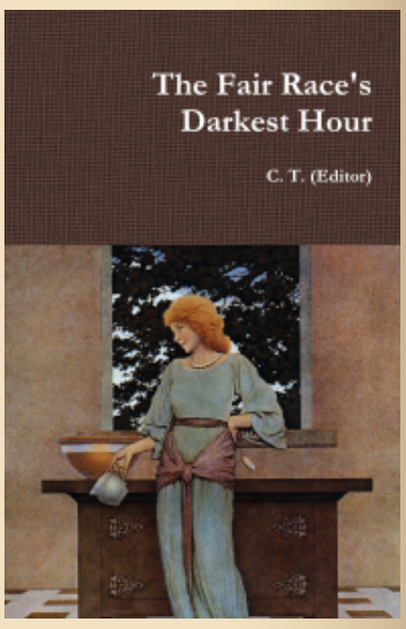
## *Hylas and the Nymphs*

**Painting of the day:**

John William Waterhouse
*Hylas and the Nymphs* ~1896

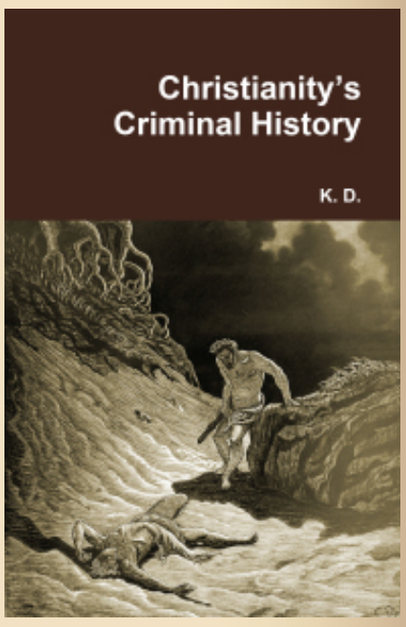
PUBLISHED IN: 14 WORDS ARYAN BEAUTY BEAUTY MY PINACOTECA ON JUNE 26, 2012 AT 1:55 PM
COMMENTS (5)

## *Lady Godiva*




This site in a nutshell: here. See also "The 14 words" and "New tablets of stone".

*The Fair Race's Darkest Hour* is a compilation of texts by seventeen authors that changed my world-view. A softcover edition of the book is available: here.



**Painting of the day:**

John Collier's *Lady Godiva* ~1898

Herbert Art Gallery & Museum

PUBLISHED IN: 14 WORDS ART ARYAN BEAUTY BEAUTY METAPHYSICS OF RACE / SEX MY PINACOTECA ON JUNE 25, 2012 AT 9:20 AM COMMENTS (2)

# *Alberich's Revenge*

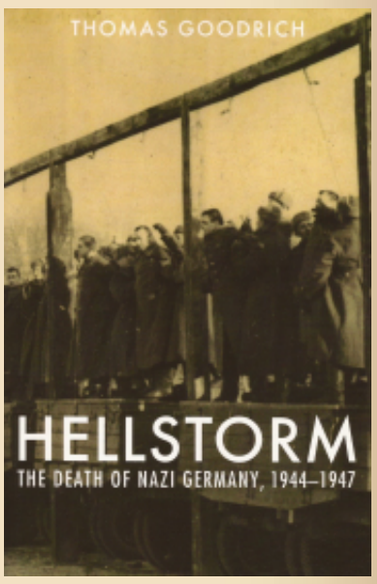
For those who liked a featured article I reproduced here under the title "Wagner's wisdom," Michael Colhaze has now written another piece on Wagner, but this time about "Barbarians who seem to lack any access to Beauty's divine joy, and therefore hate it, and thus try to destroy what they can't have."

However relevant to understand how these "gay" barbarians of San Francisco want to destroy Aryan beauty, below I omitted most of the images chosen by Colhaze in his recent article at *The Occidental Observer*:

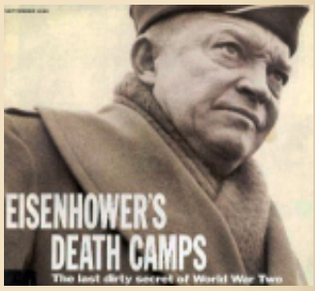
Let's assume, just for the fun of it, that they blindfold you, help you up the wide stairs of the San Francisco Opera and lower you carefully into a velvet fauteuil. You hear the murmur of many voices, a squeaking and scraping of instruments being tuned, and a few harsh coughs as mucous residues are brought under control. Then, on a more mechanical note, a different squeaking and scraping as the curtain opens. Silence! Suddenly the tentative moan of wind-instruments, perhaps oboes and bass clarinets. Horns, or possibly tubas, trumpets, bassoons, bass trumpets, trombones, contrabass trombones and contrabass tubas join the gradually accelerating symphony until a ringing crash shatters the ominous tonal procession. As an old Wagner aficionado you have already twigged the conundrum: this is Mime wielding his hammer while forging anew the sword Nothung that was broken. A sword intended for his mighty foster-son *Siegfried* who must kill Fafner the Dragon

A translation of the work of Karlheinz Deschner on the criminal history of Christianity is available: here.

Thomas Goodrich's *Hellstorm* is the most important book of the 21st century.




Its subject-matter: the Holocaust perpetrated by the Allied forces on the Germans, civilians included (here).




**Here**: an SS pamphlet explaining National Socialism.

How we are light-years away from the secular, Neo-Christian ethics of the Alt-Right can be surmised in "Darwin's exterminationism".

and divest him of his most precious treasure, the one *Ring of Power*. Which, as the nasty dwarf hopes, will thus end up in his own claws and so make him Master of the World! With a deep sigh you lean back, and while the powerful music overwhelms your heart and mind, its visual setting unfolds before your inner eye.

When Mime laments the Forced Drudgery! with a voluminous tenor while doggedly banging his hammer, you can't take it anymore. You jump to your feet and rip the blindfold from your eyes. And, from your Grand Tier Premium seat, what do you see?

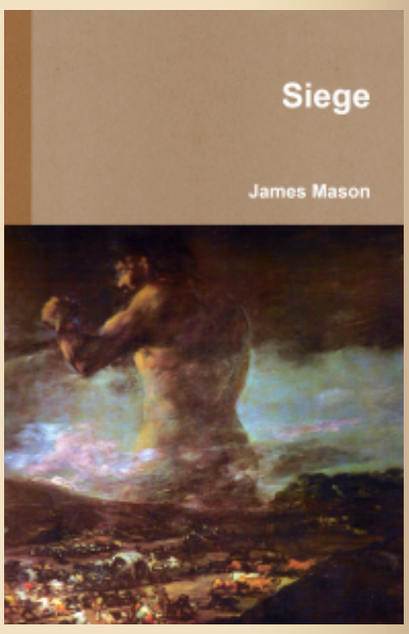
The above! A hideously illuminated scrap-yard with a smashed-up trailer and a stunted street-bum banging his Made in China Wal-Mart mallet onto a piece of rusty iron.

Stunned, you sit down again. And while you do so, the terrible truth dawns on you. Namely that you have been tricked into attending the modern production of a great classical opera.

Now let's assume you weren't in such a great mood anyway, because some run in with your Japanese SUV or Siamese tomcat or crooked solicitor had darkened the day already, and all it needed to blow your top was a piece of theatrical hogwash like this. Thus you jump to your feet again and, with all the power your lungs can muster, begin to curse the heathen hogs to kingdom come.

Which, for a while at least, has the desired effects. The orchestra stops playing. Harp, trombone and first violin allow for a sip from the pocket flask while the conductor opts for a line. Mime drops his hammer and pops another upper. The audience is in turmoil. Some people stand and stare. Others use the opportunity and rip off programs when nobody looks. Old Rebecca Greenberg-Traurig, granny to some of the House's foremost sponsors, goes down with the vapours. David Dunn Bauer, a celebrated art critic and rabbi, recognizes you as sincerely heterosexual and therefore, amongst other deviations, terroristically inclined. The House's General Director, David Gockley, widely derided in certain circles as one of the major innovators in American opera, appears on stage while frantically hissing into his diamond-studded I-pod. Francesca Zambello, the production's legendary artistic director, rolls into the main isle and yells insults at you that would make a harbour trollop blush. From your elevated position you glare down at her heavily powdered pizza-face and hurl your French fauteuil at it. But the damn thing misses by half a yard and only flattens her recently wed wife, Faith Gay (sic).

Finally the door is kicked down and all the world's cops jump on




Presently *Siege* is only available as a PDF.

"1945 was the year of the total inversion of Aryan values into Christian values." —Joseph Walsh

"With the death of Adolf Hitler in the close of the 2nd World War in 1945 Western civilization, as it had existed and is still perceived DIED once and for all. The only thing that was left now was a gene pool." —**James Mason**

"The fall of Stalingrad is the finish of Europe. There was a cataclysm. The core of it all was Stalingrad. There you can say it was finished and well finished, the white civilisation." —**L.F. Céline**

you, and you are blissfully saved from watching the rest of the outrage.

Well, too bad really! Because by refusing so callously to consider the SFO's magnificent production of Richard Wagner's *Ring des Nibelung*, you've missed one the season's cultural highlights. Just read what the assorted press had to say of the old semitophobe's most acclaimed oeuvre:

> Wagner's *Siegfried* a Stunning Smasher, informs *Opera Warhorses*, which is most likely the most consummate praise ever.
>
> Zambello's "decaying American landscape" and "world ravaged by greed and neglect"—on Michael Yeargan's sets with piles of garbage, polluted water and smoke-belching chimneys"—is OK, we are categorically assured by Janos Gereben in *The Examiner*.
>
> Francesca Zambello, the first American woman to direct Wagner's macho four-opera epic, was loudly cheered (if also booed by a handful), writes Mark Swed in the *Los Angeles Times*.
>
> A *Siegfried* of unparalleled physicality and imagination. Director Francesca Zambello and her forces have created a five-hour opera that plays like a two-hour action flick, enthuses Michael J. Vaughan in *The Opera Critic*.

And more of the same. But to get a real in-depth impression of the grandiose event, let us look at what one of the more subtle and thoughtful art critics has to say in his international journal for the arts where we are treated prominently to his curriculum vitae:

> David Dunn Bauer is a rabbi, stage director, critic, and educator. He is an alumnus of Yale University, Reconstructionist Rabbinical College, and Pacific School of Religion, in addition to having studied with Nadia Boulanger in 1976 and at the Liz Lerman Dance Exchange in 2010 and 2011. Based in San Francisco, he coordinates the *Jewish Queer Sexual Ethics Project* at the *Center for Lesbian and Gay Studies in Religion and Ministry* and is the Bay Area Director of Programming for Nehirim, the leading national provider of community programming for gay, lesbian, bisexual, and transgender (GLBT) Jews, partners, and allies. He writes regularly on issues of Torah, sexuality, Queer culture and community, and the arts.

Truly impressive credentials, you will agree, and particularly appropriate to give the stunning, smashing SFO production its proper due. In addition, Mr. Bauer's journal styles itself *The Berkshire Review*, a somewhat misleading label since it clearly tries to give the impression that its editor is in some way akin to bygone critical genii like George Bernard Shaw who commanded the ethical and aesthetic clout to understand what the whole

To unplug yourself from the Matrix you really need to undemonize Adolf Hitler, Heinrich Himmler, National Socialism and the Third Reich. Click **here** to hit ten articles on vital info about the Second World War that the controlled media concealed from you.

*Gens alba conservanda est*
("The white race must be preserved")

Worldly gain at the expense of the *Volk* is the main cause of the ongoing destruction of the white race.

See "Revaluation of values": a paraphrase from Francis Parker's Yockey's *The Enemy of Europe*.

incredible *Ring* was really all about.

Here follows a brief compression of Rabbi Dunn Bauer's critical acclaim:

> Francesca Zambello forged something new and wondrous from Wagner's tremendous and often toxic masterwork. I want to proclaim the true innovative triumph of the whole endeavour, the way in which Zambello told a worthy and contemporary feminist story through Wagner's Romantic score, his heroes and heroines. While the sung (German) text remained unaltered, SFO's (American) supertitles never referred to "the Rhine" (do you remember the Rhine?), only a nameless "river" and, as has become more and more the custom, often provided a slang and ironic commentary that bent the meaning of the original words.
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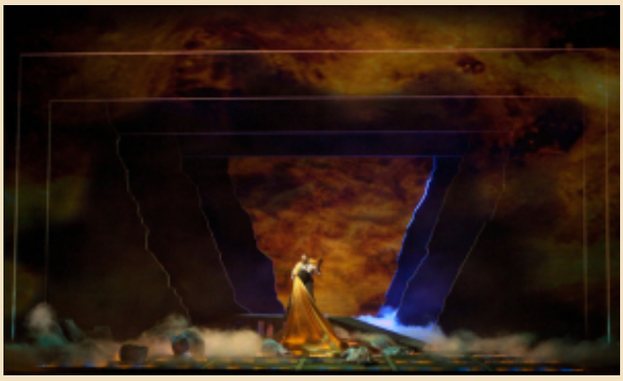
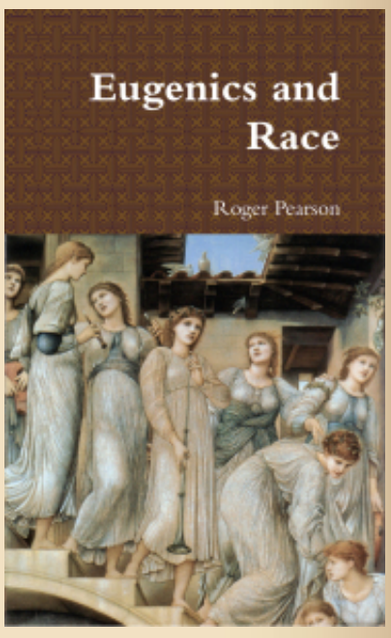
> 
>
> For this Jewish Wagnerian who feels profound discomfort with Wagnerian anti-Semitism, I was deeply relieved at how thoroughly Zambello's production eschewed the racist stereotypes implicit in the text and score. The prime Nibelungs, Alberich and Mime, were not by nature ugly or evil, more troubled and embittered. The Valhallan Gods were not lofty in manner or motivation. Neither the Volsung Twins, Siegmund and Sieglinde, nor their love-child Siegfried shone with gilded character against the dark horde of their moral inferiors. The ethical playing field was rendered strikingly even for a game played among deities and dwarves, goddesses of wisdom, demigod heroes, and scheming murderers.
>
> As if to mete out a further measure of Borscht-Belt retribution for repugnant Aryan sins past, Zambello introduced an unprecedented amount of shtick into this portentous musical mythology. There were enough precisely timed elements of low comedy and enough laugh-provoking prop gags (beer bottles, butt kicks to God, telephones, televisions, remote controls, croquet mallets, and lap dances) to fill a revival of Gianni Schicci. In a rough tally, we find that Zambello transported the *Ring* out of the Rhine to the American River; brought the gods down (and the gnomes up) to a very humane plane; spiked Teutonic mead with vaudeville borscht; enriched the quality of women's experience and agency beyond the stale limits of conventional heroine-ism; and erased the ethnic caricatures of the most offensively anti-Semitic work of dramatic art to hold an

Fortunately, the collapse of the dollar that is coming will mark the beginning of the end of America's economic and cultural hegemony over Europe.

"The sign of the times is degeneracy. This term—degeneracy—sums up all that is happening to the West."

CONTACT:

cesartort (at) yahoo




"RACISM":

On the origin of the word "racist"

> enduring place on the world stage.

And here a few visual highlights of the incredible extravaganza. The comments are lifted from Mr. Dunn Bauer's unabridged critical piece. [images omitted]

Which seems to be a persiflage of Conrad's "The horror! The horror!" and is therefore a perfect epitome of the entire hideous and miserable travesty.

Mr. Dunn Bauer, himself in danger to be labelled an ethnic caricature, and a damn queer one at that, has correctly identified Alberich as one of his own tribe. Though imperatives of loyalty forbid him to enlarge on the matter, he surely understands that the nasty dwarf is alive and well and wields the one *Ring of Power* to his heart's content. What better therefore to divert attention to Siegfried's heirs and crush a baby Nibelung for sport, an elegant simile clearly inspired by Elie Wiesel's masterwork Night wherein the famed Nobelist and crackpot saw with his very own eyes how lorry-loads of small babies were hurled into a gigantic furnace?

Seen in this context, it is of course small wonder that a vengeful schmuck like Mr. Dunn Bauer rejoices about the mountains of shtick that disfigure Wagner's incomparable magnum opus like plague spots a beautiful *Rhinemaiden*. Yet what seems odd is that he never mentions the generous sponsors who made this Twenty Five Million Dollar Enterprise possible. Because they are easy to make out. Just look at SFO's official website and you will find, among small fry like La Boulange who occasionally doles out a free espresso, the usual suspects, namely a few international investment corporations who obviously laid out most of the aforementioned millions.

Just as in other great houses where there are frantic and vain attempts to destroy Wagner's glorious legacy by presenting it as a theatrical garbage heap. Which gives us once again a clear idea about this particular type of barbarian who seem to lack any access to Beauty's divine joy, and therefore hate it, and thus try to destroy what they can't have.

As for those who are firmly grounded in Christian-humanist ethics and aesthetics, the smutty antics of the San Francisco Opera can't be anything but the convulsions of an utterly diseased counter-culture that will slide back into the gutter once its sponsors have been divested of the one *Ring of Power*. Which, according to the developments in Greece and elsewhere, will happen rather sooner than later.

The word "racism" from the Nietzschean viewpoint

Two texts by Wm. Pierce:

1. Best article on the Jewish question

2. The West's darkest hour

See how using non-white labor in the Ancient World or capitalism in the Modern World is the main factor for white decline:

*Who We Are* (abridged)

For a couple of articles on Richard Wagner and LOTR click on pics below:

PUBLISHED IN: ART BEAUTY DER RING DES NIBELUNGEN (OPERA) HOMOSEXUALITY JEWISH QUESTION (JQ) OCCIDENTAL OBSERVER (WEBZINE) OPERA RICHARD WAGNER ROMANTICISM ON JUNE 24, 2012 AT 12:37 PM COMMENTS (1)

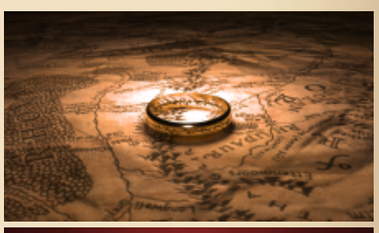
# *Will Durant on race*

Chapter IV of Will and Ariel Durant's *The Lessons of History* is titled "Race and History." Although one of my favorite books is Will Durant's *The Story of Philosophy* (1926), the Durants were already in the train on its way to political correctness when, after the ten first volumes of their monumental *The Story of Civilization* (1935-1967), they published *The Lessons of History* in 1968.

It is symptomatic that in the blogosphere people like to quote chapter passages where the Durants subscribed to political correctness in racial maters (search for "Chapter IV" here): blaming the environment, not blacks, for the poor cultures at Sub-Saharan Africa and concluding the chapter with the sentence that "racial antipathies" cannot be cured except by "a broadened education."

Apparently the Durants were completely ignorant about IQ studies and HBD in general (see this splendid interview of Henry Harpending by Craig Bodeker). Also, when in the chapter on race in *The Lessons of History* they write about Mayan and Aztec cultures they completely ignore that both cultures were based on organized serial killing. (See for example my own book chapter on pre-Columbian cultures, a subject that I am far more knowledgeable than the Durants.)

If any "lesson of history" has been learnt it is that you can write



**The Jewish Problem (Jewish authors):**

Larry Auster's unpublished chapter

Excerpts of *Esau's Tears*

**The Jewish Problem (non-Jewish authors):**

Definition of anti-Semitism

*The Culture of Critique*'s Preface

**History of Jewry:**

The saga of the European ten or eleven thick volumes about civilizations and, still, be totally immersed in the Matrix of your own age and culture.

Below, the complete Chapter IV, where the Durants try to rebutt the theory of Madison Grant:

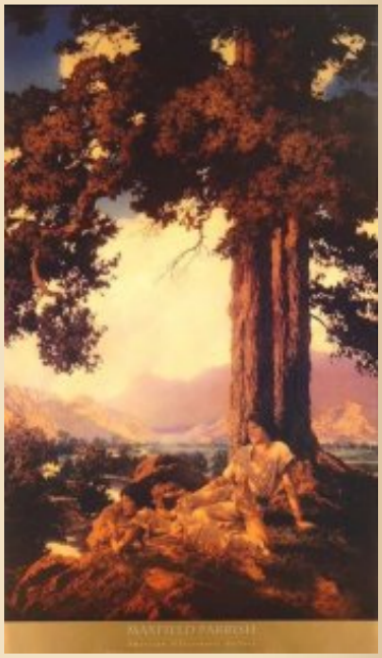
There are some two billion colored people on the earth, and some nine hundred million whites. However, many palefaces were delighted when Comte Joseph-Arthur de Gobineau, in an *Essai sur l'inégalité des races humaines* (1853-55), announced that the species man is composed of distinct races inherently different (like individuals) in physical structure, mental capacity, and qualities of character; and that one race, the "Aryan," was by nature superior to all the rest:

> Everything great, noble, or fruitful in the works of man on this planet, in science, art, and civilization, derives from a single starting point, is the development of a single germ; ... it belongs to one family alone, the different branches of which have reigned in all the civilized countries of the universe... History shows that all civilization derives from the white race, that none can exist without its help, and that a society is great and brilliant only so far as it preserves the blood of the noble group that created it.

Environmental advantages (argued Gobineau) cannot explain the rise of civilization, for the same kind of environment (e.g., soil-fertilizing rivers) that watered the civilizations of Egypt and the Near East produced no civilization among the Indians of North America, though they lived on fertile soil along magnificent streams. Nor do institutions make a civilization, for this has risen under a diversity, even a contrariety, of institutions, as in monarchical Egypt and "democratic" Athens. The rise, success, decline, and fall of a civilization depend upon the inherent quality of the race. The degeneration of a civilization is what the word itself indicates—a falling away from the genus, stock, or race. "Peoples degenerate only in consequence of the various mixtures of blood which they undergo." Usually this comes through intermarriage of the vigorous race with those whom it has conquered. Hence the superiority of the whites in the United

Jews

Jew vs. White: More than 3,000 years of conflict



"Racism" is just an expression of evolution. All species go through racial separation on their path to speciation. No exceptions.

In humans racist is just a person who loves his race, for example the nymphs on this sidebar. But in today's mad West the term "racist" de facto means *someone who loves the white race* to the point of wanting to preserve it.

States and Canada (who did not intermarry with the Indians) to the whites in Latin America (who did). Only those who are themselves the product of such enfeebling mixtures talk of the equality of races, or think that "all men are brothers." All strong characters and peoples are race conscious, and are instinctively averse to marriage outside their own racial group.

In 1899 Houston Stewart Chamberlain, an Englishman who had made Germany his home, published *Die Grundlagen des neunzehnten Jahrhunderts* (The Foundations of the Nineteenth Century), which narrowed the creative race from Aryans to Teutons: "True history begins from the moment when the German with mighty hand seizes the inheritance of antiquity." Dante's face struck Chamberlain as characteristically German; he thought he heard unmistakably German accents in St. Paul's Epistle to the Galatians; and though he was not quite sure that Christ was a German, he was confident that "whoever maintains that Christ was a Jew is either ignorant or dishonest." German writers were too polite to contradict their guest: Treitschke and Bernhardi admitted that the Germans were the greatest of modern peoples; Wagner put the theory to music; Alfred Rosenberg made German blood and soil the inspiring "myth of the twentieth century"; and Adolf Hitler, on this basis, roused the Germans to slaughter a people and to undertake the conquest of Europe.

An American, Madison Grant, in *The Passing of the Great Race* (1916), confined the achievements of civilization to that branch of the Aryans which he called "Nordics"—Scandinavians, Scythians, Baltic Germans, Englishmen, and Anglo-Saxon Americans. Cooled to hardness by northern winters, one or another tribe of these fairhaired, blue-eyed "blond beasts" swept down through Russia and the Balkans into the lazy and lethargic South in a series of conquests marking the dawn of recorded history. According to Grant the "Sacae" (Scythians?) invaded India, developed Sanskrit as an "IndoEuropean" language, and established the caste system to prevent their deterioration through intermarriage with dark native stocks. The Cimmerians poured over the Caucasus into Persia, the Phrygians into Asia Minor, the Achaeans and Dorians into Greece and Crete, the Umbrians and Oscans into Italy. Everywhere the Nordics were adventurers, warriors, disciplinarians; they made subjects or slaves of the temperamental, unstable, and indolent "Mediterranean" peoples of the South, and they intermarried with the intermediate quiet and acquiescent "Alpine" stocks to produce the Athenians of the Periclean apogee and the Romans of the Republic. The Dorians intermarried least, and became the Spartans, a martial Nordic caste ruling "Mediterranean" helots. Intermarriage weakened and softened the Nordic stock in Attica, and led to the defeat of Athens by Sparta in the Peloponnesian War, and the subjugation of Greece by the purer Nordics of Macedonia and Republican Rome.

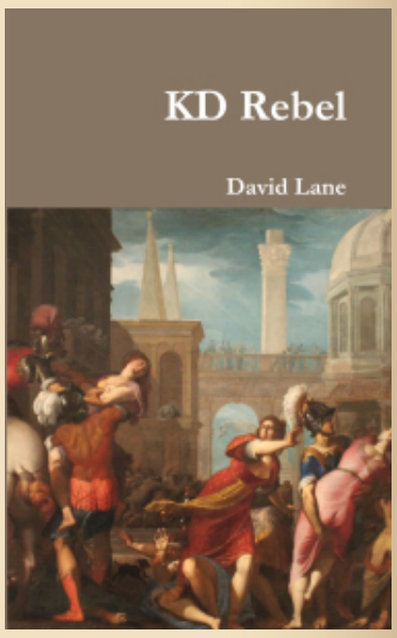
**Women from our viewpoint:**

The eternal feminine

**On racial IQ studies:**

The new enemies of science

The roots of civilisation




**Who am I?:**

See an excerpted translation from the German Metapedia article about me.

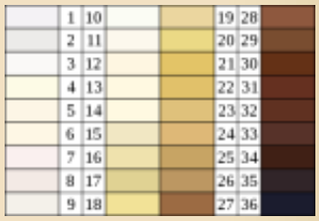
**HUMAN SKIN COLORS:**

In another inundation of Nordics—from Scandinavia and northern Germany—Goths and Vandals conquered Imperial Rome; Angles and Saxons conquered England and gave it a new name; Franks conquered Gaul and gave it their name. Still later, the Nordic Normans conquered France, England, and Sicily. The Nordic Lombards followed their long beards into Italy, intermarried, and vitalized Milan and Florence into a Renaissance. Nordic Varangians conquered Russia, and ruled it till 1917. Nordic Englishmen colonized America and Australia, conquered India, and set their sentinels in every major Asiatic port.

In our time (Grant mourned) this Nordic race is abandoning its mastery. It lost its footing in France in 1789; as Camille Desmoulins told his cafe audience, the Revolution was a revolt of the indigenous Gauls ("Alpines") against the Teutonic Franks who had subjugated them under Clovis and Charlemagne. The Crusades, the Thirty Years' War, the Napoleonic Wars, the First World War depleted the Nordic stock and left it too thin to resist the higher birth rate of Alpine and Mediterranean peoples in Europe and America. By the year 2000, Grant predicted, the Nordics will have fallen from power, and with their fall Western civilization will disappear in a new barbarism welling up everywhere from within and from without. He wisely conceded that the Mediterranean "race," while inferior in bodily stamina to both the Nordics and the Alpines, has proved superior in intellectual and artistic attainments; to it must go the credit for the classic flowering of Greece and Rome; however, it may have owed much to intermarriage with Nordic blood.

Some weaknesses in the race theory are obvious. A Chinese scholar would remind us that his people created the most enduring civilization in history—statesmen, inventors, artists, poets, scientists, philosophers, saints from 2000 b.c. to our own time. A Mexican scholar could point to the lordly structures of Mayan, Aztec, and Incan cultures in pre-Columbian America. A Hindu scholar, while acknowledging "Aryan" infiltration into north India some sixteen hundred years before Christ, would recall that the black Dravidic peoples of south India produced great builders and poets of their own; the temples of Madras, Madura, and Trichinopoly are among the most impressive structures on earth. Even more startling is the towering shrine of the Khmers at Angkor Wat. History is color-blind, and can develop a civilization (in any favorable environment) under almost any skin.

Difficulties remain even if the race theory is confined to the white man. The Semites would recall the civilizations of Babylonia, Assyria, Syria, Palestine, Phoenicia, Carthage, and Islam. The

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Adolf Hitler

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Africa

Against the Fall of Night (novel)

Agamemnon

Alaric

Albert Lindemann

Albert Schweitzer

Jews gave the Bible and Christianity to Europe, and much of the Koran to Mohammed. The Mohammedans could list the rulers, artists, poets, scientists, and philosophers who conquered and adorned a substantial portion of the white man's world from Baghdad to Cordova while Western Europe groped through the Dark Ages (c. 565-c. 1095).

The ancient cultures of Egypt, Greece, and Rome were evidently the product of geographical opportunity and economic and political development rather than of racial constitution, and much of their civilization had an Oriental source. Greece took its arts and letters from Asia Minor, Crete, Phoenicia, and Egypt. In the second millennium b.c. Greek culture was "Mycenaean," partly derived from Crete, which had probably learned from Asia Minor. When the "Nordic" Dorians came down through the Balkans, toward 1100 b.c, they destroyed much of this proto-Greek culture; and only after an interval of several centuries did the historic Greek civilization emerge in the Sparta of "Lycurgus," the Miletus of Thales, the Ephesus of Heracleitus, the Lesbos of Sappho, the Athens of Solon. From the sixth century b.c. onward the Greeks spread their culture along the Mediterranean at Durazzo, Taranto, Crotona, Reggio Calabria, Syracuse, Naples, Nice, Monaco, Marseilles, Malaga. From the Greek cities of south Italy, and from the probably Asiatic culture of Etruria, came the civilization of ancient Rome; from Rome came the civilization of Western Europe; from Western Europe came the civilization of North and South America. In the third and following centuries of our era various Celtic, Teutonic, or Asiatic tribes laid Italy waste and destroyed the classic cultures. The South creates the civilizations, the North conquers them, ruins them, borrows from them, spreads them: this is one summary of history.

Attempts to relate civilization to race by measuring the relation of brain to face or weight have shed little light on the problem. If the Negroes of Africa have produced no great civilization it is probably because climatic and geographical conditions frustrated them; would any of the white "races" have done better in those environments? It is remarkable how many American Negroes have risen to high places in the professions, arts, and letters in the last one hundred years despite a thousand social obstacles.

The role of race in history is rather preliminary than creative. Varied stocks, entering some locality from diverse directions at divers times, mingle their blood, traditions, and ways with one another or with the existing population, like two diverse pools of genes coming together in sexual reproduction. Such an ethnic mixture may in the course of centuries produce a new type, even a new people; so Celts, Romans, Angles, Saxons, Jutes, Danes, and Normans fused to produce Englishmen. When the new type takes form its cultural expressions are unique, and constitute a new


Albert Speer

Albrecht Dürer

Alcibiades

Alcman

Aldous Huxley

Alex Linder

Alexander Alekhine

Alexander the Great

Alexandr Solzhenitsyn

Alexandria

Alexis de Tocqueville

Alfred Rosenberg

Alice Miller

Alt-Right / white nationalism

American civil war

Americanism

Amerinds

Ammianus Marcellinus

An Eye for an Eye (book)

Ancient Greece

Ancient Rome

Anders Breivik

Andrew Anglin

Andrew Hamilton

Andrew Joyce

Angela Merkel

Anti-German exterminationism

Anti-white exterminationism

Antichrist (book)

civilization—a new physiognomy, character, language, literature, religion, morality, and art. It is not the race that makes the civilization, it is the civilization that makes the people; circumstances geographical, economic, and political create a culture, and the culture creates a human type. The Englishman does not so much make English civilization as it makes him; if he carries it wherever he goes, and dresses for dinner in Timbuktu, it is not that he is creating his civilization there anew, but that he acknowledges even there its mastery over his soul. In the long run such differences of tradition or type yield to the influence of the environment. Northern peoples take on the characteristics of southern peoples after living for generations in the tropics, and the grandchildren of peoples coming up from the leisurely South fall into the quicker tempo of movement and mind which they find in the North.

Viewed from this point, American civilization is still in the stage of racial mixture. Between 1700 and 1848 white Americans north of Florida were mainly Anglo-Saxon, and their literature was a flowering of old England on New England's soil. After 1848 the doors of America were opened to all white stocks; a fresh racial fusion began, which will hardly be complete for centuries to come. When, out of this mixture, a new homogeneous type is formed, America may have its own language (as different from English as Spanish is from Italian), its indigenous literature, its characteristic arts; already these are visibly or raucously on their way.

"Racial" antipathies have some roots in ethnic origin, but they are also generated, perhaps predominantly, by differences of acquired culture—of language, dress, habits, morals, or religion. There is no cure for such antipathies except a broadened education. A knowledge of history may teach us that civilization is a co-operative product, that nearly all peoples have contributed to it; it is our common heritage and debt; and the civilized soul will reveal itself in treating every man or woman, however lowly, as a representative of one of these creative and contributory groups.

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PUBLISHED IN: AFRICA ARTHUR DE GOBINEAU ASIA AZTEC PEOPLE BLACKS CRUSADES DORIANS ESSAY ON THE INEQUALITY OF HUMAN RACES (BOOK) EUROPE HISTORY INTELLIGENCE QUOTIENT (IQ) LIBERALISM MADISON GRANT MARRIAGE MAYA CIVILIZATION NAPOLEON PHILOSOPHY OF HISTORY PRE-COLUMBIAN AMERICA RACIAL STUDIES SCIENCE WILL DURANT ON JUNE 23, 2012 AT 3:08 PM COMMENTS (3)

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*Grand Orc of the Crap Arts!*


Antiochus IV Epiphanes

Aphrodite

Apollo

Apollonius of Rhodes

Arcadia

Arcadius

Archeology

Archimedes

Architecture

Argentina

Arianism

Aristocracy

Aristophanes

Aristotle

Art

Artemis

Arthur C. Clarke

Arthur de Gobineau

Arthur Kemp

Arthur Schopenhauer

Artificial Intelligence (movie)

Aryan beauty

Aryan problem / Deranged altruism

Asia

Athanaric

Atheism and secularism

It is true that the video-series by Roger Scruton ("Why Beauty Matters") and Scott Burdick ("The Banishment of Beauty") expose today's charlatanism in the Art world. But both series are marred by the constant presence of non-whites.

We need an identical message but this time filmed by someone like Craig Bodeker.

This said, what Scruton and Burdick proclaim is pertinent when we try to approach a sophisticated work like the classic *The Story of Art* by Ernst Gombrich, of Jewish ancestry, which I've just read.

In the final two chapters of the later editions of *The Story*, Gombrich speaks highly of the most soulless form of architecture that both Scruton and Kenneth Clark complained about. To boot, in these later chapters Gombrich reproduces several anti-art works as if they were genuine art, like Alexander Calder's *Universo* (above).

The bullshit that Gombrich says in these last chapters was already refuted in "Why Beauty Matters." For readers of *TOO* with good memory, perhaps they will also remember a Michael Colhaze article with the following vignette:

> Both of us have no truck with Modern art and knew the artist only vaguely by name. Lucien Freud it was, grandson of you-know-who, and his hams about as uplifting as a dead rat under the sink. As we stood in front of one, an uncouth male nude reclining on a smutty bedstead with legs spread wide open while scratching reddish genitals dangling above a cavernous anus, my friend cast a look around and said: *Grand Orc of the Crap Arts! Never had any sense of beauty, and never will!* [image at TOO article]

I reproduce the anecdote again because Gombrich mentioned favorably the grandson of you-know-who as if he was a legit artist. So Gombrich put artistic junk at the end of his book (one more example: a whole unfolding triptych of one of Pollock's nonsense paintings) but did not say a word of Parrish, the pictorial emblem of this blog, or about the art of Alma Tadema or the paintings of the pre-Raphaelites.

But let's not dismiss all of Gombrich's book: it is very erudite and often insightful. However, it is clear to me that he ignores the real art created in the century when we were born: genuine art that became heresy when these very sophisticated pundits monopolized Art Criticism (just as another Jew, Franz Boas, monopolized Anthropology).

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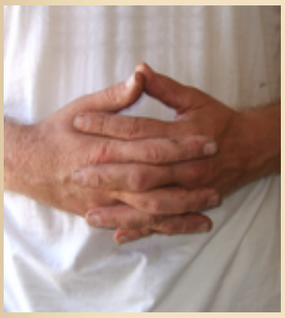
PUBLISHED IN: ART BEAUTY FRANZ BOAS JEWISH QUESTION (JQ) KENNETH CLARK MAXFIELD PARRISH ON JUNE 22, 2012 AT 3:34 PM COMMENTS (6)


Athena
Athens
Attila
Audios
Augustus
Australia
Austria
Autobiography
Axiology
Aztec people
¿Me Ayudarás? (book)
Barack Obama
Bartolomé de las Casas
Baruch Spinoza
Battle of Poitiers
Battle of Thermopylae
Bayreuth Festival
Beauty
Beethoven
Ben Klassen
Ben-Hur
Benito Mussolini
Benjamin Disraeli
Benjamin Franklin
Beowulf
Berlin
Bernal Díaz del Castillo
Bernardino de Sahagún
Bible
Bill Clinton
Biography
Blacks

## *Are monocausalists paranoid?*



At *Age of Treason*, last March an interesting debate ensued when the admin expelled a regular commenter (no ellipsis added between unquoted sentences):

**Tanstaafl said...**

Daybreaker, I get the distinct impression you are in some way jewish. Would you mind setting the record straight, one way or the other?

**Daybreaker said...**

I'm not Jewish.

My personal background is not your business, and I'm not going to share it on the Internet, but I've been looking it up and I'm definitely not Jewish.

Your "distinct impression" lacks any foundation. The quote you gave just before saying you have this "distinct impression" ("Our default setting is highly universalistic compared to Jews, and likely compared to anybody else" [–Daybreaker]) is not a rational basis for an impression that I'm Jewish in any way.

Let me be blunt. You're being paranoid.

**Pat Hannagan said...**

Well, Tan's impression is one I got Daybreaker, or at least I questioned.

Your comments in this thread were beautiful but, when I've read you elsewhere you seem to me to have flip slopped and taken on the opposition's side. It's not paranoia, just trying to work out if you're legit or not.

**Daybreaker said...**

I've said what I am, minus what particular countries my all-White and all non-Jewish ancestors hail from. And I've done what I can to clear up the main points that may cause confusion.

There's nothing else I can do. I accept that you and Tanstaafl are


Bob Whitaker
Book of Revelation
Brazil
Brenton Tarrant
Brigade (novel)
Brutus
Buddhism
Caligula
Camp of the Saints (novel)
Canada
Cannibalism
Carl Gustav Jung
Carl Sagan
Carl Schmitt
Carlo Collodi
Carolyn Yeager
Carthaginians
Cassius Dio
Catholic Church
Catholic religious orders
Cato
Celsus
Celts
Charlemagne
Charles Darwin
Charles Dickens
Charles Martel
Charles V
Chess
Child abuse
Childhood's End

not being paranoid. But you'll just have to keep wondering and working on it, because I can't make myself any plainer than to give you a straight no, which I already have.

**Tanstaafl said...**

Daybreaker, let me be blunt. Your comments, here and on previous posts, are too long and too many. You seem to be trying to take charge of the discussion, to manage it. Stop it.

That's one of several indicators that gives me the distinct impression you're a jew. Calling me paranoid is another. People think you're a jew because you act like one.

**Daybreaker said...**

That's a "shut up" and I will.
But first...

> "That's one of several indicators that gives me the distinct impression you're a jew. Calling me paranoid is another. People think you're a jew because you act like one."

Based on that additional evidence, I retract my retraction. You definitely are paranoid about Jews and imagined Jews.

**Tanstaafl said...**

You definitely won't be missed.

**Rollory said...**

> "Daybreaker, let me be blunt. Your comments, here and on previous posts, are too long and too many. You seem to be trying to take charge of the discussion, to manage it. Stop it. That's one of several indicators that gives me the distinct impression you're a jew."

Wow, that's all it takes to avoid the accusation?

What alarmed me was that other commenters at *Age of Treason* I respected continued to comment as if Daybreaker's ethnicity had been properly demonstrated. It looked unfair to me even though I had no means to ascertain if Daybreaker was telling the truth. I felt disappointed and promised to myself, silently, not to comment at that blog again. But...

Yesterday and today I received some


(novel)

China

Christian art

Christian question (CQ)

Christian views on Hell

Christianity

Christopher Columbus

Cicero

City of God (book)

Civil war

Civilisation (TV series)

Claudius

Clement of Alexandria

Colin Ross

Color of crime

Committee for Skeptical Inquiry

Commodus

Communism / Bolshevism

Conservatism

Conspiracy theories

Constans

Constantine

Constantine II

Constantinople

Constantius II

Corneliu Zelea Codreanu

Counter-Reformation

emails from Tanstaafl *asking me if I have Jewish blood in my veins!* Apparently Tanstaafl is now trying to see a Jew under the wrong stone because he's extremely upset about my recent posts criticizing his pet theory, "monocausalism." However upset he may be, that is no excuse for his rudeness in his recent emails. Here there are some sentences of our email exchanges. Originally, he reacted as a result of my comments at Carolyn's blog:

**Tanstaafl wrote...**

Could you tell me what is going on in your mind? Do you not recognize a criticism of your position? Are you not willing or able to defend it? Did you discover some marrano roots or something?

**I replied...**

If you don't mind, I will respond in my blog, but first I must know if it's OK with you to quote your email.

**Tanstaafl replied...**

Haven't you been "responding" at your blog, and elsewhere, for months already? You can't sum up whatever you have to say to me in an email?

**I replied...**

I can sum up: as far as I know I have zero J ancestry (a couple of old uncles are pretty obsessed with genealogy and I trust their research). And I am *astounded* that you may think of me having "marrano" ancestry.

**Tanstaafl replied...**

Why would this be *astounding* anyway, then or now? Were you not aware of the marrano element sprinkled throughout latin America?

What is *astounding* about the question considering this position you've taken? Being marrano would help explain it.

Tan

♣

Did Tanstaafl imply that I lied in my previous email when I explicitly said that I have zero Jewish blood? Since I consider his rudeness a personal insult (not only is he apparently doubting my word, *marrano* also means "pig" in Spanish) now I don't feel

Crusades
Currency crash
Daniel (biblical figure)
Dante Alighieri
Darkening Age (book)
David (king of Israel)
David Duke
David Friedrich Strauss
David Irving
David Lane
Day of Wrath (book)
Daybreak Publishing
Death in Venice (movie)
Decius
Degeneracy
Degenerate art
Demeter
Democracy
Democritus
Demography
Denmark
Der Ring des Nibelungen (opera)
Destruction of Greco-Roman world
Diocletian
Dionysus
Dominique Venner
Don Quixote (book)
Donald Trump

compelled to ask permission to publish his above emails. This said, another clarification is in order. In his last email he also said:

> "You seem similarly single-minded in your drive even farther back into Roman history. Naturally I'm curious why excusing the jews has become so important to you, especially when your criticisms are aimed, at least in part, at me."

Where the hell Tanstaafl got the idea that I am "excusing the jews"? My criticism of monocausalism has nothing to do with defending Jews and everything to do with accusing Whites of weakness—as Severus Niflson explained so well last Monday in Yeager's show, the subject of my previous entry.

It now looks to me that Tanstaafl is the symmetrical opposite of Fjordman. Just as Fjordman gets mad every time I suggest at *Gates of Vienna* that Jews have been involved in the West's crisis, so Tanstaafl gets mad when I suggest at other forums that Whites are involved too in the same crisis. Although Fjordie and Tan are ideological antipodes with regard to the Jewish Question, for them the whole question is "either or", never—God forbid!—"both." As Niflson put it in his audio reply to Tanstaafl:

> "We can't just go out there and mention the jews the jews the jews, yeah we can mention other people, but we can't be childish and just think that it's all to blame on other people and by magically addressing the issue of their existence that suddenly our character will become magically well."

Niflson is not alone speaking out about the character flaws of present-day whites. If I wrote for this blog the articles criticizing monocausalism it's because notable people moved my train of thought toward that direction after Michael O'Meara became disenchanted with the webzine *Counter-Currents*:

1) Tom Sunic for one has been openly dismissive of monocausalism in his radio podcasts.

2) Michael O'Meara's best 2011 article at *Counter-Currents* dismissed monocausalism as something silly and quite stupid.

3) Many of Harold Covington's radio rants convinced me that, although the subversive Jew must be named, something horribly wrong—"yellow dogs" is one term used by Covington—is going on within the character of today's Whites.

4) Hunter Wallace has been contradicting monocausalism for at least two years at *Occidental Dissent*. Although I disagree with his claim that America is run by blacks (I believe that Jews are far more influential) I have quoted some of his recent pronouncements on monocausalism, which Wallace calls "single-


Dorians

Dresden

Dwight D. Eisenhower

Dylann Roof

Eastern Orthodox Church

Economy

Edmund Burke

Edward Gibbon

Edward I of England

Egalitarianism

Egypt

Eleusis

Elizabeth I

Emperor Julian

Energy / peak oil

England

Enlightenment

Enoch Powell

Erasmus

Esau's Tears (book)

Eschatology

Essay on the Inequality of Human Races (book)

Ethnic cleansing

Eugenics

Euripides

Europe

European Union

Eusebius

Evil

cause hypothesis."

5) The harshest diatribes against these weakened whites I've read comes from the pen of William Pierce: one of the best minds that the movement produced in the continent.

6) Even Kevin MacDonald himself doesn't seem to support strict monocausalism!

The heavyweights convinced me that strict monocausalism is silly, and that besides naming the Jew we must also note our flaws that empowered the tribe since the French Revolution.

Perhaps the next step in Tanstaafl's escalating paranoia will be to ask these notable people if they too have some Jewish blood—and when receiving answers in the negative then insisting in follow-up emails that they must, notwithstanding, be Jewish?

This is the second time that this happens to me since I became involved in the white nationalist movement by the end of 2009. The first time happened when I criticized the 9/11 conspiracy theories. Monocauslaist J Richards, who even blames the American Civil War on the Jews, claimed at *Majority Rights* that that alone was proof that I was Jew! (see my comment about it here). Again, since the *Majority Rights* admin never apologized for allowing Richards' claim within the main text of an article, I promised never to comment at that site again.

Aside of these insults directed at me by mail and in the blogosphere the real issue is, Are other monocausalists paranoid too?

I would appreciate comments on this question. It seems to me that character flaws are far more endemic in the movement than what I previously thought.

**Postscript**

When I finished the above writing I learnt that Severus Niflson recorded a follow-up audio response to Tanstaafl even if this time Niflson didn't name him. At Carolyn's blog Niflson added a textual reply as well, of which I'll quote a sentence:

> Generally, my point is more on the side of practicality and honesty. The honest truth is that we have plenty of blame for our current situation, we could all make a list. This isn't to remove blame on other people, but to be reasonable and forthright. Anybody who claims that all of our issues are to be laid on the feet of Jews is basically crossing the line into the realm of religion and faith, which in all honesty isn't my favorite area


Evropa Soberana (webzine)

Ezekiel

Fair Race's Darkest Hour (book)

Fascism

Feminism

Feminized western males

Film

Final solution

First World War

France

Francis Galton

Francis Parker Yockey

Francisco Franco

Franco Zeffirelli

Frankfurt School

Franklin D. Roosevelt

Franks

Franz Boas

Frederick the Great

Free speech / Free press

French Revolution

Friedrich Nietzsche

Friedrich Schiller

Fritigern

From Jesus to Hitler (book)

G.W.F. Hegel

Galerius

Galileo Galilee

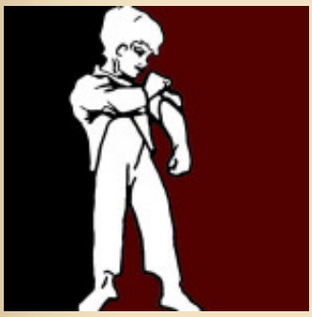
Game of Thrones

since it crosses from rational into emotional.

Listen to Niflson here.

PUBLISHED IN: AUDIOS DEGENERACY HAROLD COVINGTON JEWISH QUESTION (JQ) KEVIN MACDONALD MICHAEL O'MEARA MONOCAUSALISM TOM SUNIC WILLIAM PIERCE ON JUNE 21, 2012 AT 10:04 PM COMMENTS (35)

## *Niflson answers to the monocausalists*



Here is the audio response by Severus Niflson to a couple of commenters that apparently believe that our current Western malaise is not, in part, the fault of Whites—but of Jews alone.

Of course, to understand the context of this curious audio-textual-audio exchange, you will have to listen to "The Heretics' Hour: Are White Males Hooked on Weakness?": Carolyn Yeager's extremely didactic radio show last Monday.

PUBLISHED IN: AUDIOS CAROLYN YEAGER JEWISH QUESTION (JQ) MONOCAUSALISM ON JUNE 20, 2012 AT 7:16 PM COMMENTS (3)

## *Degenerate sex*

"Read Evola on the metaphysics of sex. When sex becomes an end unto itself, rather than a means to an end, the Collapse phase of a Culture is well underway."

—Fourmyle of Ceres, addressing homophiles at a WN webzine

PUBLISHED IN: HOMOSEXUALITY QUOTABLE QUOTES SEXUAL "LIBERATION" ON JUNE 19, 2012 AT 3:09 PM COMMENTS (11)

## *Rome: my brutal footnotes*

> "What a certificate of mental poverty it was for Christianity that it destroyed the libraries of the Ancient World!"


Gaul
Genetics
Genghis Khan
Genrikh Yagoda
Genuine spirituality
Geography
George Lincoln Rockwell
George Orwell
George Washington
Germanic People
Germany
Giorgio de Chirico
Giselher Wirsing
God
Goethe
Gone with the Wind (movie)
Gore Vidal
Goths
Gratian
Greg Johnson
Guillaume Faye
Gulag Archipelago (book)
Gustave Doré
Hadrian
Hamlet (1948 film)
Hannibal
Hans F. K. Günther
Harold Covington
Harry S. Truman
Hate

—Hitler

After reading page 44 of the translation of Edward Gibbon's classic (Turner Publicaciones, 2006), I wrote in longhand (transl. from Spanish):

*10 May 2012*. It is unclear I will read the whole book (his prose is scholarly and academic), but I want to dwell on this point: The day before yesterday I posted the entry "Just an email," where I openly advocate the extermination of mestizo-Americans to make room for the Hyperboreans in NorthAm (partly because of my revenge for what Mexico did to me).

Now that I read about this "conquest" by Trajan, it seems to me clear and transparent that my conquest *à la* NY Untermensch is far superior to these Italian pseudo-conquests, especially now that I cannot suffer these crowds of Untermenschen in Mexico that weren't wiped out by Cortés and his successors.

If such brutal inferences arise constantly throughout my reading of this book, I'll have to use a separate notebook for these notes as the white pages in Gibbon's book will end long before I finish...

Page 47. The Roman policy: "A good soldier should fear his officers more than the enemy" reminds me of *The Turner Diaries*: how they rounded up and killed those white nationalists who failed to promptly cleanse Toronto from Jews. And now that I lost an online nationalist friend I see that I could order the original Gibbon in English to answer the faggotry of [the former friend's webzine] with *real* Roman manhood and bonding among the soldiers.

Page 48. I just read these pages and long for the military life in contempt to the ethnic treason of today (the legions accepted people of my age).

Page 50. It is absolutely clear that a white consciousness hadn't arisen remotely in the Roman Empire (not even with Hitler since he despised Slavs when he could start his conquests elsewhere).

Page 63. This makes me think several things. As mammals could not evolve when the dinosaurs reigned supreme, Gaul, Hispania, Germania and Britannia failed to develop their character under the yoke of Rome. The same applies to the United States: the Spanish Empire had to fall (cf. the grotesque independence of Mexico) for the US to discover its full powers. And now Europe is stuck with a US that has become Mammon and led by a Negro... It is *obvious* that the US must die so that the white race may regain once more its lost self-esteem and self-image. A pity that the Reich only lasted a few years. It is the culture that I like most because Hitler was the first white ruler of a State to speak out openly about *race*.


Heinrich Himmler

Hellstorm (book)

Helmut Stellrecht

Henry VIII

Heracles

Hermann (Arminius)

Hermann Göring

Hermann Samuel Reimarus

Hernán Cortés

Herod the Great

Herodotus

Hesiod

Hieronymus Bosch

Hippocrates

History

History of the decline and fall of the Roman Empire (book)

Hitler Youth

Hitler's table talk (book)

Hojas Susurrantes (book)

Holocaust

Holodomor

Homer

Homosexuality

Honorius (emperor)

Horace

Human sacrifice

Huns

Hunter (novel)

Hypatia of Alexandria

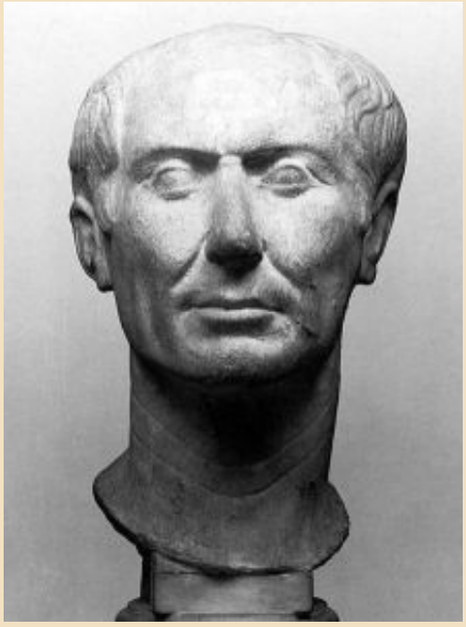
Page 65. I wonder if I will have to suspend this reading to read another book, *The Passing of the Great Race*. It seems that Gibbon has not written a racial history of the decline of Rome.

*19 May*. I was struck by what the Romans did in Gaul. Really: you see nothing of this barbarism in TV series like *Rome* or the other idealized series on the fall of the empire. Instead, in the program I saw today I finally heard some value judgments ("Caesar killed one of every four Gauls; if this is not genocide I do not know what it could be") insofar as the figure included white women and children.

I'll finish this book right away [an illustrated book about Caesar] because I see a discernible cause for the triumph of Christianity: something similar to why Amerindians embraced the Guadalupana after the reign of Huichilobos. For these peoples, god on the cross could mean nothing else than a desire for empathy for all crucified in Roman times (*literally* crucified).

*20 May*. I've seen several documentaries about Caesar and Rome, and my preliminary conclusion is that the Judeo-Christian reaction (reactive Yin) was due to the wild Roman Yang:

• The myth of Romulus and Remus, when Romulus kills his brother and took power is perfect archetype of fratricidal wars. For example, one commenter said that Caesar and Pompey were like two scorpions trapped in a jar. Another said that in those times if you were a politician you'd be killed in your bedroom or you had to commit suicide in the bathtub (the very destiny of Caesar and Brutus themselves). Another commenter said that the crossing of the Rubicon was an act of treason. I think that's true: and the bust of Caesar that appears in the Wikipedia article reflects the real Caesar instead of the heads of the more idealized sculptures.



• It's mankind's folly to take the name of Caesar as something good and heroic (Kaiser, Czar, etc.) when the true heroes were Brutus and his followers for wanting to save the Republic. The crazy Romans did not recognize Brutus; they wanted a god and then would literally deify Caesar officially—cf. the deified Claudius image in my entry about *Gospel Fictions*. Precisely in that entry (St Mark implied that god must be better a crucified than an emperor) it's


Ibycus

Iceland

Iliad (epic book)

Immanuel Kant

Immigration laws

Impeachment of Man (book)

India

Individualism

Indo-European heritage

Industrial Revolution

Infanticide

Inquisition

Intelligence quotient (IQ)

Ireland

Isaac Newton

Isabella I of Castile

Isaiah (prophet)

Islam

Islamization of Europe

Israel

Italy

James Mason

James Watson

Jane Austen

Japan

Jared Taylor

Jean-Jacques Rousseau

Jefferson Davis

Jeffrey Masson

easy to guess the reasons why the Jesus-god archetype took hold of the dispossessed under the rule of Rome. Caesar's genocide of a million Gauls including women and children should not be glossed over. And that's exactly where you realize that "Jesus" or the "crucified god" symbolized those poor bastards that the official story doesn't glorify.

• The cash from the Temple's treasures destroyed by Titus was used to construct the Roman building I hate the most: the Coliseum. This hatred of mine shows how I rather belong to the Christian rather than the pagan "psychoclass." Rome was the mob, and the bloodthirsty spectacle of the mob in the Coliseum, as depicted in that illustrated book by *National Geographic* I read in 1977, shocked me into reality.

Without all this background along with my thoughts it was pointless to read Gibbon. I must understand Rome *before* its decline.

♣

I keep seeing documentaries on the history of Rome and I'm once again with the Wars of Gaul. There's something that catches my attention: the burning of the Gaul villages by the Gaul Vercingetorix. Not even the Nazis would have done that with their people to stop the enemy advance. Together with Vercingetorix's expelling Gaul women and children from the fortress during the Roman siege, it shows that the Gauls constituted a lower "psychoclass" than the Romans (cf. my explanation of psychohistory).

*May 21*. I am completely surprised. Yesterday I finished twelve of the thirteen episodes of *Rome: Rise and Fall of an Empire* (I did not see the episode on Constantine). The picture of the events starts taking shape and I think it makes no sense to approach Gibbon without a mature idea of the historical issues. Keep in mind the last episode when Orestes, the father of Romulus Augustulus, put his pubescent boy as emperor in Ravenna, still believing in the idea of Rome after it had already fallen (in 410 AD when Alaric sacked it). The commentator said that while Rome was already dead for some decades, the *idea* of Rome persisted in some minds. For the first time in my life at one point I felt I understood the age; that I grasped the pathos visually.

♣


Jeremy Bentham
Jerusalem
Jesus
Jewish hate groups
Jewish question (JQ)
Jewish–Roman wars
Jez Turner
Johannes Gutenberg
Johannes Kepler
John Calvin
John F. Kennedy
John Locke
John Milton
John Modrow
John of Patmos
John Stuart Mill
John the Evangelist
John Tyndall
José María Morelos
José Vasconcelos
Joseph Goebbels
Joseph Stalin
Josephus
Joshua
Jovian
Judaism
Julian (novel)
Julius Caesar
Julius Firmicus Maternus
Justice
Justinian I

Today I am watching another documentary, *The Dark Ages* that lasts an hour and a half, with some commentators of the previous series on Rome.

Greatly impacted me the genocide of Italians. As a result of his thirst to conquer the lost (Western) side of Christendom, just before the plague took 100 million lives, Justinian, emperor of Constantinople, perpetrated large massacres at the south of Italy. The commentator said that Justinian's genocide was such "that Italy took two centuries to recover."

What data, what story I didn't know! It's clear that the Western world was far more barbaric, brutal and psychologically dissociated than I previously thought. So clear. True: now I have psychohistory as my historical tool but these atrocities are still so surprising. Now I'll finish watching *The Dark Ages*...

3:04 pm. Just today I posted in *WDH* "The Competition of Races" from Madison Grant's book. It is abundantly clear that Islam was an animal that succeeded only because of the cultural suicide of the West during the centuries of darkness. *Real* darkness I mean. Europe was almost depopulated in the sixth and seventh centuries and the people of higher IQ, our best minds, instead of breeding joined the convents. How clear... A gap is made in nature and is filled with an inferior race through the Maghreb, yes: but unlike us that "inferior" race doesn't suffer from guilt. Classical books were still burning in those centuries because of the triumph of the Galileans and the invoked "Monsters from the Id."

*27 May*. I'm seeing again *Rome: Rise and Fall of an Empire* and it really was a psychoclass that is not ours.

"*In the name of discipline, 4,000 men were put to this agonizing death.*" That is, in 71 B.C. Crassus decimated his legions after their first defeat with Spartacus. Four thousand died by stoning or clubbing by their comrades, and the others compelled to contemplate. OK: since the decimation against the Volsci in 471 B.C. the Romans had not resorted to this method, but some argue that Caesar himself succumbed to this military self-punishment.

*May 30*. Now that I see the series again, I notice in the episode of Claudius that the Druids made human sacrifices (the Germans, or rather the Germanics, so did in the previous episode) and even ate the sacrificed. I mention this because the Romans, who belonged to a more advanced psychoclass, felt repelled by these practices. It is important to keep this in mind. Here the key that my psychohistory provides is useful, although the Romans also sacrificed the British captives by taking them to the gladiatorial spectacle (though never dared to join a pagan, cannibal feast).


Juvenal

Karl Marx

Karl Popper

Karlheinz Deschner

Kenneth Clark

Kevin MacDonald

Kriminalgeschichte des Christentums (books)

Ku Klux Klan

Lactantius

Latin America

Lawrence Auster

Leon Trotsky

Leonardo da Vinci

Leonidas

Libanius

Liberalism

Library of Alexandria

Literature

London

Lord of the Rings (novel / film)

Lothrop Stoddard

Louis XIV of France

Louis-Ferdinand Céline

Luke the Evangelist

Lycurgus

Maccabees

Madison Grant

Mainstream media

Manosphere

*17 June*. I wrote almost a month ago that the sixth century A.D. shows that the West had already crossed through another "darkest hour." It is evident that whites have not delved into the recondite chambers of their souls in order to detect the Monsters from the Id that have decimated their civilization two times in history, including our times.

PUBLISHED IN: ADOLF HITLER ALARIC ANCIENT ROME BRUTUS CHRISTIANITY CLAUDIUS EDWARD GIBBON ETHNIC CLEANSING GAUL GERMANIC PEOPLE HISTORY ISLAM JULIUS CAESAR JUSTINIAN I MADISON GRANT POMPEY PRO-WHITE EXTERMINATIONISM PSYCHOHISTORY ROMULUS TURNER DIARIES (NOVEL) VERCINGETORIX WEST'S DARKEST HOUR ON JUNE 18, 2012 AT 11:03 PM COMMENTS (5)

## *Beneath Ridley Scott's planet*

In my *Hojas Susurrantes* I recount how I liked *Planet of the Apes* (1968) the same year I watched Kubrick's magnum opus on the big screen. When I learned as a child that they were filming the second part of the *Planet*, I loved the idea and thought it would be a fascinating film that would respect the original story. I remember that I found very long the months that, with great anxiety, I expected *Beneath the Planet of the Apes* (1970) to be released.

When it finally was released in Mexico City and went with my cousin Julio to the *Cine de los Insurgentes* I was shocked. The film was light-years apart from what I imagined it should be a legitimate sequel. As a child I didn't have the faintest idea of what Hollywood really was, much less did I imagine that much of Hollywood's interests had nothing to do with art or with an indictment of humankind—the main theme of the 1968 film. The sequel *Beneath the Planet of the Apes*, which was released in Mexico about three years after the masterpiece of Franklin Schaffner, proved to be an absolute crap and the worst was that it made the boy I was feel completely cheated.


Manu Rodríguez (blogger)

March of the Titans (book)

Marcus Aurelius

Marcus Eli Ravage

Mark the Evangelist

Mark Twain

Mark Weber

Marriage

Martin Bormann

Martin Luther

Marxism

Materialism / capitalism

Maternus Cynegius

Matt Koehl

Matthew the Evangelist

Matthias Grünewald

Maxfield Parrish

Maya civilization

Mein Kampf (book)

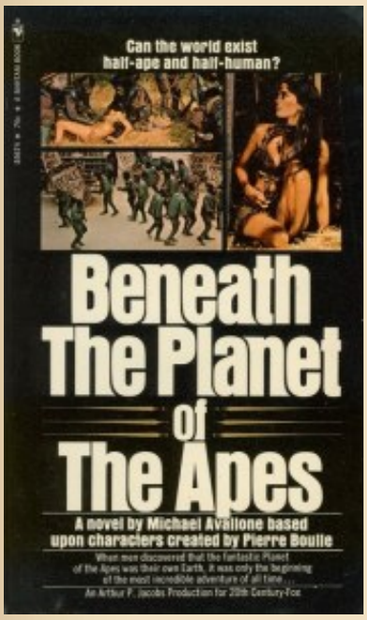
Men

Metaphysics of race / sex

Mexico

Michael O'Meara

Michelangelo




As a personal vignette I would say that, after watching the movie with my cousin, in the confusion we passed directly to the large roundabout which is in front of the now defunct *Cine de los Insurgentes* instead of going around it. (Incidentally, twenty years later they would film scenes of the 1990 *Total Recall* with Arnold Shwarzenegger in the commercial part beneath the roundabout.) We got stuck on it and the speed of the cars would not let us escape the roundabout. It was not built for pedestrians and Julio and I, who were about ten and twelve years old respectively, had gone to the theater without our parents. I discovered the roundabout was not made for pedestrians when I realized that the "sidewalk" had no room for my feet. In a sense we had risked our lives by rushing directly into the upper side of the roundabout when we left the movie theater. The chaotic and noisy *Avenida de los Insurgentes* and the congestion of the two children alone in the large roundabout turned out to be a pertinent corollary to my great disappointment.

Decades, and a dozen more disappointments of traitorous prequels, sequels and remakes to great sci-fi movies, passed until I grasped the fact that a market-driven society does not always coincide with my artistic sensibilities. In "Ridley Scott's Prometheus" Trevor Lynch (Greg Johnson) recently put it this way:

> As the credits rolled, I took off my 3-D glasses and rubbed by eyes in disbelief, trying to fathom the vulgarity of spirit behind this godawful movie. It is the same vulgarity of spirit that took the mysteries of Stanley Kubrick's *2001: A Space Odyssey* (1968) and gave us Peter Hyam's sequel *2010* (1984), where the monoliths work to prevent nuclear war. It is the same vulgarity of spirit that took "the Force" of the original *Star Wars* trilogy and explained it in terms of little measurable material widgets called "midichlorians" in *The Phantom Menace* (1999). It is the same vulgarity of spirit that took the mysteries of Alfred Hitchcock's *The Birds* (1963) and gave us Rick Rosenthal's made-for-TV sequel *The Birds II: Land's End* (1994), in which we are informed that the bird attacks are due to pollution.
>
> Heidegger tells us that this vulgarization is the essence of modernity, which seeks to abolish all mystery and transcendence, replacing them with the transparent and available, which in cultural terms boils down to the vulgar and the trite.
>
> But some of us are more modern than others, and it all fell into

Middle Ages
Middle East
Miguel Hidalgo y Costilla
Militarism
Miscegenation
Miscellany
Moctezuma II
Monarchy
Mongols
Monocausalism
Montaigne
Montesquieu
Morgenthau Plan
Moscow
Moses (Hebrew lawgiver)
Music
My pinacoteca
Name of the Rose (novel)
Napoleon
National Socialism
Neanderthalism
Nero
New Spain
New Testament
New York
Newspeak
Niccolò Machiavelli
Nicolaus Copernicus
Non-white immigration
Nordicism

> place when I spied the name of screenwriter Damon Lindelof, one of the principal culprits behind *Lost* [...]. *Prometheus* is the same kind of portentous swindle: just Jews making millions peddling myths for morons. Don't lose your money, or your lunch, at *Prometheus*.

I lost my money today watching this grotesque film and I agree. But about *Star Wars* Johnson failed to say that the real abomination started not with *The Phantom Menace* but with *The Return of the Jedi*: where an idiotic George Lucas completely betrayed the character of Darth Vader that had impressed many adolescents that had watched the splendid *The Empire Strikes Back*.

In the interview "Alien Special Features" of my DVD, Special Edition I heard a Ridley Scott saying that after *Blade Runner* he would never direct another sci-fi movie unless the story was really good, referring to the original script of the first *Alien*. With *Prometheus* Scott has just betrayed what he said.

Worst of all, of course, was *2010: Odyssey Two*. **Fuck you** Arthur Clarke for having accepted the green bill, according to your own confession, to write a sequel **you had promised never to write...**

---

PUBLISHED IN: 2001: A SPACE ODYSSEY (MOVIE) ARTHUR C. CLARKE AUTOBIOGRAPHY DEGENERACY FILM GREG JOHNSON ON JUNE 17, 2012 AT 10:58 PM COMMENTS (4)

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« Older Entries

Newer Entries »

Norman Rockwell

North America

Norway

Nuremberg

Obituaries

Occam's razor

Occidental Observer (webzine)

Odysseus / Ulysses

Old Testament

Oliver Cromwell

On the Genealogy of Morality (book)

On The Historicity of Jesus (book)

Opera

Oracle of Delphi

Oratory

Origen

Oswald Mosley

Otto von Bismarck

Ottoman Empire

Ovid

Painting

Parapsychology

Paris

Parsifal (opera)

Parthenon

Passing of the Great Race (book)

Patriarchy

Pedagogy

Pederasty

Percy Bysshe Shelley

Pericles

Persephone

Persia

Peter Schiff

Petronius

Philippe Rushton

Philo

Philosophy

Philosophy of history

Pindar

Plato

Pliny the Elder

Plutarch

Poetry

Poland

Polybius

Pompey

Pope Francis (Francisco I)

Pope Gregory I

Pope Theophilus of Alexandria

Porphyry of Tyre

Portugal

Pre-Columbian America

Prehistory

Pride & Prejudice (2005 movie)

Pro-white exterminationism

Protestantism

Pseudoscience

Psychiatry

Psychoanalysis

Psychohistory

Psychology

Puritans

Quotable quotes

Racial studies

Rape of the Sabine Women

Raphael

Real men

Recceswinth

Reconquista

Red terror

Reformation

Reinhard Heydrich

Religion

Rembrandt

Renaissance

René Descartes

Republic (Plato's book)

Revilo Oliver

Rhodesia

Richard Carrier

Richard Wagner

Richard Walther Darré

Rising Tide of Color (book)

Robert Jay Mathews

Roger Devlin

Romanticism

Rome vs. Judea (book)

Romulus

Ronald Reagan

Russia

Russian Revolution

Sappho

Satyricon (novel)

Savitri Devi

Schizophrenia

Schutzstaffel (SS)

Science

Second World War

Seneca

Sense and Sensibility (movie)

Sexual "liberation"

Siege (book)

Sigmund Freud

Silvano Arieti

Skepticism

Sleeping Beauty (1959 film)

Socrates

Solomon

Solon

South Africa

Soviet Union

Spain

Sparta (Lacedaemon)

Sponsor

St Ambrose

St Athanasius

St Augustine

St Cyril of Alexandria

St Francis

St Ignatius of Antioch

St Irenaeus

St Jerome

St John Chrysostom

St Paul

St Peter

St Thomas Aquinas

Stefan Zweig

Stilicho

Strabo

Struggle with the Daimon (book)

Sturmabteilung (SA)

Suetonius

Summer, 1945 (book)

Sweden

Switzerland

Sword

Tacitus

Temple of Artemis

Temple of Jerusalem

Temple of Serapis

Tenochtitlan

Tertullian

Thebes

Theoderic the Great

Theodore Lidz

Theodoret

Theodosius I

Theodosius II

Theology

Third Reich

Thomas Cole

Thomas Goodrich

Thomas Hobbes

Thomas Jefferson

Thomas Szasz

Thucydides

Thus spoke Zarathustra (book)

Tiberius

Titus

Tom Sunic

Trajan

Transvaluation of all values

Trauma model of mental disorders

Turin Shroud

Turner Diaries (novel)

Twilight of the idols (book)

Two Hundred Years Together (book)

Ukraine

Ulfilas

Uncategorized

Uncle Tom's Cabin (novel)

United Kingdom

United States

Universalism

Valens

Valentinian I

Valentinian II

Valentinian III

Valerian

Vercingetorix

Vespasian

Videos

Vienna

Vikings

Vincent van Gogh

Vladimir Lenin

Vladimir Putin

Vlassis Rassias

Voltaire

W.B. Yeats

Ward Kendall

WDH radio show

Welfare of animals

West's darkest hour

White-slave trade

Who We Are (book)

Wikipedia

Wilhelm Sieglin

Will Durant

William Blake

William James

William Pierce

William Shakespeare

Winston Churchill

Wolfgang Amadeus Mozart

Women

Wuthering Heights (novel)

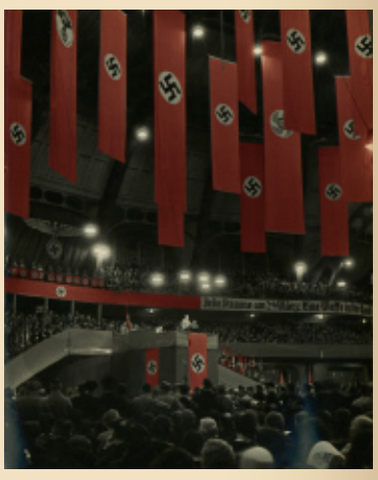
Xenophon

Yearling (novel)

Zeus

Zosimus

Zweites Buch



The greatest of the “conservative” thinkers, Joseph de Maistre, pointed out long ago that the French Revolution led the revolutionaries rather than was led by them. For he believed that certain Providential forces rule our lives. These forces he saw in Christian terms, but others, like Heidegger, for instance, saw them in terms of Being, over which humans have no control.

In either case, the force of Providence or Being or Destiny has a power that has often made itself felt in our history. For this reason, I have little doubt that Europeans will eventually throw off the Judeo-liberal system programming their destruction. I’m less confident about we Americans, given the greater weakness of our collective identity and destiny. But nevertheless even we might be saved from ourselves by this force—as long as we do what is still in our power to do.

—Michael O'Meara

BLOGROLL

The Occidental Observer (scholarly site about the Jewish Question).

Nazi Propaganda Guide Page (not exactly a National Socialist friendly site but very informative of primary NS sources).

The legacy of Wm. Pierce

David Irving's Website

Jake F.'s NS Archive

IN SPANISH

La hora más oscura

From Guillaume Faye's "Mars & Hephaestus":

The twenty-first century will be a century of iron and storms. It will not resemble those harmonious futures predicted up to the 1970s. It will not be the global village prophesied by Marshall MacLuhan in 1966, or Bill Gates' planetary network, or Francis Fukuyama's end of history: a liberal global civilization directed by a universal state.

The Third Age of European Civilization commences, in a tragic acceleration of the historical process, with the Treaty of Versailles and end of the civil war of 1914-18: the catastrophic twentieth century. Four generations were enough to undo the labor of more than forty. Europe fell victim to its own tragic Prometheanism, its own opening to the world and universalism, oblivious of all ethnic solidarity.

The Fourth Age of European civilization begins today. It will be the Age of rebirth or perdition. The twenty-first century will be for this civilization, the fateful century, the century of life or death.

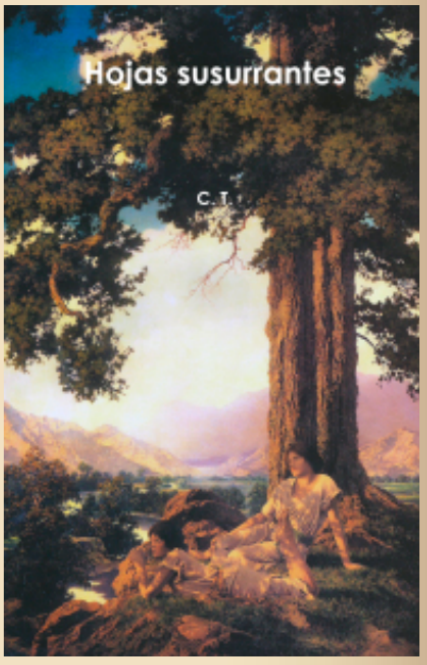
Let us cultivate the pessimistic optimism of Nietzsche. "There is no more order to conserve; it is necessary to create a new one." Will the beginning of the twenty-first century be difficult? Are all the indicators in the red? So much the better. They predicted the end of history after the collapse of the USSR? We wish to speed its return: thunderous, bellicose, and archaic. Islam resumes its wars of conquest. China and India wish to become superpowers. And so forth. The twenty-first century will be placed under the double sign of Mars, the god of war, and of Hephaestus, the god who forges swords, the master of technology and the chthonic fires. This century will be that of the metamorphic rebirth of Europe, like the Phoenix, or of its disappearance as a historical civilization and its transformation into a cosmopolitan and sterile Luna Park.

The beginning of twenty-first century will be the despairing midnight of the world of which Hölderlin spoke. But it is always darkest before the dawn. Let us prepare our children for war. Let us educate our youth, be it only a minority, as a new aristocracy.

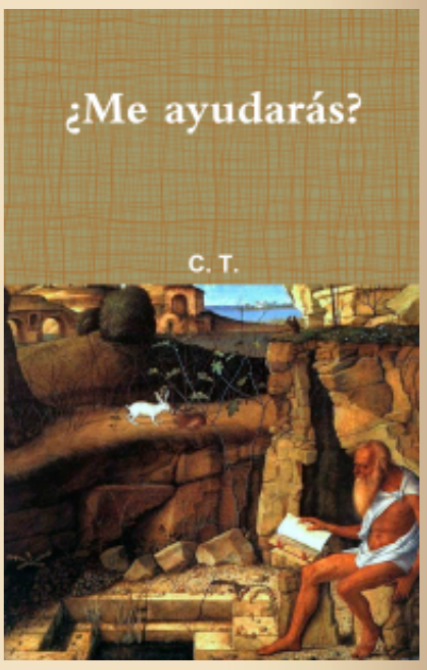
Today we need more than morality. We need hypermorality, the Nietzschean ethics of difficult times. When one defends one's people, i.e., one's own children, one defends the essential. Then one follows the rule of Agamemnon and Leonidas but also of Charles Martel: what prevails is the law of the sword, whose bronze or steel reflects the glare of the sun.

**T A G S:**

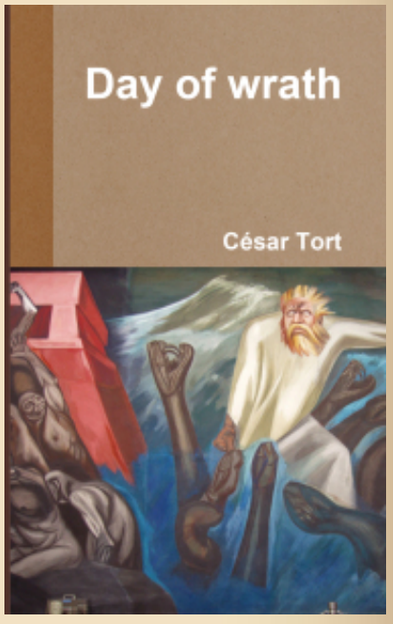
4 words




*For Spanish-speakers:* an autobiography of the editor of this site in two volumes is available: here and here.




He who has not read *Day of Wrath* has not looked at the admin of this site in the eyes. A hard copy is available: here. For an introduction see: here.




_____ 卐 _____

"Hate is not some useless organ like the appendix. It's there for a reason.

Why does Christianity do all it can to talk us out of necessary and functional drives?

Well, the answer is that it's a bit of software meant to disable our enemy recognition module. Christianity preaches blind love, and that love is murdering the West". – Alex Linder

"Why were you so ungrateful to our gods as to desert them for the Jews?" —Emperor Julian to the Christians

Regarding the sticky post see esp. post #37.

For the context of the Christian problem see: here.

Donate

Search

When you forbid your enemy to hate, you've disarmed him.

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