

WERE THE GREEKS AND ROMANS BLOND AND BLUE-EYED?

by Evropa Soberana

The Greeks

I remember a movie that came out in 2004. *Troy* was called. Naturally, many fans of Greece went to see it quite interested; some of them because they sincerely admired Hellas and its legacy. But some uncultivated specimens attended the theatres too. Everyone knows that, in our day, Greece is regarded as a mark of snobbery and sophistication even though you do not know who Orion was, or the colour of Achilles' hair according to mythology. The movie's Helen (one with a look of a neighbourhood slut) and Achilles (Brad Pitt) were rather cute. Adding the special effects, advertising and usual movie attendance there was no reason not to see this movie that, incidentally, is crap except for a few redeemable moments.

Upon first glance at the big screen, one of the many reactions that could be heard from the mouth of alleged educated individuals was something like the following:

Outrageous! Achilles and Helen, blond and blue-eyed! Oh tragedy! Oh tantrum! Such a huge stupidity! Irreparable affront! It is obvious that Nazism, fascism, Nordicism, Francoism, anti-Semitism, homophobia and sexism are booming in Hollywood because who would have the crazy notion to represent the Greeks as blond, when their phenotype was Mediterranean? Only the Americans could be so uneducated and egocentric and ethnocentric and Eurocentric and fascists and Nazis and blah blah...

These folks were not outraged by the desecration of *The Iliad*; the absurd and fallacious script, the representation of Achilles like an Australian surfer, Helen as a cunt or the great kings as truckers of a brothel. No: they didn't give a hoot about that. What mattered was that they were sophisticated people, conscious of what was happening and that, besides being progressive democrats and international multiculturalists without blemish, and able to pronounce 'phenotype'

without binding the tongue, they were also sufficiently ‘sincere admirers of Greece’ to be indignant and losing their monocles before a blond Achilles. The same could be said about the ultra-educated reaction to the movie *300*. When it was released we could see an outraged mass (and when we say ‘outraged’ we are saying really outraged) complaining most grotesquely, by the presence here and there, of blond Spartans throughout the movie—fascist xenophobia by Hollywood and the like. How easy it is for the big mouths when there are large doses of daring ignorance involved, and when they have no idea what it stands to reason.

What I did not expect was to hear similar statements from the admirers of classical culture: people that you generously assume they have read the Greco-Roman works or that are minimally informed—at least enough to not put one’s foot in it in a such a loudly manner. For Achilles, considered the greatest warrior of all time, and sole and exclusive holder of the holy anger, is described in *The Iliad* as blond, along with an overwhelming proportion of heroes, heroines, gods, goddesses—and even slaves considered desirable and worthy for the harem of the Greek warriors to seed the world with good genes. The same could be said of the Spartans if we consider the physical appearance of their northern Dorian ancestors, who had come ‘among the snows’ according to Herodotus. In fact, the movie *300* was too generous with the number of Spartans of dark hair, and too stingy with the number of blonds.

Whoever declares himself an admirer of classical European culture (Greece and Rome) and, at the same time, asserts that it was founded by swarthy, Mediterraneans-like-me folks is placing himself in the most uncomfortable form of self-consciousness. As I have said, if such individual really admired the classical world and bothered to read the classical works, he would have ascertained to what extent Nordic blood prevailed in the leaders of both Greece and Rome—especially in Greece. In short, those who claim to be fans of Greece, Rome or both only throw garbage on themselves by demonstrating that they had not even read the original writings.

There are many truths about Nordic blood and Hellas but perhaps the most eloquent and overwhelming truth is that Greek literature is full of references to the *appearance* of the heroes and gods because the Greeks liked to place adjectives on all the characters, and nicknames and epithets representing their presence. So much so that it is really hard to find a swarthy character. In the case, for example, of

Pindar, it is a real scandal: there is not a single character that is not 'blond', 'golden', 'white', 'of snowy arms' and therefore 'godlike'.

The blue eyes were described as *glaukopis*, which derives from *glaukos*, 'brilliant', 'shiny'. The Roman writer Aulus Gellius, in his *Attic Nights* describes the concept of colours in a conversation between a Greek and a Roman. The Roman tells the Greek that *glaucum* (from which derives the Castilian *glaucons*) means gray-blue, and the Greek translates *glaukopis* into Latin as *caesia*, 'sky' i.e., sky blue. As Günther observes, the very word 'iris' of Greek origin, that describes the colour of the eye, could only have been chosen by a people whom clear and bright eye colours dominated (blue, green or gray), and that a predominately swarthy people would have never compared the eye colour with the image of the rainbow.

The Greek word for blond was *xanthus*, 'yellow', 'gold' or 'blond'. The *xanthus* colour in the hair, as well as extreme beauty, light skin, high height, athletic build and luminous eyes were considered by the Greeks as proof of divine descent.

The appearance of Greek gods and heroes

In the first image of this essay we see Demeter as it was conceived by the Greeks. We must remember that the statues had a deeply sacred and religious character for the Hellenes and that, besides of being works of art, they were also the height of geometric feeling and engineering, since the balance had to be perfect. The Greeks, who had a great knowledge of the analyses of features, represented in their statues not only beautiful people, but beautiful people with a necessarily beautiful soul.

There is a persistent tendency among the Hellenes to describe their idols as 'dazzling', 'radiant', 'shiny', 'bright', 'full of light' and something that very obviously corresponds to a barely pigmented, 'Nordic' appearance. To be more direct, I'll omit these ambiguous quotes and focus on the concrete: the specific references to the colour of skin, eyes, hair, and more. Where possible I will mention the works, specific chapters and verses so that anyone can refer to the original passage.

- Demeter (see below) is described as 'the blonde Demeter' in *The Iliad* (Song V: 500) and *Hymn to Demeter* (I: 302), based on the mysteries of Eleusis. It is generally considered a matriarchal and telluric goddess from the East and of the pre-Indo-European peoples of Greece. However, here we should be inclined to think that, at best,

she was a Europeanised goddess by the Greeks, integrated into their pantheon. The very name of Demeter comes from *Dea Mater* (Mother Goddess) and therefore would, in a sense, be the counterpart of *Deus Pater*—Zeus Pater or Jupiter, *Dyaus Piter*.



- Persephone, daughter of Demeter, is described as ‘white-armed’ by Hesiod (*Theogony*: 913). At least it is clear here that Persephone was not a brown-skinned goddess, nor that her physique coincided with the ‘Mediterranean’ type. It is more reasonable to assume that her appearance was, at best, predominantly Nordic.

- Athena, the daughter of Zeus, goddess of wisdom, insight, cunning and strategic warfare in *The Iliad*, is described no more no less than a total of 57 times as ‘blue-eyed’ (in some variations, ‘green-eyed’), and in *The Odyssey* a comparable number of times. Pindar referred to her as *xanthus* and *glaukopsis*, meaning ‘blonde, blue-eyed’. Hesiod is content to call her ‘of green eyes’ in his *Theogony* (15, 573, 587, 890 and 924), as well as Alcaeus and Simonides; while the Roman Ovid, in his *Metamorphoses*, which tells the perdition of Arachne, calls the goddess ‘manly and blond maiden’.

- Hera, the heavenly wife of Zeus, is called ‘white-armed’ by Hesiod (*Theogony*, 315), while Homer called her ‘of snowy arms’ and ‘white-armed goddess’ at least thirteen times in *The Iliad* (e.g., I: 55, 195, 208, 572. 595, III 121, V: 775, 784; VIII: 350, 381, 484; XV: 78, 130).

- Zephyrus, the progenitor of Eros along with Iris, is described by Alcaeus (7th-8th centuries BCE) as ‘golden hair Zephyr’ (*Hymn to Eros*, fragment V, 327).

- Eros, the god of eroticism, considered ‘the most terrible of the gods’ is described by an unknown archaic Greek author as ‘golden-haired Eros’.

- Below, Apollo as it was conceived by the very Greek sculptors. We are talking about a Nordic-white racial type slightly Armenised.¹ Along with Athena, he was the most worshiped god throughout Greece, and particularly loved in Sparta.



Apollo is described by Alcaeus as ‘fair-haired Phoebus’. Phoebus is Apollo. On the other hand, Alcman of Sparta, Simonides (Paeon to Delos, 84) and an anonymous author call Apollo ‘of golden hair’. For Góngora, a Spanish author of the Renaissance but based on classic literary evidence, he is ‘blond archpoet’. The famous Sappho of Lesbos speaks of ‘golden-haired Phoebus’ in her hymn to Artemis.

- The god Rhadamanthus, son of Zeus and Europa, is described as blond in *The Odyssey*, and Strabo calls him ‘the blond Rhadamanthus’ in his *Geographica* (book III, 11-13).

- Dionysus is called by Hesiod ‘golden-haired’ (*Theogony* 947).

¹ *Note of the editor:* This term will be explained in the Appendix, ‘The New Racial Classification’.

- Hecate, the goddess of the wilderness and also of the Parthians, is described by an unknown Greek poet as ‘golden haired Hecate, daughter of Zeus’.



- Artemis (above), the sister of Apollo is described by Sappho and Anacreon (*Hymn to Artemis*) as ‘blond daughter of Zeus’.

- The goddess Thetis, the mother of Achilles, is called by Hesiod ‘of silver feet’ (*Theogony* 1007), and by Homer ‘of silvery feet’ (*Iliad*, I: 538, 556, IX: 410; XVI: 574, XVIII: 369, 381, XIV:89). Needless to say that a brown-skinned woman cannot have silvery feet: this is an attribute of extremely pale women.

- The Eunice and Hipponoe mermaids are described as ‘rosy-armed’ by Hesiod (*Theogony*, ll. 240-264).

- The Graces were described by Ibycus as ‘green-eyed’ (fragment papyry, *PMG* 288).



- Aphrodite (above), daughter of Zeus, goddess of love, beauty and female eroticism is always described as a blonde. Her

conventional title is almost always 'Golden Aphrodite'. Ibycus (in *Ode to Polykrates*) calls Aphrodite 'Cypris of blond hair'. Aphrodite held the title of Cypris (Lady of Cyprus) because the Greeks believed she was born in Cyprus, where she was particularly revered. In Hesiod's *Theogony* she is called 'golden Aphrodite' (824, 962, 975, 1006 and 1015) and 'very golden Aphrodite' (980). In Homer's *Iliad* we have 'Aura Aphrodite' (IX: 389), and in *The Odyssey* as 'golden haired'.

I have listed above Wilhelm Sieglin's conclusions regarding the Hellenic pantheon as a whole. Let us now see the heroes.

- Helen, considered the most beautiful woman ever and an indirect cause of the Trojan War, was described by Stesichorus, Sappho (first book of poems, Alexandrian compilation) and Ibycus as 'the blonde Helen' (*Ode to Polykrates*).

- King Menelaus of Sparta, absolute model of noble warrior, brother of Agamemnon and legitimate husband of Helen is many times 'the blond Menelaus' both in *The Iliad* (a minimum of fourteen times, III: 284, IV: 183, 210, X: 240, XI: 125; XVII: 6, 18, 113, 124, 578, 673, 684, XXIII: 293, 438) and *The Odyssey*. Peisander described him as *xanthokómes, mégas en glaukómματος*, meaning 'blond of big blue eyes'. In Greek mythology, Menelaus is one of the few heroes who achieved immortality in the Islands of the Blessed.

- Cassandra, the daughter of Agamemnon and sister of Orestes, is described by Philoxenus of Cythera with 'golden curls', and by Ibycus as 'green-eyed Cassandra'.

- Meleager is described as 'the blond Meleager' by Homer (*Iliad*, II: 642) and in his *Argonautica* (Apollonius of Rhodes also describes him as a blond).

- Patroclus, the teacher and friend of Achilles, is described as a blond by Dion of Prusa.

- Heracles is described as strongly built and of curly blond hair, among others, by Apollonius of Rhodes in *Argonautica*.

- Achilles, considered the greatest warrior of the past, present and future, is described as blond by Homer in the *Iliad* when he is about to attack Agamemnon and, to avoid it, the goddess Athena retains him 'and seized the son of Peleus by his yellow hair' (I:197).

- The Greek hero Ajax (Aias in the *Iliad*) is described as blond.

- Hector, the Trojan hero,² is described as swarthy in the *Iliad*.

² Note of the editor: 'Trojan', i.e., a non-Greek.

• Odysseus, king of Ithaca, the Achaean hero at Troy and protagonist of Homer's *Odyssey*, is generally considered as swarthy. However, this can be tempered. Although he is described as white skinned and 'dark bearded' in *The Odyssey* his hair is *ishyakinthos*, of the colour of hyacinths. Traditionally this colour was translated as 'brown' but it was also said that the hyacinths grown in Greece were of a red variety. If true, that would make Odysseus red-haired. Odysseus in any case differs from the Greek hero prototype: tall, slender and blond. He was described as lower than Agamemnon but with broader shoulders and a chest 'like a ram' according to Priam, king of Troy. This could more likely be a physical type of a Red Nordid³ than a typical white Nordid Greek hero. It should also be mentioned that Homer used so frequently to call 'blonds' his heroes that, in two lapses, he described Odysseus' hair as *xanthos* in *The Odyssey*.

• Laertes, the father of Odysseus, was blond according to Homer's *Odyssey*.

• Penelope, Odysseus' wife and queen of Ithaca, was blonde in Homer's *Odyssey*.

• Telemachus, son of Odysseus and Penelope, was blond in Homer's *Odyssey*.

• Briseis, the favourite slave in the harem of Achilles—captured in one of his raids and treated like a queen in golden captivity—was 'golden haired'.

• Agamede, daughter of Augeas and wife of Mulius was 'the blonde Agamede' according to Homer (*Iliad*, XI: 740).

• In his *Argonautica* Apollonius of Rhodes describes Jason and all the Argonauts as blonds.⁴ The Argonauts were a *männerbund*: a confederation of warriors which gathered early Greek heroes, the direct children of the gods who laid the foundations of the legends and fathered the later heroes, often through divine mediation. They took their name from Argos, the ship they were traveling and did their Viking-style landings.

Below I reproduce some passages of Nordic phenotypes in Greek literature. Note that these are only a few examples of what exists in all of Greek literature:

³ *Note of the editor*: The explanation of term 'Red Nordid' will also appear in the Appendix.

⁴ *Note of the editor*: The classic 1963 film *Jason and the Argonauts* has most of the Argonauts, except Hercules as swarthy.

- ‘Blonder hairs than a torch’ (Sappho of Lesbos, talking about her daughter in Book V of her Alexandrian compilation).

- ‘Galatea of golden hair’ (Philoxenus of Cythera, *The Cyclops* or *Galatea*).

- ‘...with a hair of gold and a silver face’ (Alcman of Sparta, praising a maiden during a car race).

- ‘...happy girl of golden curls’ (Alcman of Sparta, in honour of a Spartan poetess).

- ‘...blond Lacedaemonians... of golden hair’ (Bacchylides, talking about the young Spartans).

- Dicaearchus described Theban women as ‘blonde’.

The German scholar Wilhelm Sieglin (1855-1935) collected all the passages of Greek mythology which referred to the appearance of gods and heroes. From among the gods and goddesses, 60 were blond and 35 swarthy-skinned. Of the latter, 29 were chthonic-telluric divinities, marine deities such as Poseidon, or deities from the underworld. All of these came from the ancient pre-Aryan mythology of Greece. Of the mythological heroes, 140 were blond and 8 swarthy.

We have seen many instances of mythological characters, which is important because they provide us valuable information about the ideal of divinity and perfection of the ancient Greeks and points out that their values were identified with the North and the Nordic racial type. However, Sieglin also took into account the passages describing the appearance of real historical characters. Thus, of 122 prominent people of ancient Greece whose appearance is described in the texts, 109 were light haired (blond or red), and 13 swarthy.

The Romans

The Latin *malus* [‘bad’] (beside which I place *mélas*, Greek for ‘black’) might designate the common man as dark, especially black-haired (*hic niger est*), as the pre-Aryan settler of the Italian soil, notably distinguished from the new blond conqueror race by his colour.

—Nietzsche, *Genealogy of Morals*

The Roman case is virtually identical to the Greek case. In the first minutes of the series *Rome*, a fighting between Gauls and Romans is recreated. The series had tremendous blunders, great nonsense, several lies and BS in abundance. But the atmosphere was curious as

was the march of historical events, the legions in action, the splendour of the imperial palaces, the goings-on in the alleys of Rome, etc. One of the protagonists of the series was a centurion.

He was blond.

But how can you be so fascists so Nordicists, so Nazis so anti-Teresa-de-Calcutta, so Eurocentric and racists as these media? If you had a minimum of culture (like me) you should know that the Romans were of Mediterranean phenotype (like me)—and so on.

Things like these I have heard more times than you can imagine. And similar poppycock we continue to hear even from people who, by their admiration of Rome, obviously have read something written by these sober and tough soldiers who were the Romans, right? In this article the testimonies from the handwriting of the real Romans are presented. Forget the movies and the illiterate pundits and let the sources explain to us how Romans saw themselves.

The Roman emperors as an example of patrician racial types

We will examine the phenotype of the first Roman emperors, who were representative of the race of patricians, the Roman *nobilitas*, i.e., the ruling aristocracy. What interests me is not so much to demonstrate the presence of Nordic blood in the upper Roman class (which is easy), but mainly to show that the Nordic blood in Rome was also inextricably linked to the notion of divinity and of noble descent. Some passages are originally in Greek. This is because Greek had great prestige as a cultured, poetic and philosophical language, and there were many Romans educated in that language.

• Augustus, the first Roman emperor, was ‘blond’ (*subflavum*) according to Suetonius (*De Vita Caesarum: Divus Augustus*), and had ‘blue eyes’ (*glauco*) according to Pliny (*Naturalis Historia*, XI, CXLIII):

He had clear, bright eyes, in which he liked to have it thought that there was a kind of divine power, and it greatly pleased him, whenever he looked keenly at anyone, if he let his face fall as if before the radiance of the sun (Suetonius, *De Vita Caesarum: Divus Augustus*, LXXIX).

• Tiberius had ‘gray-blue’ (*caesi*) eyes according to Pliny (*Naturalis Historia*, XI, CXLII).

• Caligula had a ‘blonde beard’ (*aurea barba*) according to Suetonius (*De Vita Caesarum: Caligula*, LII).

- Claudius had ‘gray-white hair’ (*canitieque*) according to Suetonius (*De Vita Caesarum: Divus Claudius*, XXX), and ‘gray eyes’ according to Ioannes Malelas (*Chronographia*, X, CCXLVI).

- Nero was ‘blond or redhead’ (*subflavum*); had ‘gray-blue eyes’ (*caesis*) according to Suetonius (*De Vita Caesarum: Nero*, LI), and descended from a family named after their light pigmentation.

Of the Domitian family two branches have acquired distinction, the Calvini and the Ahenobarbi. The latter have as the founder of their race and the origin of their surname Lucius Domitius, to whom, as he was returning from the country, there once appeared twin youths of more than mortal majesty, so it is said, and bade him carry to the Senate and people the news of a victory, which was as yet unknown. And as a token of their divinity it is said that they stroked his cheeks and turned his black beard to a ruddy hue, like that of bronze. This sign was perpetuated in his descendants, a great part of whom had red beards. (Suetonius, *De Vita Caesarum: Nero*, I.)

- Galba had gray-white hair according to Malelas (*Chronographia*, X, CCLVIII) and blue eyes (*caeruleis*) according to Suetonius (*De Vita Caesarum: Galba*, XXI).

- Vitellius was ‘redhead’ and had ‘gray’ or ‘blue’ eyes according to Malelas (*Chronographia*, X, CCLIX).

- Vespasian had ‘gray-white hair’ and ‘wine-collared eyes’ although it is unclear whether this refers to red wine (brown) or white wine (green) according to Malelas (*Chronographia*, X, CCLIX).

- Titus, according to Sieglin (*Die blonden Haare der indogermanischen Völker des Altertums*, 109), was ‘blonde’.

- Domitian was ‘blond’ and had ‘gray or blue eyes’ according to Malelas (*Chronographia*, X, CCLXII).

- Nerva was ‘gray-haired’ according to John V. Day (*Indo-European Origins*).

- Trajan had ‘golden hair’ (*caesaries*) according to Sieglin (*Die blonden Haare der indogermanischen Völker des Altertums*, 109). But let us not forget that Trajan was not Roman but a Spanish with Celtic blood, and we should not take this into account when trying to define the phenotype of the Roman patrician aristocracy.

- Hadrian, from a noble Roman family established in Hispania, was ‘dark-haired’ according to Sieglin (*Die blonden Haare der indogermanischen Völker des Altertums*, 112), and of ‘gray or blue eyes’ according to Malelas (*Chronographia* XI, CCLXXVII). Interestingly, despite being described as ‘dark-haired’, on his statue there are traces

of gold paint on his hair and beard. Formerly, the statues were painted according to the colours of the original 'model'. His facial features correspond to the Nordic type.

- Antoninus Pius had 'gray-white hair' and eyes 'the colour of wine' according to Malelas (*Chronographia*, XI, CCLXXX).

- Lucius Verus had 'blond hair' (*flaventium*) according to Sieglin (*Die blonden Haare der indogermanischen Völker des Altertums*, 110).

- Commodus had 'blond hair' and 'blue or gray eyes' according to Malelas (*Chronographia*, XII, CCLXXXIII).

Therefore—:

Of the 18 emperors from Augustus to Commodus, 9 had blond or red hair, 5 had gray or white hair, of 3 we have no way of knowing the hair colour, and only one (Hadrian) was described as dark-haired. As to the eyes, of the 18 emperors from Augustus to Commodus, 9 had blue or gray eyes, 2 had eyes of 'the colour of wine' (whatever that means, let us take it as brown), and of 7 we have no record as to the colour of their eyes.

Many emperors came to power in their advanced years, with already gray or white hair. However, many were even so described with light eyes. If we had records of their appearance when they were young, it is likely that a significant proportion of them had light hair. Of the 9 Emperors with light hair, we know that at least 5 had clear eyes, and of the other 4 we know nothing about the colour of their eyes. Of Tiberius, for example, we know nothing about his hair, maybe because he was bald when he came to power. And the same applies to Otto, who shaved his head and wore a wig. Nor do we know anything about the physical aspect of the 'philosopher emperor' Marcus Aurelius, father of Commodus and a first-class sovereign. Many other emperors (like Julius Caesar), without being blond, were tall and had a very fair complexion, ruddy, or rosy.

From Commodus on I renounce to provide more emperor descriptions because: (1) Those individuals who began ascending to power were not of Roman origin, and therefore their phenotype cannot tell us anything about the genetic legacy of the *nobilitas* of Italian and patrician origin. And (2) miscegenation was already quite advanced; lineages of patrician origin having lost their meaning. At that time it was common that women of high Roman society should shave the manes of Germanic slaves to fix their blond-hair wigs.

The gods, the Italic, the patricians and the origins of Rome

Let us go back around 1200 BCE and transport ourselves to Italy. At that time, Central Europe was a buzzing propagating zone for the Indo-European stock. From what is now Germany, a semi-barbarous proto-civilisation of the iron age, flowed migrant groups in all directions. These waves were of the Celts, the Hellenes, the Illyrians and the Italic (also called *Italios* or *Italiotas*). At that time, the Italic, probably with some confederate Illyrian groups as in the case of the Dorians, broke into Italy.

They were a people who, in contrast to the native inhabitants of Italy, were patriarchal rather than matriarchal; ruddy rather than swarthy; cremated their dead instead of burying them and brought with them a whole pantheon of gods and heroic warriors; spoke an Indo-European language, yielded a war cult and their symbology was fairly more oriented to heavenly than earthly symbols. Italic were the settlers of sites such as the Villanovan Culture. What is left in mythology regarding the heroic struggle of the Indo-Europeans against the native, telluric bodies (like snakes) refers to a spiritual confrontation triggered by the arrival of a small, aggressive and martial people that did not mix with the native population and struggled to dominate the area.

Under rigid religious ritualism in 753 BCE the heads of some Italic clans founded the city of Rome. For two centuries, Rome lived under the despotism and tyranny of the Etruscan kings, heads of a degenerate civilisation that practiced sacrificial rituals, orgies, matriarchy, homosexuality, luxurious opulence and decadent entertainments. The Etruscans came from Asia Minor, styling themselves as *rasena* ('chosen', as the Jews) yet their legacy, which only represented the decline of something greater than themselves, meant that they were a doomed people. The situation of the Roman tribute to Etruria lasted until, in 509 BCE, the Romans rose against the Etruscans and expelled the Etruscan king, Tarquinius Superbus, from the lands. Legends want to portray that this Italic insurrection—a 'holy rebellion' against the pre-Indo-European—was motivated by the rape of Lucretia, a beautiful and virtuous woman of Roman family at the hands of Sextus Tarquinius, son of the Etruscan king and raunchy as all his people, as opposed to the Puritanical morality of the Latins. Lucretia committed suicide by honour and, this being the straw that broke the camel of the Roman patience, the patriarchs began a

rebellion against the Etruscans that led to the overthrowing of the Etruscan kings, the founding of the Roman Republic and the systematic eradication of almost all Etruscan memory. (This was comparable only to the ‘genocide’ and the destruction of Carthage, the mortal enemy of Rome, considered as the reincarnation of Etruscan and oriental spirit, whose fields were cast in salt so that nothing would grow there.)

With the expulsion of the Etruscan power two praetors (later consuls) who held the vacuum of power were named. It was therefore founded the Roman Republic, marked by social struggles between patricians (nobles) and plebeians. At that time, the original *Populus Romanus* was divided into 30 *curiae* (tribes or clans), whose origin was lost among the Italic peoples before the invasion. The *curiae* were headed by *patres* (parents) of the *gens* (family), that is, the founding fathers of the clan and of each family that composed it. Each *gens* or family was considered descendant of a genius or semi-divine patriarch, who was worshiped in the household as protector idol of the house and their descendants.



Above, a recreation of Rome during the Republic. Pay attention to the shape of the boats, so reminiscent of the Scandinavian *drakkar*.

If we assimilate the fact that to the Romans a *gens* or family was a whole social, state, military and religious institution, we may understand the importance of the geniuses and *patres* as leaders of this small imperial cell, that corresponded to social, political and military leadership as well as leading positions in the characteristic Roman religious worship, where Jupiter is confused with the State, the

patriarch, the Senate, the Legion and the family. No wonder, then, that they were regarded as semi-divine and of very high wisdom.

The *patres* were those who gave their name to the breed of the patricians, namely those belonging to the system of families and clans: the aristocracy, the first *nobilitas* which differed from the plebs or plebeians—the people outside the Italic clans. At first, the male patricians were the only Roman citizens, the members of the Legion: the only ones who could be senators and enjoyed all the rights and duties traditionally associated with Roman citizenship.

Later, after the universalization and cosmopolitanization of Rome during the Empire, the patricians came to form an aristocracy over the other peoples of Italy, encompassed by the plebs. The patricians as social class, and among them the *patres* as heads of households, are probably the most exalted expression of patriarchy and patriotism within the Indo-Europeans, in opposition to the narcotic matriarchy of the pre-Indo-European peoples of Europe, already decadent and altogether ‘civilised’. We now turn to the patricians and Roman gods for the phenotype after seeing the first Roman emperors, mostly patrician.

• Lucius Cornelius Sulla (138-78 BCE), a Roman consul and dictator of patrician descent, had blond hair, blue eyes and a ruddy complexion:

...for his golden head of hair gave him a singular appearance, and as for bravery, he was not ashamed to testify in his behalf, after such great and noble deeds as he had performed. So much, then, regarding his attitude towards the divine powers. (Plutarch, *De Vita: Sulla*.)

What was the rest of his figure appears in his statues, but that fierce and unpleasant look of his blue eyes was still more terrible to stare at because the colour of his face, being noted at intervals so ruddy and red mixed with his whiteness, and it is even said that he took his name from that, coming to be a nickname for the designated colour. Thus, a teller of Athens taunted him with these lines: ‘If you knead a blackberry with flour, you have the portrait of Sulla’.

• Marcus Porcius Cato the ‘Censor’, better known as Cato the Elder (234-149 BCE), the pronouncer of the famous saying *Ceterum censeo Carthaginem esse delendam* (‘Furthermore, I think Carthage must be destroyed’) in every speech, had reddish hair according to Plutarch:

As for his outward appearance, he had reddish hair, and keen grey eyes, as the author of the well-known epigram ill-

naturedly gives us to understand: 'Red-haired, snapper and biter, his grey eyes flashing defiance'. (Plutarch, *Cato the Elder*.)

• Poppaea Sabina (30-65 CE), the wife of Nero, famous for her beauty all over Rome, was very white and redhead.

We note that the Romans, like the Greeks, saw light pigmentation as a sign of the 'divine' or 'supernatural'. Some may interpret this that light pigmentation was rare among the Romans. But considering naming conventions, it is clear that the light features were quite common among the patricians. According to Karl Earlson:

Once they had reached a certain stage in their lives, the patricians earned their additional name (*cognomina*), which was often based on their physical appearance. The name Albus indicated light skin; Ravilla, gray eyes; Caesar, blue eyes; Flavius, blonde hair; Rufus, red hair; Longus, tall; Macer, a slender constitution. All these names were common among the patricians.

Thus, the Latin author Quintilian, in *Institutio Oratoria* (I, IV, XXV), notes that a man named Rufus or Longo has that name for his body characteristics: he is high or redhead. Plutarch (*Coriolanus* XI) states that two men, one redhead and one swarthy, could be distinguished because the first would be called Rufus and the second Niger. Aelius Spartianus, in *Historia Augusta* (II, IV), suggests that the Caesars earned their name from the fact that the founder of his *gens* had blue eyes (*oculis caesiis*). The lexicographer Sextus Pompeius Festus, in *De verborum significatu* (CCCLXXVI ff) states that the name Ravilia derives from 'gray eyes' (*ravis oculis*), and the name Caesulla from blue eyes (*oculis caesiis*). Julius Paris, in *De nominibus Epitome*, VII, provides examples of names of women that, he says, have their origin in the pigmentation of those who held them: Rutila (red hair), Caesellia (blue eyes), Rodacilla (pink complexion), Murrula and Burra (red hair or ruddy complexion).

I have provided all these quotations to show that these names were not purely arbitrary but were, in fact, based on physical characteristics; and that these features were not uncommon among certain strata of Roman society. Even where the patricians had almost disappeared, the Romans had memories of the old *patres* as the semi-divine beings who arrived in Italy; founded Rome, 'Romanised' the peninsula and bequeathed the patriarchy to those lands, together with a strong mentality and a durable and effective political system that lasted for centuries. The ancient ancestors of the patricians were still considered in Rome a common heritage to be proud of. Karl

Earlson summarises how he follows Wilhelm Sieglin's findings as to the pigmentation of the patricians and their identity as an ethny:

Wilhelm Sieglin [in *Die blonden Haare der indogermanischen Völker des Altertums*, 1935] compiled the list of the Roman patricians whose names indicate light hair. He provided the following list: 7 Flavi, 20 Flaviani, 10 Fulvi, 121 Fulvii, 27 Rubrii, 26 Rufi, 24 Rufii, 36 Rufini, 45 Rutilii and 13 Ahenobarbi. This completely disrupts Sergi's claim that: 'The Romans also had their Flavi, indicating that people with fair complexion were rare and required a special name, but does not indicate that the Germanic type was considered aristocratic or dominant' (Sergi: 1901, 20). In fact, such people were not scarce.

Wilhelm Sieglin also determined that among the families Iulii, Licinii, Lucretii, Sergii and Virgini, the name Flavius was very common; Rufi was often seen among the families Antonii, Caecilii, Coelii, Cornelii, Geminii, Iunii, Licinii (often also the Flavii), Minucii, Octavii, Pinarii, Pompei, Rutilii, Sempronii, Trebonii, Valgii and Vibii. Rufini was common among the *gens* Antonia, Cornelia, Iunia, Licinian, Trebonia and Vibia. Sieglin notes that this list could certainly be increased with further research.

Sieglin also compiled a list of 63 blond or red-haired Romans. Many of these individuals were patricians. He also found references to 27 blond divinities (including Jupiter, Venus, Mercury, Diana, etc.) and 10 blondes in heroic personalities. Man makes the gods in their own image. These blond gods speak of the racial nature of the early Romans. (In the *Aeneid* Virgil refers to Mercury, Lavinia, Turnus and Camilla as 'golden-haired'.) His list of blonds includes Aeneas, the mythical ancestor of the Latins (also blond was his son Julo or Ascanius), Romulus and Remus, the twin founders of Rome; Augustus, the first Roman emperor, and even Roma: which symbolized the city of Rome.

While most of Sieglin's historical figures of light hair were patricians, most of the 17 swarthy Romans in his references were commoners or freedmen.

The miscegenation of the original Romans

What happened to the patricians? They faded with time. In the numerous conspiracies and intrigues of the Empire, it was common that after the formation of two opposing parties and the victory of one over the other, the winner assassinated the head of the enemy

party, his family and all the families related to him. (Strong men destroy each other and the weak continue to live, George Bernard Shaw said.)

These calamities greatly decimated the patrician class. If we add the ongoing miscegenation in the majority of plebeian population, the immigration of slaves from Syria and the provinces of Asia Minor, Egypt and Africa, as well as the bleeding of the patrician stock over the battlefield, we realise why the patricians did not last too long during the Empire, given the dysgenic situation.

John V. Day wrote:

In a journal about the West and its future, it is fitting to end this article by briefly recounting the fate of the Roman upper class. Among Indo-European peoples, the Romans offer an especially useful example because they left masses of records, enabling later historians to determine what became of them. The evidence found in ancient texts implies that this class descended largely from Indo-Europeans who had a decidedly northern European physical type, *although that isn't something one reads in modern books about Roman history* [emphasis added]. In Rome, though, the upper class was always a tiny minority. Instead of protecting its interests, it allowed itself to wither away. Consider a bleak statistic. We know of about fifty patrician clans in the fifth century B.C., but by the time of Caesar, in the later first century B.C., only fourteen of these had survived. The decay continued in imperial times. We know of the families of nearly four hundred Roman senators in A.D. 65, but, just one generation later, all trace of half of these families had vanished.

If we in the West want to avoid a similar fate, we must learn from Indo-European history.⁵

In the time of Julius Caesar we know 45 patricians, of which only one is represented by posterity when Hadrian rises to power. The Aemilii, Fabii, Claudii, Manlii, Valerii and everyone else, except the Comelii have disappeared. Augustus and Claudius promoted 25 families to the Patriciate, and by the reign of Nerva all but 6 have disappeared. Of the families of nearly 400 senators registered under Nero in 65 CE, the trace has been lost about half of them in times of Nerva. And the records are so complete that it can be assumed that

⁵ John V. Day, Ph.D., is the author of *Indo-European Origins: The Anthropological Evidence* (The Institute for the Study of Man, 2001).

these statistics represent quite accurately the disappearance of the male lineage of the families concerned.⁶

Conclusion

Were the Romans, then, blond?

It all depends on what you mean by 'Romans'. The original Romans did not descend from the original inhabitants of the Italian soil, but of the Italic (*Italios* or *Italiotas* or as you please to call them) and probably also of Illyrian groups, namely, Indo-European invaders who entered Italy from the North, what is now southern Germany. These early invaders—from whom the Latins descended (considered the most influential and who eventually gave their language to the Empire), the Sabines (considered by Plutarch 'a colony of the Lacedaemonians', i.e., Spartans), the Umbrians, Samnites and all patrician clans that founded Rome and the Republic—were indeed mostly Nordic, and also formed the basis of the political and military elite of the Empire.

However, in the later Rome these groups formed an aristocratic minority ruling over a mob of pre-Indo-European origin and, later, even Semites and black slaves. This ended up in interbreeding between all these groups. Over time, the numbers of the dominant Nordic caste withered, and with them their strong patriarchal, sober and authoritative influence in favour of the dissolution of the Empire expressed in its cosmopolitanism, multiculturalism and proliferation of slaves.

The rest of the history of the post-Roman imperial splendour and their great men, we already know. It is set in a decadent agony, punctuated by binges, parties, orgies, wine snobbery, false sophistication, acrobats, gays, stupid fads, obesity, blond wigs made from hair stolen from Germanics, mongrels, pacifists, emboldened slaves, liberated women, Christian zealots and a corrupt bourgeois which reneged of their homeland. The ghost of ancient Etruria, killed by the ancient Latin Patriarchs, had reborn. Before these decaying monsters, which had nothing to do with the demigod patricians or their rude peasants and patriotic soldiers, the Germanic 'barbarian' was really an authentic, pure, hard, strong, noble, idealistic, simple and brave hero, in whose blood awaited the hidden forces of the Indo-

⁶ Cf. Tenney Frank, 'Race Mixture in the Roman Empire', *American Historical Review*, Vol. XI, 1916.

European humanity, ready to give birth and germinate in the next millennia of European power.

In short, it has not been argued that all Romans were of Nordic type. It has been argued that Nordic blood prevailed among the Italic invaders, the ancestors of the posterior dominant Roman aristocracy, the authentic Roman citizens, who imposed their ethos throughout the Empire and spread their spirit, marking the 'Roman style' with a distinctly Nordic stamp.

'Are the Germanics a healthy and natural people that will overcome the decadence of the Romans?' —Tacitus, *Germania*.

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