What happened to Michael Colhaze?

In the comments section of my recent piece about *Parsifal* I said: 'This is the *Verwandlungsmusik* and the first version of *Parsifal* that I saw when I was still in my thirties. Nonetheless, without a couple of good speakers, almost all of the magnificence of Wagner's music is lost in this YouTube video. And even with a couple of speakers the numinosity is lost if you are not in an elegant opera house'.

I omitted to add something fundamental. Currently, the scenery they use in most of the theatres is pure mud and one has to look hard to find a representation that respects the traditional scenery: a lotus, among all the mud.

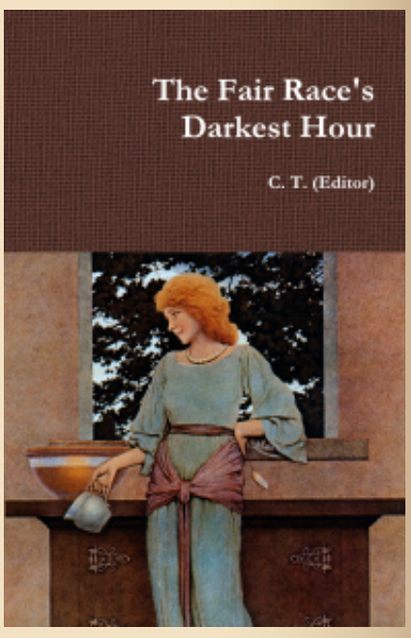
Michael Colhaze had already complained about this profanation of Wagner in a 2012 article I copied and pasted from *The Occidental Observer*. Unfortunately, all the articles by this German, Colhaze, have been deleted in *The Occidental Observer*. Why?

Parsifal, which premiered at Bayreuth on July 26, 1882, is Wagner's most numinous work. It was performed sixteen times that first year and was the most carefully prepared premiere of an opera in history. European royalty made the pilgrimage to hear Wagner's new work.

The original sketches for the sets and costumes were designed by German-Russian painter Paul von Joukowsky, who based his design for Act One on the Cathedral of Siena, and for Klingsor's Magic Garden, in Act Two, on the gardens of the Palazzo Rufolo in Ravello.

Christianity and the JQ are one and the same!

Neochristianity, or following Jesus through secular self-immolation, is a state-backed religion. Dissent and freedom of speech are not allowed. Apostates will be dox'd, fired from their job, arrested, and charged with a hate crime.



If an Aryan man of noble

After Wagner's death, this production acquired mythic proportions but in our times the sets have become increasingly dilapidated in most representations, where we see the rubbish scenery that Colhaze complained about another of Wagner's musical dramas.

PUBLISHED IN: DEGENERATE ART GENUINE SPIRITUALITY OPERA PARSIFAL (OPERA) ON JULY 5, 2020 AT 2:20 PM COMMENTS (1)

Wagner vs. Bach, 4

Bach did not compose any opera at a time when the genre was very much in vogue. In this, he cannot contrast more with Wagner, mainly known for his operas (or, as some of his mature works later became known, 'musical dramas'). Unlike Bach who used the Gospel text in his most ambitious works, Wagner wrote both the libretto and the music for each of his works. My father, a composer of classical music, used to say that Wagner's art predicted cinema.

However, the narrator tells us in the aforementioned documentary that *St Matthew Passion* has operatic elements. It was music that inspired 'contrition and remorse', and it is striking how the pundits of white nationalism don't want to see the elephant in the room when they agonize to explain how the guilt that currently kills the white man originated. *St Matthew Passion* lasts an hour and a half, and has twice the choir and orchestra than *St John Passion*.

Who has hit you
my Savior, and with torments
so harshly abused you?

The narrator tells us: 'And it's in that moment that I feel Bach is saying, This suffering is unbearable. We have to stop it. We have to show our sense of moral outrage'.

You know nothing of our sins…
Have mercy my God
for the sake of my tears.

After explaining *St Matthew Passion* the narrator made the

feelings comes to visit this site, I can assure him that reading four books will transfigure his way of seeing the world.

These books are: *Hellstorm* by Thomas Goodrich, the abridged version of *The Gulag Archipelago*, and two books that appear within *The Fair Race*, whose image appears below: *Rome vs. Judea* and *Who We Are* (PDF **here**, hard copy **here**).

Sooner or later the world will recognise that Hitler was right and that until the West accepts this fact, they will continue their ongoing self-destruction, especially in the US and the UK.

Either way, massive destruction is unavoidable because after the Second World War the Allies must pay a massive karmic debt.

– Donate button is located at the bottom of the mistake of passing the microphone to a psychologist to 'psychoanalyse' Bach. Readers of this site know that I think clinical psychology is pseudoscientific, and it's not worth adding much here except to say that Freud and his disciples loved to 'psychoanalyse' geniuses to feel superior to them (see what I say about the Vienna quack: here).

After the shrink mistake, the narrator tells us that Bach's obsession with composing religious music was such that, despite his Lutheran background, he composed a large-scale Latin mass for a Catholic court. As the lyrics of one of his last compositions say shortly before Bach died:

Before (((your))) throne now I appear…

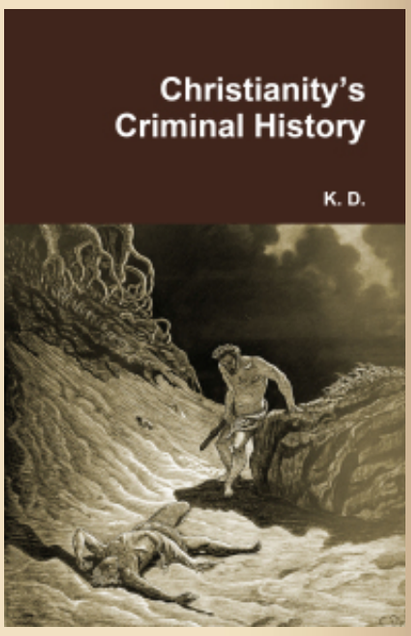
PUBLISHED IN: CHRISTIAN ART JOHANN SEBASTIAN BACH OPERA PSYCHOANALYSIS RICHARD WAGNER ON JULY 4, 2020 AT 7:04 PM COMMENTS (5)

Ganymede and Zeus as an Eagle

Homer describes Ganymede as the most beautiful of mortals, and in one version of the myth, Zeus falls in love with his beauty and abducts him in the form of an eagle to serve as cup-bearer in Olympus.

PUBLISHED IN: ARYAN BEAUTY PEDERASTY RELIGION ON JULY 4, 2020 AT 2:47 PM COMMENTS (1)

sidebar. –



There is an abridged translation of some passages of the first volumes of Deschner's work (PDF: here, hard copy: here), which reproduces a syntactically-corrected edition of instalments 1–124 on this site of *Christianity's Criminal History*.

Site in a nutshell: here.

This site in a single article: here. How we differ from white nationalists: here.

Women understood: here.

See William Pierce's quotable quote about Christianity.

To contextualise our

Wagner vs. Bach, 3

In the aforementioned documentary, after minute 46 the narrator talks again about Bach's 'life ambition': writing music for the church. It is very interesting to observe how Bach worked frantically in Leipzig to compose, in a relatively short time, his two Passions.

Leipzig was 'the city of churches' and out of a population of thirty thousand, nine thousand of them gathered together in two churches, making Bach the centre of an audience ten to twelve times larger than an opera house. Wagner would have envied him! It was there that Bach premiered a Passion: a central gem in a series of cantatas and oratorios that told the story of a rabbi's arrest, trial, and crucifixion. This was a fictional rabbi that the treasonous Aryans still adore, including a good many of the misnamed white nationalists. *St John Passion* is an amalgam of 'storytelling, meditation and drama' and let us remember that the Gospel of John was Luther's favourite gospel.

If one takes a look at minute 56:40 in the referred documentary we see the narrator directing a group of musicians that includes a woman of dark skin: the perfect corollary of an ethic that commands the German to love every anthropomorphic creature. The narrator comments on playing *St John Passion:* 'It's like nails being driven into bare flesh' and that's exactly the feeling that that music causes me. But not in the sense that the narrator imagines: but in the sense of my dreams of terrifying cathedrals and my dislike for dad's Christianity (and Bach's music). I especially feel *that* when the choir sings together.

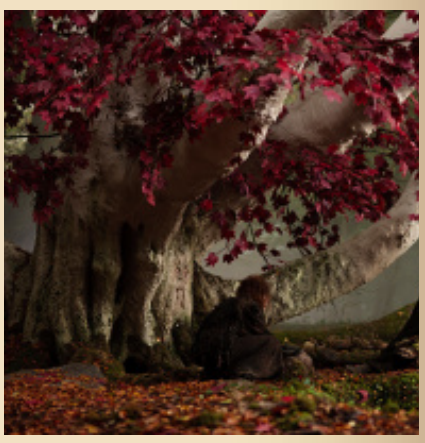
In a non-nightmarish world Aryan Germany would have continued without Levantine contamination. How would that Teutonic music have sounded in an 18th-century parallel world in which Julian had not been murdered? Maybe when Christianity finishes dying Bach's music will die but even in secular Germany Christianity is alive. Just listen to the lyrics of *St John Passion* sung by the German choir after the 58th minute!:

(((Lord))), our ruler
whose fame in every land is glorious!

Axiologically (*'ethnocentrism for me but universalism for thee'*), the Hebrew god still rules the West, even the secular West. In a 'wonderful presentation of story-telling' the Passion composed by

criticism of Christianity, see Karlheinz Deschner's encyclopaedic history of the Church in 10 volumes, *Kriminal-geschichte des Christentums* (pic above) and Richard Carrier's study on the inexistence of Jesus (watch conference: here):

When your god is Jewish, you can potentially end up in a runaway philo-Semitic downward spiral, precisely what happened to the US.



'The strongest trees are rooted in the dark places…'

Thomas Goodrich's *Hellstorm* is the most

Bach tried to transmit, in 'an extraordinary amalgam between theology and music', the drama of the rabbi's crucifixion whom mad people ordered to be killed. It hurts to see these Aryans sing to the god of the Jews seven decades after a German Reich tried to get them on the right track.

St John Passion, the narrator informs us, is a masterpiece even though the authorities at the time disliked it so much that they forced Bach to make changes to it.

PUBLISHED IN: CHRISTIAN QUESTION (CQ) GOD JOHANN SEBASTIAN BACH MUSIC ON JULY 4, 2020 AT 1:20 PM COMMENTS (3)

The Women of Amphissa

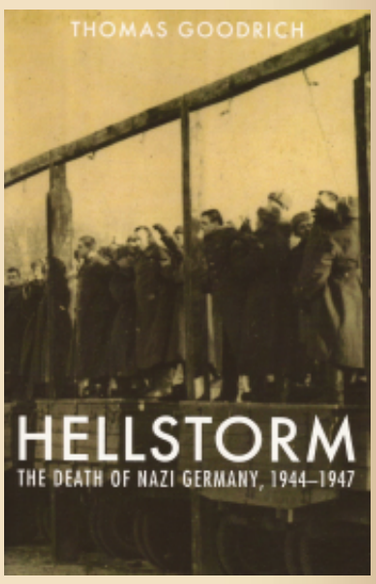
The Women of Amphissa is a 1887 painting by the Anglo-Dutch artist Lawrence Alma-Tadema. (Clark Art Institute)

PUBLISHED IN: PAINTING ON JULY 4, 2020 AT 12:59 PM LEAVE A COMMENT

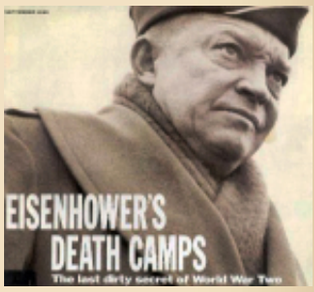
Wagner vs. Bach, 2

I invite visitors who like classical music to watch an hour-and-a-half documentary: 'Bach: A Passionate Life'. The host of the documentary informs us that, when Luther took refuge in a castle, he believed that the devil was stalking him from the ceiling. Compare such dark paranoia with the return to the artistic spirit that then reigned in Renaissance Rome!

important book of the 21st century.



The above book is about the Holocaust perpetrated by the Allied forces on the Germans (here).



Here: an SS pamphlet explaining National Socialism.

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

In that room the dark monk, Luther, translated the New Testament using many German dialects, thus creating a unified language for that nation. In one of my previous posts I said that all western nations since Constantine, except for the brief reigns of Julian the Apostate and Hitler, should be considered quackery from the new point of view. The reason why the Germans allowed themselves to be brainwashed so easily since the US-imposed *Diktat* is explained if we see that the inertia of their culture was infinitely more Christian than the occult paganism of the Third Reich. In other words, what succeeded again in WW2 was, as happened after the assassination of Julian, the grip that the Christian archetype holds over the white man's psyche.

Compare my point of view with what even a racist revolutionary, a non-Christian, wrote in one of his novels. Harold Covington envisioned a dispute between Christians and pagans, both freedom fighters for the 14 words, during the racial revolution: a dispute that was only resolved when the pagans allowed that the hymn of the new Aryan republic was… a hymn that Luther had composed! Naturally, neither the late Covington nor his secular followers that can still be heard once a month on Radio Free Northwest knew that Christianity and the JQ are one and the same.

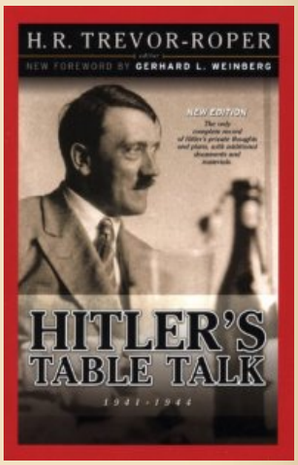
These Luther hymns went perfectly in line with the central goal of Bach's life, as we are informed after minute 29 of the documentary linked above: **'A well-regulated church music to the glory of (((God)))'**. Those were Johann Sebastian Bach's words: the words of the grandfather of all the composers! But without putting triple parentheses now, after the 45th minute of the documentary a writer confesses to us, when we hear Partita for Violin No. 2 in the background, that this sort of musical soliloquy 'would convince me that there is a God'.

This is most interesting because that Partita is the music solo I have heard the most from Bach, and although it is secular (i.e., non-sacred music) it perfectly portrays the feeling of the child of my dream in my previous post: that what for my father (or Christians) seemed sublime to me it seems hellish. Infernal not in the sense of today's degenerate music, but in another sense. Just as Gothic cathedrals represent magnificent art, much of Bach's music (and even Beethoven's quartets) transports me to that gargoyle-filled nightmare world of which I want nothing more than a return to a musically enlightened world.

Please understand me well. Unlike those Neanderthals who don't understand the music of Bach, Beethoven or Wagner, since my parents were musicians by profession I did understand them. But it is the dark Zeitgeist that, as in my dark cathedrals series of

"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**



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")

dreams, bothers me even though I recognise that the Partita is a masterpiece. Curiously, when after getting used to listening to it on violin I once heard the same Partita by Bach, but this time versioned for classical guitar, the gargoyles disappeared and I was finally able to enjoy it. Something similar happens to me with the church organ and the harpsichord: I cannot hear them except when the pieces are versioned for other classical instruments, although more modern. It is the Christian Era Zeitgeist that irritates me, and to understand my subjectivity I must translate another page of *El Grial:*

_____ 卐 _____

What impresses me about this historical revisionism is the clairvoyance of the teenager I was, whom my parents and a psychoanalyst destroyed at the time. He saw things as they were, and compared the loss of his beautiful life with the loss of the ancient Hellas. For the adolescent Caesar, the best of his Palenque had been his 'Greek' stage, and the stage after November 1974 was like the fourth century and subsequent European centuries. How I remember the way in which I then projected that drama on the image of an LP that my father liked, that we called the *Hercules Mass*.

I was deeply hurt by the transition from the world of the Greeks and the Romans to Christendom; and the face of the lad on the cover of the album, together with the Kyrie of Josquin des Prés, represented the fateful transit: sculpture and music that, in my adolescent mentality, I thought dated from the times after Constantine. Still something of the Hellenic beauty was seen in the profile of the young man—I felt inside—and it hurt me that, unlike the jovial times of the ancient world, he was now praying with his face up (note that the female above the lad is no longer Aryan). Later I remember very vividly that, already living with my grandmother in the darkest stage of my life, I blamed my father's Christianity for the annihilation of the beautiful youth of Athens. What I was unaware of at my seventeen is that the grandiose temples, statues, and libraries of Greco-Roman culture had been ripped apart, and adepts of the old culture marginalised and even genocided by Christians...

Now I know that the tragedy of the West in general, and the tragedy of my life in particular, are two sides of the same coin. The soul that the adolescent Caesar so projected on the downgraded 'Greek' of the album was killed by the same regressive forces by

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

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

which the Greco-Roman world was killed: the incredible evil, stupidity, massive psychosis and envy of humans. From this angle, writing about my life has also been, in some way, writing about the western tragedy.

PUBLISHED IN: AUTOBIOGRAPHY BEETHOVEN CHRISTIAN ART CHRISTIAN QUESTION (CQ) DESTRUCTION OF GRECO-ROMAN WORLD EL GRIAL (BOOK) GERMANY HAROLD COVINGTON JOHANN SEBASTIAN BACH MARTIN LUTHER MUSIC RENAISSANCE ON JULY 4, 2020 AT 12:33 AM COMMENTS (10)

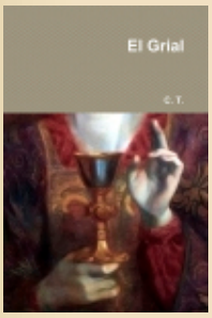
Jupiter Verospi

Seated statue of Jupiter:
the so-called Jupiter Verospi.
Vatican Museums, Rome.

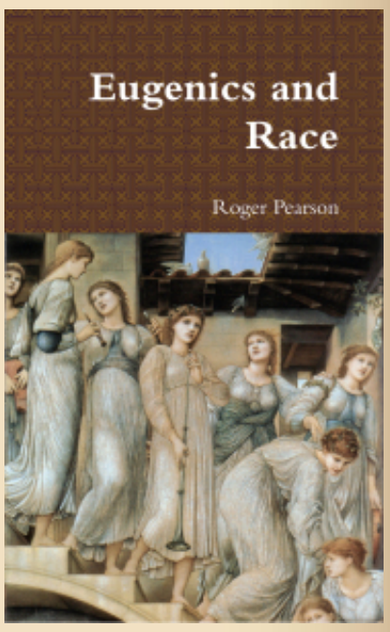
PUBLISHED IN: CLASSICAL SCULPTURE ON JULY 4, 2020 AT 12:01 AM LEAVE A COMMENT

Wagner vs. Bach, 1

The fourth part of *El Grial* begins with a dream that I now translate into English:



I was walking on a street by day next to Dad, who pointed out to me, enthusiastic and joyful as his character, the great church—or wall of a great church, rather like a Gothic cathedral—while I felt real horror for the (not glimpsed, only felt) kind of gargoyles, low relief sculptures or external figures of a very dark-stone cathedral. The contrast between



"RACISM":

On the origin of the word "racist"

The word "racism" from the Nietzschean viewpoint

Read this section from Wm. Pierce's *Who We Are* about the West's darkest hour.

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

> the spirited Dad in pointing out to me that Christian bastion as something so positive that he even smiled at me and the horrified son—although I corresponded to Dad's smile from my height as a child with another smile to be nice with him—couldn't be greater.

Then I commented that over the years I had several dreams with that theme. I interpreted that my father lacked enough empathy to realise that traditional Catholic doctrine, which seemed so positive to him, horrified his little firstborn.

I recently said that *Parsifal's* music has been one of my favourites, despite the fact that the opera characters are quasi-Christian knights that Wagner devised. Wagner's last opus is not a hundred percent Christian insofar the script never names Christ or Christianity. Rather, it resembles the spirit of the Germanic sagas in times of Christian conversion, when something of the ancient pagan spirit was still breathed. In this first entry about how I contrast Wagner with Bach I confess that, unlike *Parsifal*, traditional Christian music has horrified me as much as that series of dreams with which I opened this post.

Iconoclasm, even in music, is a thorny topic. If we proclaim the transvaluation of all values the question immediately arises: What to do with the so-called sacred music after the anti-Christian revolution conquers the world? We have already seen that Nietzsche loved *Parsifal's* music but abhorred its message, especially the chastity of the quasi-Christian knights. In my opinion, Wagner, Hitler's favourite composer, is salvageable but how should we treat sacred music from his predecessors?

Unlike Richard Wagner (1813-1883) who flourished a century after the death of Johann Sebastian Bach (1685-1750) Bach had no passion for the Germanic sagas of the pagan past. On the contrary: Bach composed his music for the main Lutheran churches in Leipzig, and adopted Lutheran hymns in his vocal works. The hundreds of sacred works that Bach created are generally seen as a manifestation not only of his craft, but of his great devotion to the god of Christians: the very god of the Jews. Bach even taught Luther's catechism as *Thomaskantor* in Leipzig, and some of his pieces represent it. For example, his very famous *St Matthew Passion*, like other works of this type, illustrates the Passion of (((Christ))) directly with biblical texts.

Compare all this with Wagner's relatively paganised work who didn't quote the gospel: a musician who, by introducing pre-Christian elements in his operas, was already starting to shake off the Judeo-Christian monkey from his back. But before continuing my talk about Bach I would like to quote, once again, the words of Nietzsche that appear in *The Fair Race*:

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 Jews

§ 61

Here it becomes necessary to call up a memory that must be a hundred times more painful to Germans. The Germans have destroyed for Europe the last great harvest of civilisation that Europe was ever to reap—the *Renaissance*. Is it understood at last, will it ever be understood *what* the Renaissance was?

The transvaluation of Christian values: an attempt with all available means, all instincts and all the resources of genius to bring about a triumph of the *opposite* values, the more noble values... To attack at the critical place, at the very seat of Christianity, and there enthrone the more *noble* values—that is to say, to *insinuate them* into the instincts, into the most fundamental needs and appetites of those sitting there...

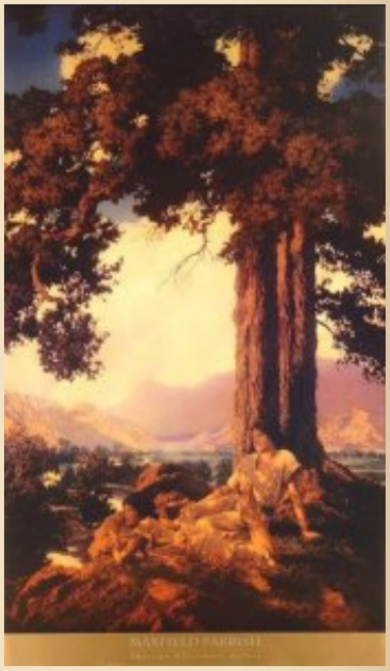
I see before me the *possibility* of a heavenly enchantment and spectacle: it seems to me to scintillate with all the vibrations of a fine and delicate beauty, and within it there is an art so divine, so infernally divine, that one might search in vain for thousands of years for another such possibility; I see a spectacle so rich in significance and at the same time so wonderfully full of paradox that it should arouse all the gods on Olympus to immortal laughter: *Cæsar Borgia as pope!*... Am I understood? Well then, *that* would have been the sort of triumph that *I* alone am longing for today: by it Christianity would have been *swept away!*

What happened? A German monk, Luther, came to Rome. This monk, with all the vengeful instincts of an unsuccessful priest in him, raised a rebellion *against* the Renaissance in Rome...

Instead of grasping, with profound thanksgiving, the miracle that had taken place: the conquest of Christianity at its *capital*—instead of this, his hatred was stimulated by the spectacle. A religious man thinks only of himself. Luther saw only the *depravity* of the papacy at the very moment when the opposite was becoming apparent: the old corruption, the *peccatum originale*, Christianity itself, no longer occupied the papal chair! Instead there was life! Instead there was the triumph of life! Instead there was a great yea to all lofty, beautiful and daring things!

And Luther *restored the church*.

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.

PUBLISHED IN: AUTOBIOGRAPHY EL GRIAL (BOOK) FRIEDRICH NIETZSCHE JOHANN SEBASTIAN BACH MARTIN LUTHER MUSIC RENAISSANCE RICHARD WAGNER TRANSVALUATION OF ALL VALUES ON JULY 3, 2020 AT 1:22 PM COMMENTS (9)

Quotable quote

In pagan Rome 'Virtus' meant a public display of manliness —'Virtus signaling' you could say. In the climax of our transvalued Christian age it's now called toxic masculinity.

PUBLISHED IN: ANCIENT ROME QUOTABLE QUOTES TRANSVALUATION OF ALL VALUES ON JULY 3, 2020 AT 10:09 AM COMMENTS (1)

Nymphes et un satyre

Nymphs and Satyr is a painting, oil on canvas, created by artist William-Adolphe Bouguereau in 1873. The piece is currently on display at the Clark Art Institute located in Williamstown, Massachusetts.

PUBLISHED IN: ARYAN BEAUTY PAINTING ON JULY 2, 2020 AT 8:32 AM COMMENTS (5)

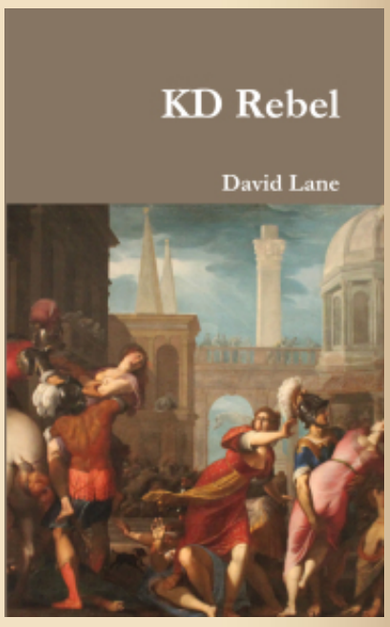
« Older Entries

Newer Entries »

On racial IQ studies:

The new enemies of science

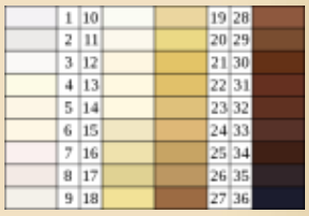
The roots of civilisation



Who am I?:

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

HUMAN SKIN COLORS:



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- Against the Fall of Night (novel)
- Agamemnon
- Alaric
- Albert Lindemann
- Albert Schweitzer
- Albert Speer
- Albrecht Dürer
- Alcibiades
- Alcman

Aldous Huxley

Alex Linder

Alexander Alekhine

Alexander the Great

Alexandr Solzhenitsyn

Alexandria

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Bartolomé de las Casas

Baruch Spinoza
Battle of Poitiers
Battle of Thermopylae
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Ben Klassen
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Book of Revelation
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Cannibalism
Carl Gustav Jung
Carl Sagan
Carl Schmitt
Carlo Collodi

Carolyn Yeager

Carthaginians

Cassius Dio

Catholic Church

Catholic religious orders

Cato

Celsus

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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

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The Satyricon (novel)

The Turner Diaries (novel)

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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

David Irving's Website

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.

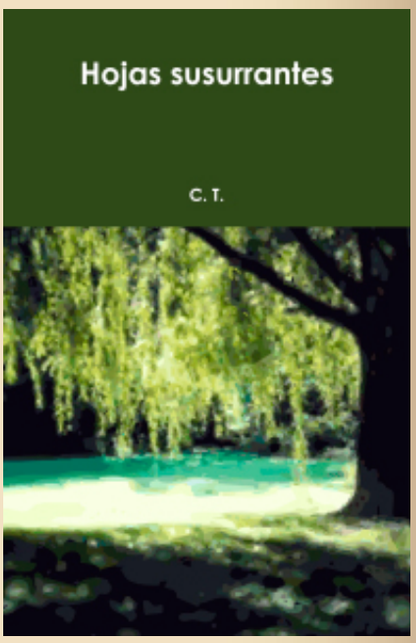
Let us cultivate the pessimistic optimism of Nietzsche. “There is no more order to conserve; it is necessary to create a new one.” Will the beginning of the twenty-first century be difficult? Are all the indicators in the red? So much the better. They predicted the end of history after the collapse of 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.

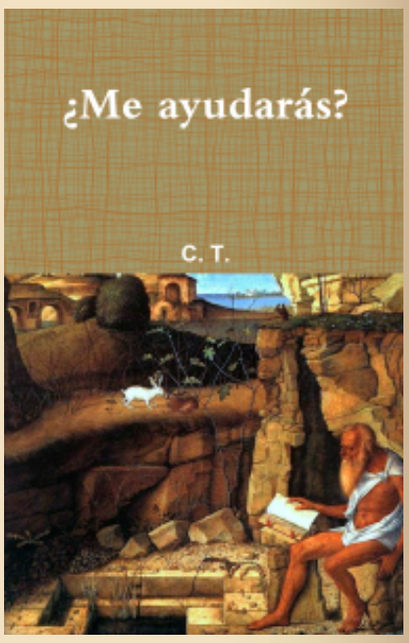
Today we need more than morality. We need hypermorality, the Nietzschean ethics of difficult times. When one defends one’s people, i.e., one’s own children, one defends the essential. Then one follows the rule of Agamemnon and Leonidas but also of Charles Martel: what prevails is the law of the sword,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

T A G S:

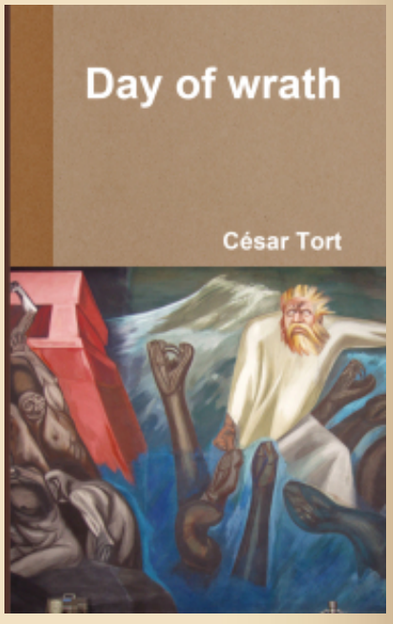
4 words



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

As to *The Fair Race's* links on the top of the sidebar, see #37. For the context of the Christian problem see: here.

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

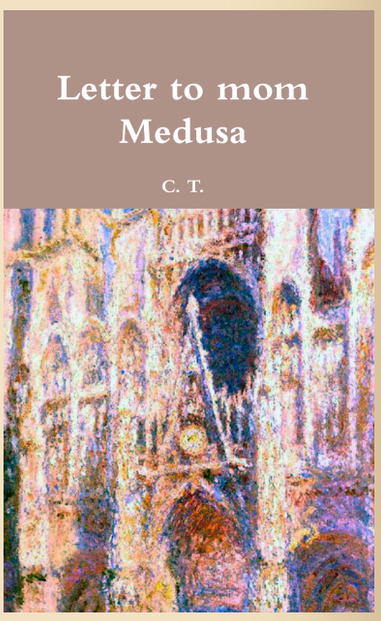
The deep-seated death-wish that seems to have taken hold of the collective subconscious psyche of the Aryan race after Hitler's death is I believe a consequence of centuries of Jewish brainwashing via Christianity and its secular offshoots.

Once the majority of Aryans had rejected Hitler they embraced what remained of Christianity, Christian ethics, with a vengeance. Aryans are aware of what our race is capable of becoming from the photos and films of NS Germany and many of them hate and fear their own race's potential for greatness due to attachment to an irrational morality and so our race is in a sort of self-destruct mode.

If the National Socialists had won the Second World War our race would not have entered into this intense struggle to overcome the oldest and most effective weapon of the Jews, Christianity. So this post-1945 struggle with the mental disease of Christianity does serve a purpose in that it will either destroy us for good or make us even stronger.

Before Aryans can annihilate the biological Jew on the physical level they must destroy the alien Jewish mind virus on the mental level by overcoming Christian morality. —Joseph Walsh

Whatever you want to call it, thinking you can aid in saving the white race while, at the same time, bending the knee to Jewish deities (Yahweh and Yeshua) is some kind of combination of insane, dishonest, cowardly, naive, or very stupid. To bottom line it, it won't and can't work.



Finally, more than thirty years after writing my first book in Spanish, an English translation is now available (here).

'White nationalists have failed because trying to stir up anti-semitism in a culture shaped by almost two thousand years of Christian delusion and a white race imbued with the conviction that a Jew is God is a fool's errand'. —R.M.

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