Nazi. It would have been surprising if there had not been a few pro-Nazi churchmen, considering that the mesmerizing Adolf Hitler once held a good part of Europe in his thrall, and for more than just a few years. Probably a majority of Germans continued to consider him the savior of Germany well past the time when it had become pretty clear that what he was bringing about was the ruin of Germany.

That some individual churchmen were pro-Nazi, and a few even actively collaborated in the atrocities of Hitler's so-called New Order, however, in no way establishes that the Vatican's policy was even remotely pro-Nazi. That the contrary, in fact, has conclusively been shown in, e.g., *Pius XII and the Second World War: According to the Archives of the Vatican* by Pierre Blet, S.J., has simply not registered with a writer such as Daniel Silva. He relies on the anti-Pius sources instead. His main plot is based on a supposed secret wartime meeting between an archbishop high up in the Vatican and an official of the German Foreign Office. At this meeting, the Vatican official is depicted as expressly acquiescing in the Nazi plans for the Final Solution. Supposing such a thing ever happened—and there is no evidence for it—it is hard to see why the personal moral guilt of Pius XII would not in fact be diminished if he were shown to be acting on the recommendations of a trusted official who was really, unbeknownst to the pope, working for the Germans.

The novel implies nothing of the kind: Pius XII remains the bad guy, and both the author and his characters from time to time give vent to their feelings about this supposedly flawed

and failed pope. Some of these asides seem lifted almost verbatim from anti-Pius books such as Susan Zuccotti's tendentious *Under His Very Windows: The Vatican and the Holocaust*, in which Pius XII is made to be somehow personally responsible for the 1,000-plus Jews who were rounded up in Rome in October, 1943 and deported to Auschwitz. What is not mentioned, either by Zuccotti or by Silva, is the truth recently brought out once again by the Jewish historian, Sir Martin Gilbert, namely, that around 4,000 of Rome's 5,000 Jews were hidden in Roman seminaries and convents—where the breaking of the rule of cloister in the latter institutions would have required papal approval—and were thereby saved from deportation.

The action of this thriller novel revolves around a fictitious new pope, Paul VII, who has just succeeded John Paul II, and who is a "liberal" pope who intends at long last to 'fess up and admit the Church's World War II guilt in failing to save the Jews. A far-right secret society of traditionalist Catholics headed by an ice-cold cardinal character—the kind of person the anti-Pius people seem to imagine Pius himself was—is determined to stop this admission of Church guilt even if it means assassinating the new pope, Paul VII. As the "confessor" of the book's title, this wicked and implacable cardinal sends out assassins with the promise of automatic absolution in the confessional for their deeds.

The nefarious Catholic traditionalists, however, fail to reckon with the Israeli superhero, Gabriel Allon. He is not only instrumental in saving the new pope from assassination, his exposé of the wartime sins of the Church through various acts of derring-do establish the need for the fictitious Paul VII to apologize for these wartime sins. In this regard, John Paul II's actual "apologies," at Rome's synagogue in 1986 and again as recently as February, 2003, at the Wailing Wall several years back, and in his 1998 "We Remember" document, are evidently not enough; the only thing that will ever

satisfy the anti-Pius people, apparently, is a total admission that Pope Pius XII was indeed guilty as charged.

It is dispiriting to realize that this author's skill as a writer of popular thrillers will probably help persuade many readers about the "guilt" of Pius XII, thus expanding and perpetuating the defamation of the wartime pope to an even greater extent than is already the case. Unfortunately, among the sources acknowledged at the end of his book are such "anti-Catholic Catholics" as James Carroll, John Cornwell, and Garry Wills; but relying on such sources in trying to render anything like the proper "feel" of authentic Catholicism and how the Vatican functions is about as reliable as consulting the Jews for Jesus for insights into orthodox Jewish beliefs. These writers are arguably not even Catholic any longer, in spite of their pretence of being legitimate critics operating from "inside" the Catholic Church. With sources like these, Daniel Silva was never likely to get it right about the Church and the pope, and *The Confessor* as a novel has to be added to the already large body of literature perpetuating the defamation of Pius XII.

*Kenneth D. Whitehead is a former U.S. Assistant Secretary of Education and a member of the Board of Directors of the Catholic League for Religious and Civil Rights. His review-article entitled "The Pius XII Controversy" is available [here](#).*