

# TEMPLARS OF THE PROLETARIAT



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# **BERSERKER**

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## **BOOKS**

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## **PART 1 Unexpected Synthesis**

### **METAPHYSICS OF NATIONAL-BOLSHEVISM**

#### **1. Deferred definition**

The term "National Bolshevism" can mean several rather different things. It emerged, almost in parallel, in Russia and Germany to denote the conjecture of some political thinkers about the national character of the Bolshevik Revolution of 1917, hidden behind the internationalist phraseology of orthodox Marxism. In the Russian text, "national Bolsheviks" were commonly used to refer to those communists who focused on the preservation of the state and (consciously or not) continued the geopolitical identity of the historical mission of the Great Russians. Such Russian national-Bolsheviks were both among the "Whites" (Ustryalov, Smenovekhovsky, left Eurasians) and among the "Reds" (Lenin, Stalin, Radek, Lezhnev, etc.)<sup>[1]</sup>. In Germany, a similar phenomenon was associated with the extreme left-wing forms of nationalism of the 20-30s, which combined the ideas of unorthodox socialism with the national idea and a positive attitude towards Soviet Russia. Among German National Bolsheviks, Ernst Nikisch was by far the most consistent and radical, although other conservative revolutionaries can be attributed to this movement as well

- Ernst Jünger, Ernst von Salomon, August Winnig, Karl Petel, Harro Schulzen-Boysen, Hans Zehrer, the Communists Laufenberg and Wolffheim, and even some extreme left-wing Nazis such as Otto Strasser and, at one point, Joseph Goebbels.

In fact, the concept of "national-Bolshevism" is much broader and more encompassing than the political currents listed above. But in order to adequately comprehend it, it is necessary to address more global theoretical and philosophical problems concerning the definition of "right" and "left", "national" and "social".

The word "National-Bolshevism" contains an obvious paradox. How can two mutually exclusive concepts be combined in the same name?

Regardless of how far the reflexions of the historical National Bolsheviks went, with the necessity of limited

The very idea of approaching nationalism from the left and Bolshevism from the right is surprisingly fruitful and unanticipated, opening up completely new horizons in conceptualizing the logic of history, social development, and political thought. It is better not to start from concrete political facts - Nikish wrote this and that, Ustryalov evaluated a certain phenomenon in this way, Savitsky made this and that argument, etc. - but to try to look at the phenomenon from the unexpected position that made the very combination possible.

"national-Bolshevism." Then we will be able not just to describe this phenomenon, but to comprehend it, and through it many other strange aspects of our paradoxical time.

## **2. Karl Popper's invaluable help**

It is hard to imagine anything better in the difficult task of defining the essence of "national-Bolshevism" than to turn to the sociological research of Karl Popper, and especially to his seminal work *The Open Society and Its Enemies*. In this voluminous work, Popper offers a rather convincing model, according to which all types of society are roughly divided into two basic types - "open society" and "non-open society" or "the society of the enemies of open society". "Open society," according to Popper, is based on the centrality of the individual and his fundamental characteristics - rationality, discretion, lack of global teleology in action, etc. The meaning of "open society" is that it rejects all forms of the Absolute, which is incommensurable with the individual and its nature. Such a society is "open" precisely because variations in the combinations of individual atoms have no cause (as they have no purpose or meaning), and theoretically this society should strive to achieve an ideal dynamic equilibrium. Popper himself considers himself a convinced supporter of the "open society". Popper defines the second type of society as "hostile to the open society. He does not call it

The term "closed", anticipating possible objections, but he often uses the term "totalitarian". In any case, it is on the basis of acceptance or rejection of the "open society" that, according to Popper, political, social, and philosophical doctrines are categorized.

The enemies of the "open society" are those who advance against the individual and its central position a variety of models based on the Absolute. The Absolute, even if approved spontaneously and voluntaristically, immediately invades the sphere of the individual, drastically changes the process of its evolution, realizes

It does violence to the wholeness of the atomic personality, subordinating it to some extra-individual impulse. The individual is not slowly limited by the Absolute, which means that human society loses the quality of "openness" and the prospect of free development in all directions. The Absolute dictates goals and tasks, establishes dogmas and norms, rapes the individual like a sculptor rapes his material.

Popper begins the genealogy of the enemies of the "open society" with Plato, in whom he sees the founder of the philosophy of totalitarianism and the father of "obscurantism. He then moves on to Schlegel, Schelling, Hegel, Marx, Spengler and other modern thinkers. All of them are united in his classification by one thing - the affirmation of a metaphysics, ethics, sociology, and economics based on principles that deny "open society" and the centrality of the individual. In this, Popper is quite right.

What is most important in Popper's analysis is that the category of "enemies of the open society" includes thinkers and political figures quite regardless of whether their beliefs are "right" or "left," "reactionary" or "progressive". He identifies a different, more important, more fundamental criterion that unites, at first glance, the most diverse and opposite ideas and philosophies at both poles. Marxists, conservatives, fascists, and even some social democrats are considered "enemies of the open society. At the same time, liberals like Voltaire or reactionary pessimists like Schopenhauer can also turn out to be friends of the open society.

So, Popper's formula is "either 'open society' or 'its enemies'".

### **3. The Sacred Union of the Objective**

The most successful and most complete definition of National Bolshevism would be the following: "National Bolshevism is a supra-ideology common to all enemies of the open society. Not just one of the ideologies hostile to such a society, but its full conscious total and essential antithesis. National-Bolshevism is a worldview that is based on the complete and radical negation of the individual and his centrality, with the Absolute, in the name of which the individual is negated, having the broadest and most general meaning. One might venture to say that National Bolshevism stands for *any* version of the Absolute, for *any* motivation for the negation of the "open society". In National Bolshevism there is clearly a desire to universalize the Absolute at any cost,

to put forward an ideology and a philosophical program that would embody *all the* intellectual forms hostile to the "open society," brought to a common denominator and integrated into a single conceptual and political block.

Of course, in history, varieties of trends hostile to open society have often fought among themselves. Communists indignantly denied their similarity to fascists, while conservatives disavowed both. Practically none of the "enemies of open society" recognized their affinity with similar ideologies, considering such comparisons to be merely pejorative criticism. At the same time, however, the various versions of the "open society" itself developed in solidarity with each other, with a clear realization of their worldview and philosophical connection. The principle of individualism could unite the Protestant monarchy of England with the democratic parliamentarianism of North America, and in North America, liberalism was initially perfectly combined with slavery.

The first attempt to group the various ideologies hostile to the "open society" was made by the National Bolsheviks, who, like their ideological opponents, saw a common axis uniting all possible alternatives to individualism and the society based on it.

The first historical national Bolsheviks based their theories on this deep impulse, which was rarely fully realized, and used a strategy of "double criticism. For both the Right and the Left, the target of this National Bolshevik critique was individualism (for the Right, expressed in economics and "market theory," and for the Left, in political liberalism: "law society," "human rights," etc.). In other words, the National Bolsheviks on the other side of the ideologies captured the essence of both the hostile camp and their own metaphysical position.

In philosophical language, "individualism" is virtually identical with "subjectivism. If we take the National Bolshevik strategy to this level, then we can say that National Bolshevism is categorically *against*

"subjective" and strongly *in favor of* "objective". The question is not: materialism or idealism? The question is: either objective idealism and objective materialism (on one side of the barricade!), or subjective idealism and subjective materialism[2] (on the other side!).



Thus, the philosophical line of National Bolshevism affirms the essential unity of worldviews based on the recognition of the centrality of the objective, equated with the Absolute, regardless of how this objectivity is understood. We can say that the supreme metaphysical maxim of National Bolshevism is the Hindu formula "Atman is Brahman." "Atman" in Hinduism is the supreme, transcendent

The "I" of man, standing on the other side of the individual "I", but within this "I", as its most intimate and mysterious part, eluding immanent grasping. The "Atman" is the innermost Spirit, but the Spirit is objective and supra-individual.

"Brahman is the absolute reality encompassing the individual from outside, the external objectivity elevated to its supreme source. The identity of "Atman" and "Brahman" in transcendental unity is the crown of Hindu metaphysics and, most importantly, the basis of the path of spiritual realization. This is a point common to all sacred teachings, without exception. All of them speak about the main goal of the human being - self-overcoming, transcending the boundaries of the small individual "I", and the path on the other side of this "I" outward or inward leads to the same victorious result. Hence the traditional initiatic paradox embodied in the famous Gospel phrase: "he who destroys his soul will save it. The same meaning lies in Nietzsche's ingenious statement: "Man is that which must be overcome.

The philosophical dualism between the "subjective" and the "objective" has historically been reflected in a more specific field - ideology, and then in politics and the specifics of the social order. Various versions of "individualistic" philosophy gradually concentrated in the ideological camp of liberals and liberal-democratic politics. This is the model of the "open society" that Karl Popper writes about. The "open society" is the final and most complete result of individualism transformed into ideology and realized in concrete politics. But it is natural to raise the question about the most general ideological model of the supporters of the "objective" approach, about the universal political and social program of the "enemies of the open society.

The result is nothing but the *ideology of National Bolshevism*.

Parallel to the radical novelty of the philosophical division, which in this case was realized vertically in relation to the traditional schemes (idealism - materialism), the National Bolsheviks asserted a new divide in politics. The left and

The Right is divided, in turn, into two sectors. The extreme leftists, communists, Bolsheviks, all the heirs of Hegel on the "left" merge in a national-Bolshevik synthesis with the extreme nationalists, etatists, supporters of the "new Middle Ages," in other words, all the heirs of Hegel on the "right."

The enemies of the open society are returning to their metaphysical bosom, common to all.

#### **4. The Metaphysics of Bolshevism (Marx, a view from the "right")**

Let us now turn to clarifying what should be understood by the two components of the term "national-Bolshevism" in a purely metaphysical sense.

The term "Bolshevism" was originally coined, as is well known, during discussions in the RSDLP to define the faction that sided with Lenin. It should be recalled that Lenin's line in Russian Social Democracy consisted in an orientation towards extreme radicalism, refusal to compromise, emphasizing the elitist character of the party, and "blanquism" (the theory of a "revolutionary conspiracy"). Later, "Bolsheviks" came to refer to the communists who carried out the October Revolution and seized power in Russia. Almost immediately after the revolution, the term

"Bolshevism" lost its limited meaning and began to be accepted as a synonym for "majority", "nationwide", "national integration". At a certain stage, "Bolshevism" was perceived as a purely Russian, national version of communism and socialism, opposed to the abstract dogma of abstract Marxists and, at the same time, to the conformist tactics of other social-democratic movements. This understanding of "Bolshevism" was, to a large extent, characteristic of Russia and almost unambiguously dominant in the West. However, the reference to "Bolshevism" in the combination "national-Bolshevism" is not limited to this historical sense. It refers to a certain line which is common to all radical left tendencies - socialist and communist. We can call this line "radical", "revolutionary",

"anti-liberal." This is the aspect of leftist doctrine that Popper classifies as "totalitarian ideologies" or the teachings of the "enemies of the open society". "Bolshevism" is thus not simply a consequence of the influence of the Russian element on social democratic doctrine. It is an ever-present component in the whole of leftist philosophy, which could only develop fully and openly under Russian conditions.

In recent times, the most objective historians have increasingly asked the question, "Is fascist ideology, acti



Is it really 'right'?" And the presence of doubt naturally points to the possibility of treating "fascism" as a more complex phenomenon with many typically "leftist" features. As far as we know, the symmetrical question "Is communist ideology really 'left'? - has not yet arisen. But this question is becoming more and more urgent. It is necessary to pose it.

It is difficult to deny that communism has genuinely "leftist" features - appeals to rationality, progress, humanism, egalitarianism, etc... But at the same time, there are aspects of it that fall uniquely outside the "left," that belong to the sphere of the irrational, mythological, archaic, anti-humanist, and totalitarian. *This complex of "right-wing" components in communist ideology should be called "Bolshevism" in the most general sense.* Already in Marxism itself, two components seem rather dubious from the point of view of genuinely "left-wing" progressive thought. These are the legacy of the Utopian socialists and Hegelianism. Only Feuerbach's ethics falls out of this "Bolshevik" in essence ideological conception of Marx, giving the whole discourse the terminological coloring of humanism and progressivism.

Utopian socialists, whom Marx explicitly includes among his predecessors and teachers, are representatives of a special mystical messianism and heralds of the return of a "golden age. Virtually all of them come from esoteric societies, where a spirit of radical mysticism, eschatology, and apocalyptic premonitions reigned. This world mixed sectarian, occult and religious motifs, the essence of which was summarized in the following scheme: "The modern world is hopelessly bad, it has lost its sacred dimension. Religious institutions have degenerated and lost their goodness (a theme common to extreme Protestant sects, the Anabaptists, and the Russian schism). The world is ruled by evil, materialism, man, lies, selfishness. But the initiates know about the imminent arrival of a new golden age and promote this arrival with their mysterious rituals and occult activities."

Utopian socialists projected this motif common to Western messianic esotericism onto social reality and gave the coming golden age socio-political features. Of course, this was a moment of rationalization of the eschatological myth, but at the same time, the supernatural character of the coming kingdom, Regnum, is clearly felt in their social programs and manifestos, where there is an occasional mention of the coming wonders of communist society (the swimming

It is quite logical to call such radical eschatological mysticism, the idea of returning to the Source, not just a "right-wing" component.) It is quite obvious that this line has an openly traditional character, and it is quite logical to call such radical eschatological mysticism, the idea of returning to the Source, not just a "right" component, but even "extremely right".

Now Hegel and his dialectic. The political convictions of the philosopher himself were extremely reactionary, it is common knowledge. But that's not the point. If we look closely at Hegel's dialectics, at the method underlying his philosophy (and it was the dialectical method that Marx borrowed to the greatest extent), we see a purely traditionalist and also eschatological doctrine, clothed in a special specific terminology. Moreover, this methodology expresses the structure of an initiatory, esoteric approach to the problems of cognition, in contrast to the purely profane, ordinary logic of De Kart and Kant, who relied on "common sense," the epistemological norms of "ordinary consciousness," of which, let us note a propos, all liberals and, in particular, Karl Popper are ardent apologists.

Hegel's philosophy of history is a version of the traditional myth conjugated with a purely Christian teleology. The Absolute Idea is alienated from itself and becomes the world (remember the Koranic formulation: "Allah was a secret treasure that wished to be recognized"). Objectified in history, the Absolute Idea acts on people from the outside, as "the cunning of the world's mind," predetermining the providentiality of the event fabric. But ultimately, through the coming of the Son of God, the apocalyptic prospect of the full realization of the Absolute Idea on the subjective level opens up, which ceases to be "subjective" and becomes "objective". "Being and thought become one." Atman coincides with Brahman. And this happens in a special chosen realm, the Empire of the End, which the German nationalist Hegel identified with Prussia. The Absolute Idea is the thesis, its alienation in history is the antithesis, and its realization in the eschatological realm is the synthesis. Hegel's gnoseology is also based on this vision of ontology. Unlike ordinary rationality, based on the laws of formal logic, which operates only with positive statements bound by actual cause-and-effect relations, Hegel's "new logic" takes into account a special ontological dimension associated with the potential aspect of things, inaccessible to "ordinary consciousness," but actively used by the mystical school of Beme, Hermeticists, and Rosenkreuzers.

The fact of the object or statement (which is the end of Kantian "everyday" epistemology) for Hegel is only one of three hypostases. For Hegel, the fact of an object or statement (which is the end of Kantian "everyday" epistemology) is only one of three hypostases. The second hypostasis is the "negation" of this fact, understood not as pure *nothingness* (as formal logic sees it), but as a special superrational modus of the existence of a thing or statement. The first hypostasis is Ding fuer uns ("thing for us"), the second is Ding an sich ("thing in itself"). But unlike Kant, this "thing-in-itself" is understood not as something unknowable and purely apophatic, not as epistemological non-existence, but as epistemological otherness. And both of these relative hypostases are resolved in the third, which is synthesis, encompassing both affirmation and negation, thesis and antithesis. If we consider the process of thinking sequentially, synthesis occurs after "negation", as the second negation, i.e. "negation of negation". In synthesis, both affirmation and negation are taken simultaneously; in it, the thing coexists with its own death, regarded in a special ontological and epistemological scale not as emptiness, but as the otherness of life, the soul.

Kant's epistemological pessimism, the root of liberal meta-ideology, is overturned and exposed as "underthinking," and Ding an sich ("thing in itself") becomes Ding fuer sich ("thing for itself"). The cause of the world and the world itself merge in an eschatological synthesis, where existence and non-existence coexist without excluding each other. The earthly kingdom of the End, ruled by a caste of the initiated (ideal Prussia), is juxtaposed with the descending New Jerusalem. The end of History and the era of the Holy Spirit begins. This eschatological messianic scenario was borrowed by Marx and applied to a somewhat different sphere - that of industrial relations. I wonder why he did so? The usual "right-wingers" explain it by "lack of idealism" or "coarseness of nature" (if not subversive measures). A remarkably silly explanation that is nevertheless popular with several generations of reactionaries. It is likely that Marx, who had studied English political economy closely, was shocked by the correspondences between the liberal theories of Adam Smith, who saw history as a progressive movement towards an open market society and the universalization of a material monetary common denominator, and Hegel's concepts of historical antithesis, i.e., the alienation of the Absolute Idea in history. Marx ingeniously identified the limit of this alienation of the Absolute from itself with *Capital*, with that social formation that was actively subjugating the Europe of his time. Analysis

The structure of capitalism and the history of its formation gave Marx knowledge of the mechanics of alienation, the alchemical formula of the laws by which it proceeds. And the comprehension of this mechanics, the "formula of antithesis," was the first and necessary condition for the Great Restoration or the Last Revolution. For Marx, the reign of the coming communism was not just "progress," but the result of a *revolution*, a "revolution" in the etymological sense of the word. It is not by chance that he calls the initial stage of humanity's development "cave communism". Thesis - "cave communism", antithesis - Capital, synthesis - world communism. Communism is synonymous with the End of History, the era of the Holy Spirit. Materialism and the emphasis placed on the economy and relations of production testify not to the earthiness of Marx's interests, but to his desire for a magical transformation of reality and a radical rejection of the compensatory reveries of irresponsible dreamers, who by their irresponsible action only exacerbate the element of alienation. One might just as well reproach the medieval alchemists for "materialism" and lust for profit, if we overlook the deeply spiritual and initiatory symbolism behind their discourses on urine distillations, gold production, transformation of minerals into metals, etc.

It was this gnostic line of Marx and his predecessors that was taken up by the Russian Bolsheviks, who were brought up in an environment where the mysterious forces of Russian sectarianism, mysticism, popular messianism, secret societies and the passionate romantic natures of Russian rebels were accumulating against the alienated, secular, degenerated monarchical regime. "Moscow is the Third Rome, the Russian people are God-bearers, the nation of the All-Man. Russia is called to save the world." All these ideas permeated Russian life, resonating with the esoteric themes embedded in Marxism. But unlike purely spiritualistic formulations, Marxism offered an economic, social and political strategy, clear and concrete, understandable even to the common man, and giving a basis for socio-political steps. In Russia, it was "right-wing Marxism" that triumphed, which came to be called "Bolshevism". But this does not mean that this was the case only in Russia. This line is present in all communist parties and movements throughout the world, unless, of course, they degenerate into parliamentary social democracy, conforming to a liberal spirit. It is not surprising that, apart from Russia, socialist revolutions have taken place only in the East - in China, Korea, Vietnam, etc. This emphasizes once again that it is precisely in the East that socialist revolutions have taken place. This emphasizes once again that it is precisely the traditional, non-progressive

he least "modern" ("alienated from the spirit") and, therefore, the most "conservative", the most "right-wing" peoples and nations, recognized in communism its mystical, spiritual, "Bolshevik" essence. National Bolshevism succeeds the Bolshevik tradition, the line of "right-wing communism," which goes back centuries to the most ancient initiatory societies and spiritual teachings. At the same time, the economic aspect of communism is not diminished or denied, but is seen as a mechanism of theurgic, magical praxis, as a concrete tool for transforming reality. The only thing that should be discarded here is the inadequate, historically exhausted discourse of Marxism, which often contains humanist and pro-Gressist themes peculiar to the past epoch. The Marxism of the National Bolsheviks is Marx minus Feuerbach, i.e. minus evolutionism and the occasional inertial humanism.

## **5. The metaphysics of the nation**

The other half of the term "national-Bolshevism" - "nation" - also needs clarification. The very concept of "nation" is far from unambiguous. There are biological, political, cultural, and economic interpretations of it. Nationalism can mean both emphasizing "racial purity" or "ethnic homogeneity" and uniting atomic individuals for the sake of achieving optimal economic conditions in a limited socio-geographical space. The national component of National Bolshevism (both historical and meta-historical, absolute) is quite special. Historically, National Bolshevik circles have been characterized by a stable orientation toward an imperial, geopolitical conception of the nation. Ustryalov's followers and associates, the left Eurasianists, not to mention the Soviet National Bolsheviks, understood "nationalism" as a superethnic phenomenon associated with geopolitical messianism, with "place development," with culture, with the continental scale of the state. In Niesch and his German supporters we also encounter the idea of a continental empire "from Vladivostok to Flessing", as well as the idea of a "third imperial figure" ("Das dritte imperiale Figur"). In all cases, this is a geopolitical and cultural understanding of the nation, free of even a hint of racism, chauvinism, or "ethnic purity."

This geopolitical and cultural understanding of "nation" was based on a fundamental geopolitical dualism, first made clear in the work of Mackinder and picked up by

by the Haushofer school in Germany and Russian Eurasians. The imperial conglomerate of Eastern peoples, rallying around Russia's "Heartland," formed the backbone of a potential continental state united by the choice of "ideocracy" and the rejection of "plutocracy," an orientation toward socialism and revolution against capitalism and "progress. It is indicative that Nikisch insisted that within Germany itself, the "Third Reich" should be based on a potentially socialist and Protestant Prussia, genetically and culturally linked to Russia and the Slavic world, and not on the Western Catholic Bavaria, which gravitates towards a Romanesque and capitalist image[4].

But parallel to this "great continental" version of nationalism, which, incidentally, corresponds precisely to the universalist messianic claims of purely Russian nationalism, eschatological and "all-human," National Bolshevism also had a narrower understanding of the nation, which did not contradict the imperial scale, but clarified it on a more down-to-earth level. In this case, the "nation" was understood in the same way as the Russian Narodniks understood the term "people," i.e., as a kind of organic, integral being, fundamentally not subject to anatomical fragmentation, with its own specific destiny and unique constitution.

According to the teachings of Tradition, a certain angel, a celestial being, is attached to each nation of the earth. This angel is the meaning of the history of this nation, standing outside of time and space, but constantly present in all historical periods of the nation. This is the basis of the mysticism of the nation. The angel of the nation is not something vague or sentimental, vaguely vague. It is a luminous, intellectual essence, it is "the thought of God," to quote Herder. Its structure can be discerned in the historical accomplishments of a people, in the social and religious institutions that define it, in its culture. The whole fabric of national history is the text of the narrative about the quality and form of this light national angel. In traditional society, the national angel had a personified expression - in "divine" kings, great heroes, shepherds and saints. But being a superhuman reality, this angel was itself independent of the human host. Therefore, after the collapse of monarchical dynasties, it can be embodied in a collective form, such as an order, a class, or even a party.

Thus, "people", taken as a metaphysical category, is identified not with a concrete mass of individuals of the same blood, culture, and language, but with a mysterious "people".



It is analogous to Hegel's Absolute Idea, only in a small form. This is the analog of Hegel's Absolute Idea, only in a small form. The national mind, alienated in individual multiplicity and reassembled (in a realized, "filmed" form) in the elite of the nation in certain eschatological periods of history. Here we come to a very important point: these two understandings

"nations", equally acceptable to the national-Bolshevik worldview, have a point of contact, a magical point at which they merge into one. It is about Russia and its historical mission. It is indicative that German National Bolshevism had Russia as its cornerstone, from which its geopolitical, social, and economic views stemmed. The Russian, and to an even greater extent Soviet, understanding of the "Russian people" as an open mystical community called to give the light of salvation and truth to the whole world in the epoch of the end of time also satisfies the great continental and cultural-historical aspect of the nation. Russian-Soviet nationalism then becomes the focus of the Tsional-Bolshevik ideology, not only within Russia or Eastern Europe, but on a planetary level. The angel of Russia is revealed as an angel of integration, as a kind of special light being that seeks to teleologically unite other angelic essences within itself, not erasing their individuality, but elevating it to universal imperial proportions. And it is no accident that Erich Müller, Ernst Nikisch's disciple and closest associate, wrote in his book National Bolshevism: "If the First Reich was Catholic and the Second Reich was Protestant, then the Third Reich must be Orthodox. Orthodox and Soviet at the same time."

In this case, we are faced with a very curious question. Since the angels of nations are different individuals, the destinies of nations in history, and consequently their socio-political and religious institutions, reflect a picture of the disposition of forces in the angelic world itself. Amazingly, this purely theological idea is brilliantly confirmed by geopolitical studies, which demonstrate the relationship between the geographical and landscape conditions of peoples' existence and their culture, psychology, and even socio-political preferences. Thus, the dualism between East and West is gradually becoming clearer, which is duplicated by ethnic dualism: land-based "ideocratic" Russia (the Slavic world plus other Eurasian ethnos) versus the insular "plutocratic" Anglo-Saxon West. The angelic hordes of Eurasia against the Atlantic warriors of capitalism. In this case.

of the true quality of the "angel" of Capital (in Tradition his name is "Mammon") is easy to guess....

## **6. Traditionalism (Evola, view from the "left")**

When Karl Popper "exposes" the enemies of the "open society," he constantly uses the expression "irrationalism. This is logical, since the "open society" itself is based exclusively on the norms of reason and the postulates of "ordinary consciousness. As a rule, even the most blatantly anti-liberal authors try to justify themselves in this and absolve themselves of the accusation of "irrationalism". "irrationalism. The National Bolsheviks, who consistently accept Popper's scheme taken with the opposite sign, accept this reproach as well. Indeed, the main motivation of the "enemies of the open society" and its fiercest and most consequential enemies, the National Bolsheviks, in no way derives from rationalist attitudes. The works of traditionalists, especially René Guénon and Julius Evola, are particularly helpful in this regard. Genon and Evola provide a detailed account of the mechanics of the cyclical process in which the earthly environment (and, accordingly, human consciousness) degrades, civilization desacralizes, and modern "rationalism" itself with all its logical consequences is considered as one of the last stages of degradation. The irrational is understood by traditionalists not as a purely negative and pejorative category, but as a gigantic area of reality, which cannot be studied by purely analytical, reasoning methods. Consequently, the traditionalist doctrine in this matter does not challenge the witty conclusions of the liberal Popper, but agrees with them by reversing the signs. Tradition is based on super-rational knowledge, on initiatory rituals that provoke a rupture of consciousness, and on doctrines expressed in symbols. Discursive reason is only auxiliary, and therefore has no decisive significance. The center of gravity of Tradition lies in the sphere not only of the non-rational, but also of the Inhuman, and it is not a question of intuitive guesses, premonitions and assumptions, but of the validity of experience of a special initiatory type. The irrational, revealed by Popper at the center of the doctrines of the enemies of open society, is in fact nothing other than the axis of the sacred, the foundation of Tradition. If this is so, then the various anti-liberal ideologies, including "leftist" revolutionary ideologies, must have some relation to Tradition. While in the case of the "extreme right" and hyperconservatives this is obvious, in the case of the

of the "left", this is problematic. We have already touched on this issue when we talked about the notion of "Bolshevism. But there is another point: revolutionary anti-liberal ideologies, especially communism, anarchism, and revolutionary socialism, imply the radical destruction not just of capitalist relations, but also of such traditional institutions as monarchies, churches, and religious cult organizations. How can this aspect of anti-liberalism and traditionalism be reconciled?

It is indicative that Evola himself (and, to some extent, Guénon, although it is difficult to be certain about him, since his attitude to the "left" was not as unambiguously formulated as Evola's, who openly considered himself a radical conservative and extreme rightist) denied the traditional character of revolutionary doctrines and considered them the maximum expression of the spirit of modernity, degradation and decadence. However, there were periods in Evola's personal destiny - the earliest and the latest ones

He was a political figure, when he took an almost nihilistic, "anarchist" stance towards reality, proposing nothing less than to "ride the tiger", i.e. to solidarize with the forces of decay and chaos in order to overcome the critical point of the "decline of the West". But it is not only this historical experience of Evola as a political figure. It is much more important that his works, even in his middle, maximally "conservative" period, constantly emphasize the need to appeal to a special esoteric tradition, which, to put it mildly, does not quite fit into the monarcho-clerical models of European conservatives close to him politically. It is not only his anti-Christianity, but also his increased interest in the Tantric tradition and Buddhism, which are considered quite heretical and subversive within the framework of Hindu traditionalist conservatism. In addition, Evola's sympathies to such characters as Juliano Kremmerz, Maria Nagłowska, and Aleister Crowley, whom Guénon unequivocally considered "counterinitiation," a negative, destructive current in esotericism, are quite scandalous. Evola, who constantly speaks of "traditionalist orthodoxy" and scourges subversive teachings, has a strong affinity to the "counter-initiation".

"In this way, there are constant direct references to outright heterodoxy. And even more expressive is the fact that he considered himself to be an esotericist, following the "path of the *left* hand. Here we come to a special point related to the metaphysics of National Bolshevism. The point is that this current paradoxically combines not just political opposites ("right" and "left"), not just mutually exclusive, at first glance, philosophical systems

(idealism and materialism), but also two lines in traditionalism itself - affirmative (orthodox) and negative (subversive). Evola in this respect is a highly representative author, although there is a certain dissonance between his metaphysical doctrines and his political views, based, in our opinion, on some inertial prejudices inherent in the "extreme right" circles of Central Europe at that time.

In his excellent book on tantra "The Yoga of Power" Evola describes the initiatory structure of tantric organizations (kaula) and their hierarchy[5]. This hierarchy is vertical in relation to the also sacral hierarchy characteristic of Hindu society. Tantra (as well as Buddhist doctrine) and participation in its traumatic initiatory experience as if abolishes the whole system of the ordinary way of life, asserting that "he who follows the short path does not need external support". In the tantric chain it is absolutely unimportant who is a brahmin (the highest caste) and who is a chandala (the lowest caste of the untouchables). Everything depends on the success in carrying out complex initiatic operations and on the reality of transcendental experience. This is a kind of "left sacredness" based on the conviction that conventional sacred institutions are insufficient, degenerate and alienated. In other words, "left esotericism" opposes itself to "right esotericism" not out of pure negation, but out of a particular paradoxical affirmation that insists on the authenticity of experience and the concreteness of transformation. This reality of "left esoterism" is certainly what we are dealing with in the case of Evola and in the case of those mystics who were at the origin of socialist and communist ideologies. The destruction of churches is not simply a denial of religion; it is a special ecstatic form of the religious spirit that insists on the absoluteness and concreteness of the transformation "here and now. The phenomenon of Old Believers' self-immolations or whip raptures belongs to the same category. Guénon himself, in his article "The Fifth Veda", devoted to Tantrism, says that in special cyclical periods, close to the end of the "Iron Age", "Kali-yuga", many ancient traditional institutions lose their vitality and metaphysical realization requires special unorthodox ways and methods. This is why the teachings of the Tantras are called the "fifth" Veda, although there are only four Vedas. In other words, as traditional conservative institutions such as monarchy, church, social hierarchy, caste system, etc. degenerate, special, dangerous ways become the most relevant. - special, dangerous and risky, initiatory practices associated with the "path of the left" become the most relevant.

hands."

The traditionalism characteristic of National Bolshevism in the most general sense is, of course, "left esoterism," which repeats in its basic features the principles of tantric kaula and the doctrine of "destructive transcendence. Rationalism and individualistic humanism have struck from within even those organizations of the modern world that are nominally sacral in character. The assertion of the true proportions of Tradition cannot be achieved through gradual improvement of the environment. This path of "right-hand esoterism" is doomed in an eschatological setting. Moreover, the appeal to evolution and gradualism only favors liberal expansion. Therefore, the national-Bolshevik reading of Evola consists in emphasizing those moments that are directly linked to the doctrines of the "left hand," the traumatic spiritual realization in concrete revolutionary and transformative experience on the other side of conventions and customs that have lost their sacral justification.

National Bolsheviks understand "irrational" not simply as "irrational," but as "aggressive and active destruction of the rational," as a struggle with "ordinary consciousness" (and "ordinary behavior"), as immersion in the element of "new life," the special magical existence of "differentiated man," who has cast aside all external prohibitions and norms.

## **7. The Third Rome - The Third Reich - The Third International**

Among the diverse doctrines of the "enemies of the open society," only two were able to win a temporary victory over liberalism: Soviet (and Chinese) communism and Central European fascism. Between them, as a unique and unrealized historical opportunity, as a thin layer of visionary politicians, were the National Bolsheviks, who were forced to act on the periphery of the fascists and communists and were doomed to fail in their integrative ideological and political activities. In German National Socialism, Hitler's failed Bavarian-Catholic line fatalistically prevailed, while the Soviets stubbornly refused to openly proclaim the mystical underpinnings of their ideology, emasculating Bolshevism spiritually and scraping it intellectually. Fascism fell first, followed by the turn of the last anti-liberal citadel, the USSR. At first glance, in 1991 the last page of the geopolitical confrontation with Mammon, the demon of the Atlantic West, the perverse "angel of cosmopolitan capital," was closed.

The "National Bolshevism". But at the same time, not only the physical truth of National Bolshevism, but also the absolute historical correctness of its first representatives becomes crystal clear. The only political discourse of the 20s and 30s that has not lost its relevance to this day are the texts of the Russian Eurasians and German "left-wing" conservative revolutionaries. National Bolshevism is the last refuge of the "enemies of open society" if they do not want to persist in their outmoded, historically inadequate, and completely ineffective doctrines. If the "extreme left" refuses to be appendages of corrupt and opportunistic social democracy, if the "extreme right" does not want to serve as a recruiting ground for the extremist wing of the repressive apparatus of the liberal system, if people possessed by religious feeling do not find satisfaction in those moralistic miserable surrogates fed to them by the priests of stultified cults or primitive neo-spiritualism.

— they all have the same path: National Bolshevism.

On the other side of "right" and "left", the one and indivisible Revolution, in the dialectical triad of "Third Rome - Third Reich - Third International".

The Reign of National Bolshevism, Regnum, their Empire of the End — is the perfect realization of the greatest Revolution of history, continental and universal. It is the return of angels, the resurrection of heroes, the revolt of the heart against the dictatorship of reason. This Last Revolution is the work of the acephalus, the headless bearer of the cross, sickle and hammer, crowned with the eternal swastika of the sun.

*This article was written in 1994, original in French, first published in 1997 in the journal "Elements" No. 8 (dossier "National Bolshevism").*



## **PART 2 Revolutionary Russia**

### **"SINCE THE NUMBER OF THE BEAST HAS NOT BEEN FULFILLED..."**

#### **A book by Sergei Zenkovsky**

In 1995, the book "Russian Old Believership (Spiritual Movements of the Seventeenth Century" by Sergei Zenkovsky, a historian of religion and a well-known Slavist, was republished.) It gives a detailed description of the spiritual history of the Russian schism - the most important, pedestrian moment in the sacred history of Russia. In his work Zenkovsky touches on the most significant aspects of the schism, related to the central concepts of traditionalism - the relation of spiritual dominion and temporal power, the understanding of eschatology, geopolitical influences, the role of ritual and doctrine, etc.

#### **Russia, God's Chosen One**

Zenkovsky quite accurately points out that "in Russia, in ancient Russia, the idea of the special position of the Russian people in the world as a people honored with the Orthodox faith developed already in the first century after the adoption of Christianity". Already in his "Word on Law and Grace" Metropolitan Hilarion, the first ethnically Russian head of the Russian Orthodox Church, wrote about the special divinely chosenness of the Russian nation: "it will come true about us (emphasis ours).

— A.D.) to the Gentiles it is written, "The Lord will open his holy arm before all tongues, and all the ends of the earth will see the salvation that is from our God.

After the fall of Byzantium, intuitions about the national chosenness of the Russians became the official religious doctrine. Thus, in the "Tale of the Eighth Council" in 1461 it is already officially recorded: "in the eastern land there is greater Orthodoxy and higher Christianity - White Russia". In 1492 Metropolitan Zosima develops this idea and speaks about Ivan III as a direct heir of the mystical and eschatological mission of the Byzantine emperors; he calls him "the new tsar Constantine of the new city of Constantinople - Moscow and all Russia". We find a similar idea in Zosima's contemporary, the famous Russian saint Joseph of Volotsk, who says in his "Pro luminary": "... as ancient wickedness overcame the Russian land, so now all are overcome by piety."

The idea of the messianic chosenness of Russia receives a particularly complete form in "The Tale of the White Clobuk", which for the first time was studied in the "Tale of the White Clobuk".

It was recorded at the same time and may have been written in the circle of Archbishop Gennady of Novgorod, a companion of Joseph of Volotsk in defeating the heresy of the "Judaizers".

Zenkovsky writes: "The White Cloak" - a symbol of purity of Orthodoxy and "the bright three-day Resurrection of Christ" - was, according to legend, given by Emperor Constantine to Pope Sylvester. From Rome, the White Cloak went to Constantinople - the second Rome - which for many centuries was the center of Orthodoxy. From there, the Klobuk was "forwarded [again, according to the legend] to Novgorod", to Russia, as "there is truly the faith of Christ glorious". The finding of the White Clobuk in Russia is very significant, according to the legend, because it indicates not only that "nowadays the Orthodox faith is honored and glorified there more than anywhere else on earth", but also promises the spiritual glory of Russia. According to the authors of the legend, "... in the third Rome, which is on the Russian land, the grace of the Holy Spirit has risen". Another argument in favor of the chosenness of Russia served as an apocryphal story about the prophecy of the apostle Andrew, who preached Evangelium in northern Greece and Scythia. According to the chronicler, the apostle, stopping on the banks of the Dnieper, predicted: "On these mountains the grace of God will shine, and a great city and many churches will be built by God." The final formula of the divinely chosenness of Russia was given by the Pskov monk elder Philotheus, at the very beginning of the XVI century. Philotheus especially specified the sacral mission of Moscow and the Moscow tsar, developing the line of Metropolitan Zosima. Addressing the Grand Duke of Moscow, Philotheus wrote:

"The church of old Rome has fallen through the unbelief of Apollinarius' heresies; and of the second Rome, the church of Constantine, the Hagarian grandsons have broken down the doors with swords and shrapnel. This is now the third new Rome of your imperial kingdom, the holy cathedral apostolic church, which in the ends of the universe in the Orthodox Christian faith shines in all the heavens more than the sun... two Roma have fallen, but the third stands, and the fourth will not be: your Christian kingdom will not remain any longer."

The Third Rome - Moscow and the Orthodox Tsar are endowed with the eschatological logical function to gather under its saving shadow all the peoples of the world before the end of the world. - All Christian kingdoms have fallen, have come to the end and have fallen into a single kingdom of our sovereign, according to the prophetic books, that is the Russian kingdom. Two Rome fell, and the third stands, and the fourth will not be," - wrote the same Philotheus.

These eschatological doctrines concerning the divinely

chosenness of Russia were also reflected in the idea of the special purity of the Russian church rite, which, in the opinion of the Russians of the 16th century, was preserved,

All these doctrines, both of national chosenness and of the perfection of the Russian rite, were enshrined in the Stoglava Council of 1551. All these doctrines, both of national chosenness and of the perfection of the Russian rite, were enshrined in the Stoglavoy Sobor of 1551. Zenkovsky rightly points out the importance of the cyclological aspects of Russian understanding of its sacred history.

Constantinople, the stronghold of Orthodoxy, fell in 1453, i.e., shortly before the end of the seventh millennium according to the Orthodox chronology based on the biblical chronology. This end should come in 1492. Consequently, Holy Russia as if closed by its fidelity to Orthodoxy and its political independence the whole sacred history of the world. From the fallen Byzantium the mission to be "the land of war", the eschatological space of the New Israel, prepared to serve as a guide for the Second Coming, the appearance of the New Jerusalem, was transferred to it. But since Byzantium itself, in accordance with the Orthodox doctrine, was a universal kingdom, which contained in itself and kept the fullness of salvation, closing the world history, Moscow, becoming the heir of Byzantium, also acquired a world-historical function. The White Russian Tsar was identified with the King of the World, and the Russian people became the chosen vessel of grace, the savior, the God-bearer, the nation of the Holy Spirit.

In some versions of eschatological prophecies - in particular, in the so-called "Book of Cyril" - a different date 1666 was indicated. This is how some theologians deciphered the Apocalypse's indication of the secret number 666. In this case, the eschatological revival somewhat pushed back the date of the End of the World, but the general mood remained the same. To all these points it should be added that the problem of the eschatological kingdom was initially central to the Christian worldview. The unified Orthodox kingdom, marked by a symphony of powers, i.e., harmony between ecclesiastical rule and imperial authority, was regarded by Christians as the most important theological element - as the "catechumen," the "holding" of which the Apostle Paul speaks. The fall of the West, of Catholicism from Byzantium, was recognized as a consequence of the violation of symphony, as an unauthorized usurpation of secular functions by Rome. In other words, Catholicism was perceived as a "heresy" that distorted the soteriological proportions in the structure of the last kingdom, as a blow to the "catechumenate."

Byzantium itself (the indissoluble unity of the Eastern Church and the Eastern Kingdom) remained a "catechumen" even after the falling away of the West. However, political motives (were they not a reflection of the

In the face of the Turkish conquerors, they forced Constantinople to sign the Union of Florence, which meant nothing more or less than a rejection of the unambiguity of a full-fledged eschatological doctrine. This desperate step, symbolically removing from Byzantium a special messianic function, was followed by the loss of political independence as a result of the Turkish conquest. Since in Orthodox consciousness secular power was inextricably linked to the ecclesiastical and religious spheres, and together they were directly connected with the deciphering of the cyclical moment of sacred history, these events - the Union of Florence and the fall of Constantinople - were perceived as facets of a single apocalyptic process: the departure from the "holding" environment and the complete triumph of the son of perdition. Without the sacred Christian kingship and symphony of powers, the usual ways of salvation were no longer acceptable... Christian consciousness was faced with a more difficult problem - the existence of the triumphant Antichrist in the world.

The only exception to this post-Byzantine period was Orthodox Russia, a unique kingdom in which both aspects of the "catechon" were preserved - political power, a strong and politically independent royal authority, and the Orthodox faith as the only and supreme one, which canonized the symphony of powers and firmly adhered to the rites and dogmas of antiquity.

Profane historians can write off all these coincidences and accompanying worldview shifts as "coincidences" or "distorted reflection of social transformations"... The traditionalist consciousness understands them as a profound ontological and cyclological fact.

Russia, indeed, became the chosen kingdom, the Russians, indeed, took upon themselves the eschatological mission.

### **Church and Kingdom before the end of the world**

Already before the first supposed end of the world in 1492, the Russian Church showed alarming signs: on the one hand, the emergence of the heresy of the Judaizers, and on the other hand, the dispute between Josiphany and the elders of Zavolzhye concerning monastic possessions. The nearness of the end activated in the religious consciousness the idea of the "corruption" of Christianity, which should logically be present in the last, "Laodicean" church, of which the Apocalypse spoke. The real shortcomings of the hierarchy, private miscalculations, etc. were perceived in a hypertrophied manner. The shadow of the angel of the Laodicean church, who is "neither cold nor hot, but

tepl", fell on the whole of Russian Orthodoxy.

On the one hand, the need for reform and purification of faith followed the "Old Testament way". The heresy of the "Judaizers" suggested a return to Jewish sources as a return to the origins of Christianity. Perhaps it was a kind of esoteric trend that came from the West, rather than a real Judaic influence. Characteristic is the mention in the case of this heresy of "star law," "astrology," which was more characteristic of hermetic European organizations than of orthodox Judaism. In any case, for the "Jewizers" the criticism of the church hierarchy was closely connected with eschatological aspects. The "Jewizers" offered their own way of redress. At the same time, Latin trends are clearly felt in all this, and it is very likely that the agents of Vaticanus tried to take advantage of the eschatological mood in Russia to introduce their own (extremely politicized and highly self-serving) version of the end of history - the unification of all Christians under the authority of the Pope. The second eschatological current was the movement of the Hesychast Nil Sorsky, who insisted on the church's refusal from secular possessions, on the necessity of the return of monasticism to absolute poverty, and on the desocialization of the church. It is possible that Nil Sorsky and the elders of Zavolzhye were influenced by the situation on the Greek Athos, where the Orthodox Hesychasts, geopolitically belonging to a non-Orthodox power, developed preferably ways of personal spiritual realization, individual salvation, completely turning away from social problems. After all, they were already in a desacralized kingdom, in a world of apostasy, under the secular power of the Antichrist... The Russians were just about to do the same, and eschatological optimists like Joseph of Volotsk or Metropolitan Gennady of Novgorod were inclined to deny the coming fall of Russia, which could, in their opinion, miraculously avoid apostasy and merge with the New Jerusalem at the last moment of sacred history.

But in 1492, the world did not end.

Russia remained an Orthodox power, and a new terrible date - 1666 - shone ominously ahead. On the threshold of this year, eschatological problems flared up with renewed vigor. As we approached the middle of the eighteenth century, suspicions about the "corruption" of the church hierarchy began to grow again. On the one hand, this is manifested in the movement of the "forest elders", disciples of a certain Kapiton. It was especially active in the 1630-1640s. The "forest elders" spread in the Volga region, the favorite place of those monks and hermits who sought salvation.



from the world. It is not excluded that the followers of Nil Sorsky also reached out to Kapiton. The "forest elders" were characterized by extreme asceticism, extremely strict fasting, complete concentration on spiritual practice, and abandonment of all worldly concerns. At one time Kapiton was personally close to Tsar Mikhail Fedorovich, who valued the elder for the gift of prophecy and foresight. At a certain stage he was favored by the church authorities, but then the radicality of his asceticism and his rather high-handed attitude to the church hierarchy caused their disfavor. He and his followers were declared heretics and persecution began. The elders who hid in the forests saw in the persecution of the authorities only a confirmation of their spiritual righteousness and an occasion for additional suffering. The eschatological tension was also growing.

The "forest elders" and their followers were already practicing strict fasting, often leading to death, and other extreme forms of asceticism.

Another, more optimistic, current of the same period was the Bogolyubtsy movement led by Ivan Neronov. These were representatives of the white clergy - popes and protopopes - who, unlike the "forest elders", inherited the Iosiflyans, i.e., the orientation to the grace of the Orthodox kingdom, to world-building in harmony with the eschatological destiny of Holy Russia. But they also had a sharp criticism of the church authorities, the idea of spoiling the hierarchy and even elements of the rite.

For example, the Bogolyubtsy insisted on "unanimity," i.e., the consecutive recitation of all parts of the liturgy, whereas in the contemporary church they practiced "polyphony," the simultaneous recitation by the choir of different parts of the service in order to shorten its duration. In addition, the Bogolyubtsy were extreme moralists, insisting on the literal observance of the norms of Christian ethics. In spite of their zealous adherence to the Orthodox rite, many "Protestant" traits are noticeable in them.

Tsar Alexei Mikhailovich himself favored the Bogolyubets. In addition to Neronov, their circle included the tsar's confessor Vonifa tiev, the future patriarch Nikon, Protopope Avvakum, and other prominent religious figures. Bogolyubtsy, despite the opposition of many bishops, managed to realize their reforms. But at the same time they disturbed the spiritual life in Russia quite strongly, questioning those aspects that seemed previously immutable and sanctified by the authority of antiquity. The God-lubtsy set a precedent for turning to the past, to tradition, to the

in order to realize changes, "innovations" in the present. In the future history of Russian Orthodoxy this course will be repeated more than once.

The question of the relationship between the Church and the Tsar's authority is becoming more and more forceful in Russian society. The "forest elders" de facto deny the sacral character of the royal authority and the external church, considering extreme asceticism to be the only spiritual path. But this is already beyond the boundaries of Orthodoxy. The Bogolyubtsy insist on increasing the specific weight of religion in society and on the literal observance of Christian rules by laymen and clergy. Sometimes they show motives of "the superiority of the church over the kingdom", which testifies to some influence of Catholicism... But nevertheless the loyalty to the Orthodox symphony of powers is preserved.

The first serious departure from this symphony is the activity of Patriarch Nikon. He clearly has the notes of complete and direct superiority of the church over the state. During the absence of the tsar, he behaves like a Russian autocrat. In Nikon, the theocratic features embedded in the theological movement, manifested with all their force.

By the middle of the seventeenth century, shortly before the fatal date of 1666 patriarch Nikon dramatically disrupts the harmony of powers. The right of the book, which he conceives, has as its goal the same theocratic dream - to turn the throne of the Moscow patriarch into the main authority of the Orthodox world, to become an Orthodox "pope". Nikon's means for this purpose is the unification of the Orthodox rite, which is expressed in the adjustment of the Russian rite to the New Greek rite (which is also widespread among the Orthodox population of Poland, Malorossia, Belorussia and the southern Slavs).

### **Dogmatic bases of the schism**

Nikon was not only a promoter of radical theological tendencies. He made (and hastily, as Zenkovsky convincingly shows) the most important ritual reform. There are many different opinions about the ritual disputes that served as the main reason for the Russian schism, depending on which position (Nikonian or Old Believer) the authors adhere to. Zenkovsky puts all the dots over i in this question.

By the beginning of the XX century the works of Russian historians Kapterev, Borozdin and Golubinsky finally clarified the meaning of the ritual disputes of the XVII century. Zenkovsky writes on this occasion: "In the years of the adoption of Christianity by Russia, Byzantium was dominated by two

In the east of Byzantium, the most widespread was the so-called Jerusalem Charter, composed by St. Sava the Sanctified, while in the west, on the contrary, the so-called Studia or Constantinople Charter prevailed. After Russia adopted Christianity, the Greeks brought there the Studia or Constantinople charter, which became the basis of the Russian charter, while in Byzantium, in the twelfth and thirteenth centuries, the prevailing charter became the charter of St. Sava (Jerusalem). Sava (Jerusalem). In the late fourteenth and early fifteenth centuries, Metropolitans Photii and Cyprian of Moscow (the former a Greek and the latter a Greek), the latter, the former a Greek and the latter a Greek.

- Bulgarian of the Greek school) began to introduce in Russia the statute of St. Savva (Jerusalem), replacing the Studian statute. They did not have time to bring their reform to completion. Therefore in the Russian statutes remained a lot of ancient, more archaic early Byzantine features from the Studia statutes than in the statutes used by the Greeks of the fourteenth and fifteenth centuries. Since there were no more Greek metropolitans in Russia after 1439, the Russian Church retained until the middle of the seventeenth century this transitional charter, in which the more archaic elements of the Studian charter distinguished it from the all-new Greek Jerusalem charter. But, unfortunately, the history of the change of charters, both in the Greek Church and in the Russian Church, was forgotten, and the Greeks, who had forgotten the Studian charter, regarded the old features of the Russian charter as Russian innovations." Thus, the Russian charter was archaic and truly Orthodox Byzantine charter, and no deviation of the local church from the universal line of the entire Eastern Church.

Consequently, the idea of abandoning the Russian statute and the two-fingered, originally Christian, early Byzantine signet was an innovation that was not justified from the historical and theological point of view. Moreover, the idea of unifying the Orthodox rite according to the New Greek model - Zenkovsky correctly notes that Nikon ruled the Russian liturgical texts according to the New Greek editions of the Italian press - goes radically against the basic world outlook of the Church of that time, which identified Russia as the only power that had preserved Orthodoxy in purity.

Of course, Nikon himself was inspired by Russian messianism, the hope that the Russian patriarchal throne would become the first in the Orthodox world, and that the Russian empire would liberate the Orthodox nations and unite them under Russian rule. Nikon himself definitely saw the unification of the rite as a pragmatic move to spread the influence of the Russian Church.

But such a move involved too important a departure from Russian eschatological traditions. It is one thing if the fallen peoples and churches themselves come to Holy Russia and the Russian Tsar as the stronghold of salvation and purity, as the chosen people and the promised land; it is another thing if important foundations of Russian Orthodoxy are sacrificed for the sake of the geopolitical expansion of the Tsar. Indeed, in Nikon one cannot help but notice that clear deviation from the Orthodox symphony and Russian eschatology of Moscow - the Third Rome, which was so feared by the "eschatological pessimists".

But Nikon was not the last point in the schism, although his struggle with the supporters of the old rite was disgustingly cruel, intemperate, and brutally violent (the persecution of Neronov, one of the most respected spiritual authorities of that time in Russia, is worthy of note). The Russian traditionalists were especially outraged by the fact that the books were administered by perfect swindlers like the Greek adventurer Paisius Legarides, who repeatedly changed his confession depending on material benefits. Nikon's reforms were a prelude to a truly terrible event - the Church Council of 1666-67. By this time Nikon had already been deposed. At the first part of the council, only Russian bishops were present, although the tsar immediately before the council, testing them for their fidelity to the church reform, especially insisted on the authority of foreign Orthodox patriarchs - Constantinople, Antioch and Jerusalem. In other words, in this case, on behalf of Russia, Tsar Alexei Mikhailovich himself now stood at the council, and the highest spiritual authority was recognized as Orthodox patriarchs from countries (this is extremely important!) where the Orthodox symphony of powers had not existed for a long time, and where the relationship between spiritual Orthodox authorities and secular power had nothing to do with the Orthodox teaching about the eschatological function of the Christian kingdom as a "catechumen".

In other words, the Council of 1666 was the first radical step towards the secularization of royal power, towards the transition of Russia from the Orthodox model of eschatological kingdom to a secular empire of an almost European model, whose Orthodoxy was only nominal. From the not quite Orthodox theocracy of Nikon, the Council of 1666 made a decisive step to the not quite right glorious secular empire of a semi-protestant type. The second half of the council - the end of 1666 and the beginning of 1667 - was quite terrible. The Greek Orthodox patriarchs anathematized practically the whole period of Holy Russia, condemning the "Hundred Chapters", rejecting the eschatological function of Moscow as the Third Church.

The Greeks' argumentation was formally Orthodox (fighting Nikon's "papist", theocratic bias), but instead of returning to full-fledged symphonia, they canonized the quanonization of the quasi-Orthodox canonized Nikon, who instead of returning to full-fledged symphonia, canonized the quanon of the Quanon, who was canonized as a quasi-Orthodox canon, instead of returning to full-fledged symphonia. Although the argumentation of the Greeks was formally Orthodox (the struggle against the "papist", theocratic bias of Nikon), instead of a return to full-fledged symphonia, a quasi-Anglican surrogate was canonized, aggressively rejecting everything that constituted the uniqueness and supreme purity of the religious experience of Holy Russia. Peter and other Romanovs have come not on an empty place. All of them - heirs of 1666 and its metaphysical Russophobia to which the foreign swindlers, repeated renegades, agents of hostile to Russia powers and churches have specially applied a hand.

If we add to this the reliable facts established to date about the full justice of the positions of the advocates of Old Believers regarding the antiquity of the Russian charter, then this whole council, which fatefully fell in 1666 (!), looks, indeed, like a diabolical obsession, a national apostasy, a strange blurring of eschatological consciousness, so clear until that moment in the Russian bishops and tsars. It was as if a charm - theocratic, absolutist, individualistic - had seized Russia in 1666.... And all the formidable, powerful, martyr, heroic appeals of the Old Believers, their desperate resistance to apostasy, their absolute devotion to the idea of Holy Russia could not overcome the intrusive invasion of the Antichrist, insidiously operating with "good intentions", speculating on the national feelings of the great God-bearing people.... From the dogmatic and glorious point of view, the Old Believers - especially in the first moments of their resistance - were absolutely right, while their opponents were affirming and doing things under the obvious banner of apostasy. Tsars and bishops of Moscow with their own hands and with the participation of international adventurers destroyed the last eschatological stronghold of the White Kingdom... After 1666, Holy Russia was no more. It has gone on the run, in woods, in garages, in far distant provinces of Russia.

The eschatological prophecy was fulfilled, although the period between the beginning and the Second Coming was unexpectedly long. However, the first Christians, who expected the end of the world in the very near future, faced something similar. But no one knows the final date. Although certain eschatological signs turn out to be strikingly true

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### **Holy Russia is on the run and burning.**

From the moment the Old Believers found themselves outside the law - religious and social - they were forced to somehow define their attitude to the reality around them. It is clear that their inner spiritual world was incompatible with the Russia of today, alternative to it, as the Holy Russia was alternative to the Russia of the fallen away. That is why one can often find Old Believers among political radicals - among the rebellious Cossacks, in the detachments of Stepan Razin, etc. But whatever path they henceforth chose, the essence of their position was reduced to the absolute rejection of their country, its church, its life, its political establishment, its authorities....

The Old Believers very soon divided into a multitude of interpretations or concordances. Their doctrines differed in details, but the essence of the

- rejection of the existing system was common to all. In general, all the currents can be divided into two main directions: Popovtsy and Beskopovtsy. The Popovtsy recognized the priesthood, but believed that it was necessary to subject popes who were converting to the old rite to a cleansing ritual. But the Popish soon faced the crucial question of where to find the basis for their own hierarchy, since among the Old Rites there was not a single figure in the dignity of bishop. Therefore, it was impossible to become popes and create their own religious hierarchy, and it was difficult to rely only on defectors from the official church.

The Popovtsy were the least radical in their theological attitudes and, recognizing the apostasy of the external church, did not reject marriage and the sacraments, considered self-immolation in garyas to be an atrocity, and refrained from direct social resistance to the authorities. Many of the motives of the theological movement - extreme moralism, love of ritual, detailed fulfillment of all rituals - can be clearly traced in them. For the Popovites, Holy Russia has gone into hermitages, into Old Believer settlements. But it lives, even if in an underground state, and must humbly await only the Second Coming, trying to maintain in all its scope fidelity to tradition, its rituals, ceremonies, etc.

The Bespopovtsy, divided, in turn, into many interpretations, were more radical. They believed that the apostasy of Russia as the last refuge means the complete triumph of the anti-Christ world. Consequently, salvation becomes problematic not only in the official church (it is not necessary to talk about it), but in general as such. The apostolic transmission of grace

has dried up. The sacraments have lost their mystical power. Therefore, the situation of man - the Russian man - is now extremely tragic. The only thing left for him is to deny the external world and to rely on the inexpressible and superintelligent grace of Christ.

The most extreme Bespovtsy, whose lineage goes back to the followers of Kapiton and the "forest elders" (it is not excluded that also to the Volga followers of Nil Sorsky), stood for the most severe asceticism, refused marriage, and encouraged voluntary suicide, either by being steamed to death or by self-immolation. Salvation before the end of the world is achieved by extraordinary means. The love for Holy Russia, removed, inaccessible, was so great that only the cleansing fire of the cinders could be the way to the saving light. Avvakum himself said: "those who burn themselves, it is also proper to do the same; as even those who die from fasting, they do good". He also wrote about the preachers of self-immolation: "Russachki, dear, not so! - He climbs into the fire, but he does not betray good faith..." Comparing self-immolators with mosquitoes, Avvakum said: "so also poor Russaks, though foolish, are happy: the torturer has waited for them; they dare to go into the fire for Christ the Son of God - light".

Into physical fire for the sake of metaphysical light. This identity of fire and light in the eschatological situation seems to anticipate the very moment of the Second Coming. The return to Holy Russia, the way to the New Jerusalem through fire.

The descriptions of the fires are striking: mothers threw themselves into the fire with their newborn babies, sisters jumped into the flames holding hands, men wept tears of delight and serene joy... So tangible, concrete, and fleshly authentic was for Avvakum's Rusachki their Holy Orthodox homeland, the Russia of the Holy Spirit, the last kingdom. In comparison with this reality, ordinary earthly life turned into hell; its loss was more terrible than torture and death. No wonder that the Old Believers welcomed the executioners with joy. In this way they also avoided the sin of suicide.

But this applied only to the most radical Bespovites, who were animated, moreover, by the certainty of the coming end of the world and the proximity of the Second Coming, which they only slightly approached....

Other Bespovtsy were not so radical. Some recognized marriage, condemned suicide, etc. However, all of them had in common a complete rejection of the priesthood and the sacraments, which were considered to be no longer valid.

Many Russian sects - from the Oskoptsy to the Runners, the Whips, etc. - later emerged from Bezopovshchina. Although some of them were also seriously influenced by non-Orthodox sects,



especially the Protestant sects.

the Stantons are heresies.

In any case, the paradigm of Old Believership has since some time become the basic formula of spiritual opposition, spiritual revolution in Russia, and a deeply conservative revolution, pro tivopresenting to the actual world of Antichrist and apostasy the super-conservative ideal of Holy Russia.

Since 1666, the schism has been the spiritual basis for all radical social and religious movements in Russia, even if outwardly they borrow Western teachings and are inspired by blatant social injustice. Pugachev was an Old Believer, the revolutionary democrats (Herzen) appealed to Old Believers, later the Narodniks, and many Old Believers supported the Bolsheviks in their early stages. In general, Russian "nihilism," unlike Western "nihilism," was deeply related to the national religious element, and structurally close to radical Bepovism, one of the interpretations of which (Spasov's Concord) was called "Netovshchina," because its adherents denied any possibility of salvation except the direct and unmotivated will of God.

### **A split in the optics of integral traditionalism**

The history of the Russian schism, if we express its meaning in the language of traditionalism of the Genoese type, represents the gap between the era of tradition and the beginning of the modern world within Russia. If we do not take into account the singularity of Christianity as a unique religious and metaphysical doctrine, and if we consider Russia simply as one of the European (or Eurasian) countries, then in the split we record the rupture of social existence and state system with a full-fledged spiritual tradition. By the way, Guénon himself believes that finally the representatives of the esoteric tradition disappeared from Europe practically at the same time - in 1648, at the end of the 30-year war. Immediately after that, the West actively moved along the path of profanism, rationalism, individualism - it became the "modern world," as it is understood by traditionalists, i.e., a complete and comprehensive rejection of Tradition and its eternal suprahuman truth.

At the same time, the Old Believers cannot be regarded as fully valuable bearers of tradition in the centuries following the schism, since they were forced to lead an underground existence, to hide from the persecution of the authorities, and inevitably their doctrine acquired little by little a sectarian, largely heretical character. The fragmentation into currents and consensuses only aggravated the matter. Like Protestantism, the sincere and metaphysically based spiritual impulse gradually turned almost into a

its opposite. However, this does not at all exclude the possibility of the Old Believers retaining many esoteric aspects that have been lost to official Orthodoxy in subsequent times. By the way, the same is true for various (especially native Orthodox) sects, which have sometimes preserved some esoteric doctrines and cults in remarkable purity. This is especially true of Hesychastic practices, which were extremely widespread among the radical Old Believers. The practice of the "Jesus Prayer" is persistently repeated by many Old Believers' authors, starting with Protopope Avvakum himself.

Thus, in the lens of strict traditionalism, the old ritualism is a fragmentary legacy of a fully valuable tradition, while official Russian Orthodoxy has been identified since the mid-seventeenth century with pure exoterism, and Russian society itself has been increasingly profanized. In other words, the Russian schism is nothing more or less than one of the moments of the general cyclical degradation of the Christian world and one of the many signs of the approaching end of the cycle.

But if we look at the same thing from a strictly Orthodox point of view, everything acquires an even more tragic and dramatic meaning. In this perspective, the Catholic West, even in its best periods (the Middle Ages), was in fact heresy and delusion, a world of apostasy with a faith corrupted in spirit and letter. If we translate this into traditionalist language, we can say that Catholicism (and we speak of "Catholicism" only after the West's separation from Orthodoxy) was originally only exoterism, denying esoterism, in contrast to the fully valuable Orthodox Christian tradition of the East, which has always kept both dimensions - the inner (esoteric) and the outer (exoteric) - intact. Even in the last centuries of Byzantium, the Orthodox world knew the rise of Hesychasm with St. Gregory Palamas, and Hesychasm is not only an initiatory practice of Christian work, but also a full-fledged Orthodox metaphysics. It was the initiatory incompleteness of the Western Church that led to the emergence of extra-church initiatory organizations - orders, secret societies, hermetic brotherhoods, workshops, ateliers and companionship.

Next. If Byzantium was a "millennial kingdom" in which for a time the ancient serpent was tamed and restrained (on the esoteric level this is deciphered as the achievement of a symphonic relationship between spiritual dominion and secular power), then the fate of the Eastern Church and Orthodox doctrine (including the rite) is, indeed, the summary of world history, the most important and central event of the sacred world.

The cycles of Byzantine history become much more important and filled with eschatological meaning than all other events of the Christian and non-Christian world. In this case, the cycles of Byzantine history become much more important and filled with eschatological meaning than all other events of the Christian and non-Christian world. The theological apostasy of Constantinople (the Union of Florence) and the military defeat at the hands of the Turks that soon followed signify objectively and strictly the end of the "chiliastic regime", the end of the triumphant period of ecclesiological formation. In a word, historically, the beginning of the apostasy dates back to the middle of the 15th century. It is from here that a full-fledged Orthodox doctrine should count down the epoch of the reign of the Antichrist, the coming of the son of perdition. If the fall of Byzantium had been accompanied by the loss of political independence of all other Orthodox states, or if these states had shifted confessions and abandoned the fundamental dogmas of the Orthodox Church, all Orthodox would now be in an equal position, and there would be nothing left for them to do but to separate the spiritual from the secular and either rebel against the unrighteous power, or to reconcile with it and adapt to being in a world where the son of perdition reigns. But there was the Russian kingdom, which was an exception to the apocalyptic situation in the Orthodox East. Therefore, it was logical to postpone the final coming of the son of perdition for some more time, and Holy Russia, Moscow-Third Rome, having taken over the eschatological function, had to continue for a "small time" the full-fledged ecclesiastic aeon, the period of the "millennial kingdom". In other words, in Holy Russia, as it were, the outcome of this "millennial kingdom" was embodied. The Russian Tsar for some time became the only personified bearer of the mission of the catechumen, the "holding", and the destiny of the Russian people and the Russian Church became the expression of the destiny of the whole creation. Hence the uni Versalist motifs of the Russian national idea.

Thus - despite the shocks, troubled times, misfortunes and catastrophes - it continued until the middle of the 17th century, when, with the reforms of Nikon, the history of Holy Russia comes to an end, i.e., in fact, the true end of the world, because for the Orthodox consciousness the last centuries of Russian history were the last centuries of history in general, summarized in the dramatic events of the last truly Christian kingdom. What happened in Russia after 1666 no longer possessed anywhere near the meaning with which the preceding events were saturated. The light had indeed ended, and its last glimmers were the glow of the Old Believers' fires....

"With regiments into the fire they dare for Christ the Son of God - the

light."

The meaning of the Russian schism is terrible, even if we understand it in terms of traditionalism - much more terrible and unambiguous than the Bolshevik Revolution, which formally abolished the last external attributes of traditional society. But if we see Christianity and Orthodoxy as the last truth, the supreme and only metaphysical message that completes world history, the essence of the Russian schism is revealed in an absolutely terrible light. All the apocalyptic allegories and statements of the Old Believers acquire objective meaning. Protopope Avvakum's visions of metaphors and stylistic figures become horrific and sublime revelations, and the descriptions of the Antichrist are taken literally.

Deacon Theodore, the highest authority of Old Believers and the author of "The Answer of the Right Glorious" wrote: "And in our Orthodox Russian kingdom, until now, many times the all-lucid enemy has looked in, thinking from the faith of the right apostatize us, but God did not allow that year, as not at the fulfillment of the scripture and the number of the beast, according to the thousand years 666 (i.e. 1666)".

In other words, the martyrdom of the zealots of the ancient faith was cyclogically justified, their understanding of eschatological symbolism was absolutely justified, and the subsequent reign of Peter, who abolished patriarchy and moved the capital from sacred Moscow-Third Rome to the northern swampy desert; The profanism and European culture of the tsars and tsarites who followed him, and finally the fall of the throne and the Bolshevik persecution of the Church - appear to be only a simple unfolding of a single fatal apocalyptic event - 1666 - after which nothing significant happened in Russia, but strictly speaking, in the whole world.

It was not mutilation, not fanaticism, not religious hysteria that moved the Old Believers in their desperate spiritual feat: they were imbued with the meaning of sacred Russian history in body and soul, they were truly Russian people, God's chosen holy nation, whose life is inseparable from the existence of the Holy Spirit and from the dramatization of His house-building destiny.

*This article was written in 1995 and first published in 1996 in Sweet Angel No. 3 ("The End of the World").*

## **CATECHUMENS AND REVOLUTION**

### **1. Third Rome**

The history of Russian National Bolshevism goes deep into Russian history. And despite the fact that national Bolshevism is ostensibly a very modern phenomenon and operates "progressive" Western terminology, the spirit and its content are as ancient as the Russian people themselves.

Russian National Bolshevism is a modernistic expression of messianic aspirations inherent in the Russian people since the fall of Constantinople, but expressed in socio-economic ideas about the creation in Russia of an eschatological society based on the principles of justice, truth, equality and other attributes of the "millennial kingdom", translated into the latest socio-political doctrines.

Russian messianism dates back to the fifteenth century, i.e., to the time when only Holy Russia remained as the last powerful Orthodox power, and in accordance with the Orthodox doctrine of symphony, the Russian people and the Russian tsar took over from Byzantium the vocation to "serve as a barrier to the coming of the son of perdition". Holy Russia became "holy," and the Russian people became God-bearers strictly in the 15th century. This is not emotion and not an officious doctrine of strengthening national independence - it is an absolutely obvious and strictly orthodox theological fact of Orthodoxy. The formula of the elder Philotheus "Moscow is the Third Rome" is the basis of Russian ecclesiastical self-consciousness, which predetermined the very identity of the Russian national soul. "To be Russian" since the fall of the Byzantine Empire means "to be chosen for apocalyptic opposition to the liberated Satan just before the End of the World". This emphasizes the fact of a full-fledged Orthodox statehood with an Orthodox Patriarch and an Orthodox King at its head, a statehood that does not depend geopolitically, spiritually, or culturally on any external factors. Such chosenness is eschatological Messianism.

It is necessary to distinguish the eschatological function of the last righteous empire, the "catechon", the "holding" from St. Paul's "2nd letter to the Thessolonians", from chiliasm, i.e. the idea of the "millennial kingdom", which, according to the Judaic doctrine, must come in the future. In fact, the Orthodox Church teaches that the "millennial kingdom" has already been realized after the coming of Jesus Christ in the Byzantine Empire. And this "New Empire" - with its capital in Constantinople, the "New Rome". - was a miraculous time when the dragon, the ancient serpent, was bound. The fall of Byzantium was the end of the "Millennial Kingdom", and



Only Orthodox Russia, having taken over this mission from the New Rome, became for a time a bulwark of orthodoxy in a world of universal apostasy. Holy Russia (the Third Rome) was like a miraculous extension of the "millennial kingdom", but not at all in its heyday or beginning, but, in a sense, after its end, as its paradoxical preservation on a special divinely chosen, providential territory, in a geopolitical ark.

The seal of the Third Rome is in the soul of every Russian. This is the central paradigm of our historical consciousness. And already here it is important to emphasize the closest connection of the national-state factor with the eschatological and metaphysical truth of the right glorious faith. In other words, already in its most primordial forms Russian national consciousness is directly connected with mystical and esoteric understanding of social and political factors. Holy Russia is not just one of the states, and Russians are not just one of the Orthodox peoples with their own heroes, legends, peculiar institutions and customs. This is the only New Israel on earth, which became such strictly in the middle of the XV century, but chosen to fulfill its mission from the beginning of time. Consequently, the social life of the Russians should be based on some "fantastic", unique component, on Christ's Truth and the Light of Tabor.

## **2. Schism as a national paradigm**

But the "chosenness" of the Third Rome is not smug, but rather anxious, full of forebodings of catastrophe. After all, Russia is not the beginning of the "millennial kingdom," but its end, immediately preceding the coming of the Antichrist. The schism is this catastrophe. The point is not who was historically right - Nikonians or the "revivalists of ancient piety". The point is that the schism was followed by a real desacralization of Russia, a clear departure from its messianic role. The Russian Patriarchate was canceled, the capital was transferred from the Third Rome to the thankless swamps of the western suburbs. Russia splits. Splits, and henceforth remains bifurcated its national-political messianic spirit. Henceforth, the New Israel exists simultaneously in two hypostasis - conservative and revolutionary. On the one hand, the Tsar, the state, the official church hierarchy, inertially reproducing the external aspects of Holy Russia, but violating not only the *spirit* but also the *letter of* the messianic covenant (even the country receives a new name - the Latinized "Russia" instead of the Slavic "Rus"). On the other hand, marginalists, schismatics, sectarians, conspirators, rebels, revolutionaries. But the profound righteousness of their claims and doctrines is clothed in excessive, distorted

and sometimes brutal forms. At this pole, the *spirit* and the *letter* are also sought after. Messianic "wholeness" is broken, split in two. Instead of a single sociopolitical truth, reflecting a single metaphysical doctrine, there are two half-truths, into which this doctrine is henceforth divided. Russian Order and Russian Revolt are two essential aspects of the national messianism of our nation. After Peter they become not a separate pair. Conservatism and Revolution - opposed and clashing in mortal combat - stem from a single root, from the idea of the Third Rome, which is fundamental to Russian history.

Conservatives inherit the affirmative, monarchical-inertial aspect of this ideology. They are afraid of even posing dangerous questions about Peter and the post-Petrine legitimacy of power from the point of view of full-fledged Orthodox doctrine. And this is quite understandable, since such a formulation is inevitably followed by "kramola" and "revolution," justifying the metaphysics of "Russian rebellion. On the other hand, revolutionaries, in fact, based on a feeling even more *conservative* than the most extreme conservatives, are confused by catacomb existence, heretical excesses, popular obscurantism, or seduced by Western theories that formulate Russian revolutionary thought in terms alien to the national element. The Russian Revolution, from the time of the schism, Pugachevskaya, and later the Decembrists and Narodniks, right up to the Bolsheviks, expresses its true intuition in a rambling, discordant, and confused way, but always eschatologically and fanatically, nationally, religiously. Against the alienated tsar - the "true tsar" (be it Pugachev, Konstantin of the Decembrists, Lenin-Stalin of the Bolsheviks, etc.), against the corrupt faith - the true faith (be it ancient piety, Oskopstvo or Khlystvo, "Russian Pravda" or the dictatorship of the proletariat). In the end, two distorted pictures of a single national sociopolitical ideal - the Third Kingdom, the society of justice and righteousness, the ark of salvation in the lost world, in the flood of the Antichrist - collide with each other. This peculiarity was strikingly deeply felt by Dmitry Merezhkovsky. His plays and novels about Russian history accurately show the secret connection between Russian monarchs and Russian rebels, which culminated in Alexander I, the founder and inspirer of the Secret Society, whose main goals were the assassination of the Tsar and the establishment of "people power"! It is striking that the same paradigm of the specific correlation between power and rebellion in the Russian context can be traced not only in the epochs described in the following paragraphs

Merezhkovsky describes not historical characters, but sacred paradigms, and therefore their truth is not a function of historical specifics. Merezhkovsky describes not historical characters but sacral paradigms, and therefore their truth is not a function of historical concreteness. Stalin is as natural a hero of the "Kingdom of the Beast" as the Romanov dynasty, even though he came out of the depths of the Revolution.

### **3. The Bolsheviks and their predecessors**

Let us return to National Bolshevism. Historically, "National Bolsheviks" were some thinkers of the Russian emigration who recognized the "conservative", profoundly national character of the Bolshevik Revolution of 1917 and assessed it as an extreme outburst of the Russian Messianic Idea. The dialectical approach to Russian history revealed with all certainty the split of the messianic complex of the Third Rome. The external conservatism of Romanov's St. Petersburg tsarism without the inner life of a truly Orthodox "eschatological" catechism, on the one hand, and the outwardly illegal, atheistic and non-national, but nourished by the most ancient founding messianism - the "society of Truth," the "ark of salvation," the "land where the laws of apostasy, antichrist do not operate" - on the other. Both members are insufficient, doomed to a permanent, vicious dualism. What is needed is a synthesis, a salvific combination of power and rebellion, conservatism (national, religious, state) and revolution (eschatologically pointed, sacrificial, effectively renewing life). But all this is not in the airless space of abstract, rational socio-political doctrines, but under the sign of Russian truth and in the spirit of the Russian mission.

National Bolshevism was, in the eyes of its theorists, such a synthesis. Its signs were seen in the transfer of the capital from St. Petersburg to Moscow, in the restoration of Patriarchy in Russia, in the national-state "rebirth" of the Bolshevik power, in its geopolitical strengthening, etc. The National Bolsheviks in many ways continued Konstantin Leontiev with his famous maxim "socialism + monarchy".

The genealogy of Russian Bolshevism, rooted in the race (it is not by chance that Old Believer merchants and sectarian capital in general took such an active part in financing the RSDLP; we should also recall the increased attention of Bolshevik God-seekers and God-builders to Russian sectarianism, especially Bonch-Bruевич), goes through the Masons-Rosencreutzers.

The late eighteenth century, the Decembrists, the Narodniks, and so on. And it should be noted that in all these, so different in appearance, currents there is clearly traceable a stable messianic component, "national-utopianism," a lively and passionate longing for the "kingdom of salvation," the "holy kingdom," the "kingdom of God," which, being an absolute life reality, cannot be the object of a mere rational transcendental affirmation or the sphere of apophatic faith, but must be (or become) at the climax of sacred history a direct and absolute *fact*, the flesh of a renewed flaming existence. And this "Kingdom" together with all its universality and all-humanity had an intrinsically national Russian character, which is not a consequence of ethnic pride, but a direct result of loyalty to the full-fledged Orthodox doctrine, especially in its part concerning the eschatological meaning of the "Orthodox symphony" of powers and in general the apocalyptic function of the "catechumen" as Empire, State and, more broadly, people and society.

The eschatological character of Bolshevism has been correctly recognized by such authors as Norman Cohn, Henri Bezanson, followed by Igor Shafarevich and others. But the most complete picture was given by Mikhail Agursky. Unlike other studies, Agursky's text clearly shows sympathy for National-Bolshevism and a profound understanding of its meaning, while others are content to merely point out the irrational nature of eschatology and messianism in general in a derogatory and revealing (in their eyes) manner. This partly reflects the political liberal, anti-socialist orientation of Cohn and Bezanson, who, unlike Shafarevich, are also explicit Russophobes. Agursky, using the method of Cohn and, in general, those Western authors who, beginning with Auguste Wyatt, began to scrutinize the influence of eschatological ideas (in particular, Joachim de Flore's theories about the "kingdom of the Holy Spirit," etc.) on modern outwardly atheistic culture and ideology, traced the national messianic components of the Russian revolutionary movement several centuries before Marxism and outlined a brief history of the "right-wing" origins of Russian communism. In the sense of extensive factualization, the reader should refer to his work *The Third Rome*, part of which was published in Russian in a separate edition ("The Ideology of National Bolshevism"). If one rereads Merezhkovsky after Agursky, the non-accidental and providential burden of Russian national Bolshevism will become an absolutely obvious and undeniable fact.

#### **4. Legacy of Truth**

If it were relatively easy to recognize the right side in the end-time situation, if there were any reliable doctrinal methods for doing so, then the very drama of the Christian understanding of eschatology would be pale and lifeless; the righteous, the saved, would be many in number and the blessed few. If the choice were static - between one and the other, between order or rebellion, affirmation or negation - the very structure of the world would be a banal mechanism that could only be produced by a rather pathetic demiurge devoid of imagination. This is why the moralistic rhetoric of all ideological camps - revolutionaries and conservatives alike - leaves a depressingly pathetic impression. Non-reflexive monarchism is as absurd as orthodox communism. Church orthodoxy is often no more convincing than sectarianism. This is not the fault of personalities; it is the essence of the most difficult period in which humanity is, in which Russia lives, thinks and makes its choice.

Adequacy can be achieved only through an incredible strain of spirit, when intellect, intuition, the voice of blood, church doctrine, the smallest elements of inherited culture, a straightforward comprehension of what is happening with a passionate desire to decipher its meaning - all this together ignites a flame of awakening, an intensified longing for national history. The national idea of Russia is certainly dialectical, paradoxical, and its comprehension requires colossal work of the soul. On this path, one should not reject any conclusions, even the most bizarre and seemingly wild ones. Only banality, calmness, and coolness are murderous in this case. It is better to make a mistake here than to get away with a stamp, an irresponsible appeal to a concept of some "cultural" or even ecclesiastical authoritativeness that was not thought out independently (and, perhaps, not correct at all). The meaning and content of Russian history is a question that is addressed to everyone today.

National Bolshevism as a spiritual method, national dialectics, the consideration of the fate of the Russian people and the Russian state as the messianic path of the Orthodox community chosen for the eschatological feat, with all the extremes, excesses and paradoxes of the translation of this unique ideal into social and political substance - this is what comes closest to deciphering the mystery of Russia. And since the time today is really *last*, the one who will correctly understand, the one who will correctly act. And the final fate of those generations, who suffered and burned with a great will, the Russian will to the Truth, passed down by blood, depends on this act of sons and grandsons,

language, state and culture, by the grace of *our* Orthodox baptism.

*The article was written in 1996 and first published in 1997 in the journal "Elements" No. 8 (Dossier "National-Bolshevism").*

## **"THE SPIRIT OF AUTOCRACY IS IN THE COMMISSARS."**

### **(genealogy of Russian National Bolshevism)**

"Killer red holier than chalice!"

Nikolai Klyuev

The most comprehensive and interesting (to date) study of Russian National-Bolshevism is the book by Mikhail Mikhail Klyuev Agursky. Agursky was a dissident who emigrated from the USSR to Israel in the 1970s, but at the same time, his attitude to Soviet National-Bolshevism remains highly objective, and in some cases his assessments show deep sympathy. In our opinion, Agursky's work is the most serious work devoted to the Soviet period of Russian history, helping us to understand its deep spiritual meaning.

### **1. National recognition of Bolshevism**

Agursky defines the essence of Russian National Bolshevism as follows: "... From the very beginning of the Bolshevik Revolution, Bolshevism and the new Soviet state itself were recognized by various groups in the emigration and in Russia itself as responding to true Russian national and even religious interests. These groups were relatively small in number, and not always influential, but their voices were heard and their views were known to wide circles both outside and inside the party. The national recognition of Bolshevism varied widely.

It was considered a Russian national phenomenon by leftists and rightists, humanitarians and engineers, civilians and military men, clergy and sectarians, poets, writers, and artists. The greatest success was marked by the so-called Smenovekhovism, which emerged relatively late in the circles of the right-wing Russian emigration. It was within its framework that national-bolshevism was first formulated, although almost all early forms of national recognition of Bolshevism, including Scythianism, can rightly be attributed to it.

The central figure of emigrant national-Bolshevism in the early 1920s was Ustryalov, and of domestic Russian national-Bolshevism - Lezhnev.

If all this had remained within the framework of non-Bolshevik circles, it would have been of very limited interest. But this did not happen..."

## 2. "Changing Milestones."

The theses of Russian national-Bolshevism first appeared among extreme cadets, to a greater or lesser extent associated with Nikolai Ustryalov. However, the possibility of a radical transition from "white" nationalism to "red" nationalism was pointed out to Ustryalov himself by another cadet Yuri Klyuchnikov. Having realized at some point the inevitability of the Whites' defeat and proceeding from their largely folk philosophy of history - which asserts that it is the "people's spirit" that makes history, sometimes expressing itself paradoxically and using at certain moments the most unexpected ideologies and socio-political tools - these cadet-nationalists came to a radical reconsideration of their anti-Bolshevik positions and put forward the thesis that the most consistent nationalist-statesmen at the moment in Russia are the Bolsheviks. Of course, this idea did not take shape in such radical terms at once, but its main features are clearly visible already in the first Nazi-Bolshevik texts, which were combined in the collection "Change of Milestones," published in Prague in early 1921. The authors of the collection were Y. Klyuchnikov, Y. Potekhin, S. Chakhotin, A. Bobrishchev-Pushkin, the former prosecutor of the Holy Synod S. Lukyanov, and others. But it was Ustryalov who played the leading intellectual role in this movement, which received the stable name of "smenovekhovism".

"Smenovekhovism was enthusiastically accepted by the Bolsheviks themselves, especially by Lenin, Trotsky and Stalin, because they saw in it the possibility of a kind of *intermediate* ideology capable of attracting to the side of the new power the "specialists" and significant strata of the civilian population not yet ready to accept communism in its pure form. It was through the ideology of "change-overism" that the Bolshevik power was practically united with the broad social strata. But the power of ideas is such that it is almost never possible to use them for purely pragmatic purposes, because ideas always have the opposite effect. Parallel to the way in which the Bolsheviks used the "smenovekhovism" for its own purposes, "smenovekhovism" itself actively influenced the evolution of Bolshevik ideology. Agursky shows that the most pure Marxist orthodoxies, especially Zinoviev, were well aware of this and fought against National Bolshevism from the very beginning, despite the practical benefits it offered the Bolsheviks at the very beginning.



a difficult time for them.

In parallel with "Shmenovekhovism" another current, quite close to it, developed - Eurasianism, or at least its left wing. Both the "Shmenovekhovites" and the "left Eurasianists" ended up siding completely with the Bolsheviks, and the vast majority of them returned to Soviet Russia and integrated into socialist society. All the authors who made such an evolution - Klyuchnikov, Bobrishchev-Pushkin, Kirdetsov, Lukyanov, Lvov, etc. - are considered by Agursky to be among those who have made such an evolution. Agursky classifies them as "left-wing National Bolsheviks," which he distinguishes from "right-wing National Bolsheviks," whose undisputed leader and supreme spiritual authority was Ustryalov, who remained outside Russia in Harbin until the mid-1930s and maintained a certain distance from the Soviet system to the end, despite his sympathy for it. In Agursky's study, the idea that he is not just a complex and internally multi-planned, but a fundamentally *dual* phenomenon clearly emerges. Although nowhere does Agursky say so explicitly, his interpretation of National Bolshevism is divided into two components that correspond to its two ideological aspects. In principle, we are talking about the duality of the ideology of the Conservative Revolution as such, which is precisely the expression of historical Russian National Bolshevism. It is indicative that in the National Bolshevik context, as Agursky reminds us, it was Isai Lezhnev, a pillar of Soviet "left national Bolshevism," who adopted the term "revolutionary conservatism" (first used by the Slavophile Samarin and adopted by German national ideologists).

### **3. Left-wing National Bolshevism**

Any revolution has a "conservative" background, which is expressed in the opposition to the current state of affairs - the System - of an archaic paradigm long forgotten and lost in ordinary, non-revolutionary and non-radical conservatism. Outwardly, this tendency is often so "nihilistic" and "destructive" that it is extremely difficult to see its "conservative", "archaic" beginning. It is this aspect that should be called "left national-Bolshevism".

Agursky shows that such "left national-Bolshevism" historically goes back to Russian eschatological sectarianism, Old Believers, and popular apocalypticism. Its more temporary carriers are at first some "Slavophiles," the most extreme representatives of which (unlike moderate conservatives) hate the whole of Russia with a fierce hatred.

The Romanov's "Petersburg period", which they considered a step away from a truly national, truly Orthodox system, and then the "Narodniks" - Herzen, Ogarev, etc. up to Bakunin, Tkachev and Nechaev, as well as the Left Social Revolutionaries. This direction is dominated by "mystical nihilism," the idea that "salvation" (i.e., social good, building a just society, etc.) cannot be achieved in the present conditions by the traditional, conventional, established way, which has irrevocably lost its legitimacy and efficacy. There remains only the paradoxical path of "holiness through sin" or "creation through destruction, subversion.

Left-wing National Bolshevism began with the self-immolations of the Old Believers, with radical movements of the Bespovtsy, such as the "Netovtsy" (or "Spasovo Soglas"), and with the "spiritual Christians" known as the Whips, who emerged from this milieu. In this milieu there were widespread ideas that the "Antichrist" had already come into the world and that Russian statehood and the official church had entirely fallen under his influence. Against this desacralized statehood and the church, which had become benevolent, the sectarians put forward the idea of an "invisible grad" and a "community of the elect" who, following terrible paths, would obtain deliverance through protest, destruction, and a special path of "sacrilegious (at least from the usual point of view) holiness.

The terrorist-nationalists, and Nechaev in particular, should be understood on the basis of this "religious nihilism" inherent in the Russian national element, as a kind of informal, parallel ideology, rarely clearly expressed, but still potentially present in the broad masses of people.

According to Agursky, an echo of the same idea, but in a different, purely intellectual environment, is the Russian mystical renaissance, the so-called "new religious consciousness," associated with Vladimir Soloviev and the whole current of Russian Symbolism, which was highly influenced by him. Soloviev approached the same mystical-nihilistic reality from a different angle - through Western mysticism, Hegelianism, and an interest in Gnostic and Kabbalistic doctrines. Soloviev also clearly discerns the mechanism by which the Gnostic idea, akin to the Anabaptists, Cathars, Albigoyans, etc., is embodied in the modernist theory of "progress. Agursky calls Soloviev's concept "optimistic eschatology," according to which the social and technical development of society is moving toward a return to a "golden age. Agursky writes: "To reconcile the fact of undeniable progress at the end of the nineteenth century,

Soloviev comes to the paradoxical conclusion that the Spirit of God now rests not on the believers but on the unbelievers. In principle, practically the same was asserted by the most radical Old Believers, the "Netovtsy", who denied the very possibility of salvation through any external rituals and believed that henceforth the exclusive possibility of this salvation could be granted only by the super-intelligent and incomprehensible will of Christ, irrespective of the merits of the believer - in the limit, even irrespective of the presence or absence of faith itself. Of course, the "new religious consciousness" is by no means reducible to "left-wing national-Bolshevism," but it served as its important theoretical premise, developed only by the most radical thinkers who either joined the Bolsheviks or came out of their midst.

"Left National-Bolshevism" is among the most extreme variants of this ideology, which is associated with the theoretical justification of the most terrible and bloody aspects of the revolution. It is most characteristic of the Left SRs, and especially of that part of them which went down in history under the name of "Scythianism". In a sense, the term "Scythianism" itself can be regarded as a synonym for Left National-Bolshevism.

#### **4. "Scythianism."**

Under the title "Scythians", two collections were published in late 1917 and early 1918, in which the ideology of "Left National-Bolshevism" was first reflected. The meaning of this ideology was reduced to the consideration of the October Revolution as a mystical, messianic, eschatological, and deeply national phenomenon. The main ideologists of "Scythianism" were the left SR leader Ivanov-Razumnik, member of the Presidium of the All-Russian Central Executive Committee S. Mstislavsky, and poet and writer Andrei Bely (Bugayev). They were also surrounded by famous poets and writers who became classics of Soviet literature: Alexander Blok, Sergei Esenin, Nikolai Klyuyev, Alexei Remizov, Yevgeny Zamyatin, Olga Forsh, Alexei Chapagin, Konstantin Erberg, Yevgeny Lundberg, and so on.

Scythianism was characterized by an "apology of barbarism" (against the civilization of the West), an appeal to the archaic element of the nation, and a celebration of destructive spontaneity creating a "new world. Some authors were marked by the Christian idea (in its Old Believer form - like Klyuev - or simply in its unorthodox, non-conformist form - like Blok and Yesenin). Characteristically

The following statement of Blok from that period, which directly anticipates Spengler's theses: "... civilized people have worn out and lost their cultural values. In such times, the fresher barbarian masses are the unconscious guardians of culture. The program of "Scythianism" can be recognized by Blok's "12", in which Bolshevism and revolution are openly linked to Christ.

Some purely religious phenomena, such as "Renewalism" and the project of the "Living Church," which were actively promoted by the supporters of "Christian socialism" and who saw in the Revolution the realization of true Christian ideals, can also be attributed to "left national-Bolshevism. A pagan version of the same eschatological complex was developed by Valery Bryusov, who associated the Revolution not with Christian, but with magico-panteistic renewal, with a return to the theurgy of ancient pre-Christian cults.

Among the figures of the young Soviet regime, Isai Lezhnev, who was the main ideologue of National Bolshevism in Russia and the main promoter of the "Shmenovekhovite" tendencies of the emigrant National Bolsheviks, was particularly prominent. Lezhnev proceeded from the principles of the absoluteness of the "people's spirit," which for him was the supreme measure and the main axis of history. If the people come to revolution, it means that this corresponds to their inner needs, although they can use any ideological, conceptual, and socio-political tools to fulfill their will. For Lezhnev, revolutionary destruction and upheaval were justified precisely by national necessity and, therefore, carried a higher providential meaning hidden behind external barbarism. The same idea was succinctly expressed by another National-Bolshevik, Professor N. Gredeskul, one of the founders of the Kadet Party, who independently came to "shmenovekhovism" independently of Ustryalov. He wrote: "Either Soviet Russia is some degenerate, and then the blame for this falls on the Russian people, and there is no excuse for it, because the whole nation should not voluntarily give themselves to a gang of robbers, or Soviet Russia is the germ - the germ of a new humanity, the attempt of workers to realize their eternal aspirations." Lezhnev had no doubt at all that "Soviet Russia is the germ of a new humanity."

Another manifestation of "left national-bolshevism" can be called the literature of the so-called "fellow travelers" - B. Pilniak, K. Fedin, A. Tolstoy, L. Leonov, V. Ivanov, V. Lidin, and so on. In their works one can easily find all the motifs characteristic of this phenomenon. Here, for example, is an excerpt from a novel by Boris Pilnyak. - "Now.

After the revolution, Russia went back to the XVII century in its everyday life, in its morals, in its cities. There was no joy in Russia, but now there is... The revolution, the people's revolt, did not need foreign things. Rebellion of the people - to power came and their truth is created - authentically Russian under linno Russian." The companions glorified the national element of revolt, seeing in Bolshevism - "a new Pugachevshchina", a native Russian, in many respects archaic phenomenon.

In a sense, Maxim Gorky, who tried to create a special Narodnik religion, certain aspects of which are almost identical to the ideas of radical German nationalists, can also be referred to the "Left National Bolsheviks".

Gorky wrote: "The nation is immortal, its spirit I believe, its power I confess; it is the beginning of life united and undoubted: it is the father of all gods past and future". Something similar could be found in the theorists of the German Conservative Revolution and even the Nazis. Gorky is close to them and fascination with Nietzsche....

## **5. Right-wing National Bolshevism**

The second fundamental side of National Bolshevism can be called "right-wing", "conservative". "Right-wing National Bolshevism" proceeds from this logic. - The life of a nation, a state, a people is a kind of organic process that always keeps its center intact. In all dynamic transformations - including crises, revolutions, and revolts - the dialectic of the "people's spirit" emerges, which leads to providential goals, regardless of the desires and will of the direct participants in the events themselves. A nation remains equal to itself - as a living organism - at different stages of its existence, and even its illness is sometimes a syndrome of renewal, a path to strengthening. The existence of a nation is deeper and more absolute than its socio-political history.

Consequently, all changes within the nation are *conservative* phenomena, regardless of what external forms they are embodied in. This concept of "right-wing national-Bolshevism" was consistently and fully formulated by Nikolai Ustryalov. For Ustryalov, Bolshevism and the revolution were only stages in the history of the Russian nation, and dialectically aimed at overcoming the crisis state, which alone made the revolution possible. In other words, Ustryalov and other "right-wing national-Bolsheviks" saw the "con-servative" element not in the theory of revolution itself, not in the essence of "nihilistic gnosticism" (as the "leftists" did), but only in the permanence of the national context, which subordinates the whole of the revolution to itself.

socio-political tools - up to and including revolution.

Such Ustryalov's National-Bolshevism was consonant with some "white" ideologists, the left wing of the Kadets, a certain part of the monarchists (Shulgin was the most prominent representative of this trend), and especially the Eurasians, who came to virtually the same conclusions in their analysis of the revolution as the right-wing National-Bolsheviks.

"Right National-Bolshevism differs from Left National-Bolshevism (with which it still has many common features) in that it does not consider "revolution," "barbarism," and "destruction" to be self-sufficient values. The element of religious negation - so essential to "left-wing National Bolshevism" and to its root gnostic impulse - is alien to the "right-wing National Bolsheviks," who saw in the revolution only a temporary transient evil, immediately overcome by the positivity of a new national affirmation. It is indicative that the "right-wing National Bolsheviks" most often took the side of the "Whites" at the time of the revolution itself and during the civil war, abandoning the "old order" as long as it was still possible, but as soon as the "White cause" was finally defeated, they began to welcome and support everything that was also consonant with the new *order*, even if it was new. "The Left National-Bolsheviks", for their part, welcomed in the Bolshevik government not that it was "order", but precisely that it was essentially a "*new order*". What was important to them was not the continuity and permanence of some enduring reality, always equal to itself, but a "breakthrough," a "mystery of renewal," a radical transformation of the world, a "transcendence," a transcending. That is why the "left national-bolshevik" Yesenin wrote: "I have never been a member of the RCP, because I feel much more left-wing." Ustryalov himself never concealed that he saw in "National Bolshevism a means of overcoming Bolshevism". In other words, he viewed the revolution and the Bolsheviks from a purely pragmatic point of view - as a force that was the only one that at this stage could provide Russia with the most effective national centralized power. Ustryalov believed that "Bolshevism" under the influence of the Russian national element and under the pressure of the geopolitical and historical scale of the state would turn into "fascist cesarism," i.e., into a totalitarian system oriented toward defending Russian national interests in both the political and economic spheres.

"Right-wing National-Bolshevism" neglected the most radical aspects of communist ideology, believed that the

The best option for Russia would be a return to the market and the peasant system. But in general, the attitude to the economy was purely pragmatic (like the Nazis): whatever economic system is beneficial for the nation, it should be adopted. Ustryalov considered the petty bourgeois regime to be the most effective, and that is why he so enthusiastically welcomed the NEP, which was ideologically justified and perhaps approximated, since many party leaders, including Lenin himself, believed in Ustryalov's opinion. Many communist critics of this trend - Zinoviev, Kameenev, and later Bukharin - particularly emphasized the "NEP" orientation of Ustryalov's ideology, and based their attacks on National Bolshevism on this very point, while remaining silent on the more delicate and subtle purely national point.

Whereas "Left National-Bolshevism" attracted the most nonconformist elements from non-Bolshevik milieus - terrorists, neo-Narodniks, left SRs, extreme sectarians, etc. - the "Right National-Bolsheviks" attracted, on the contrary, many hyperconformist types - specialists, cadre military officers (Brusilov, Altfater, Polivanov, etc.), and - strangely enough! - reactionary circles of the clergy and even the Black Hundreds. All of them were united by their sympathy for the "strong hand," "centralism," and the authoritarian regime that was clearly being established in the process of consolidating the Bolsheviks' power. The common people, as Agursky emphasizes, even had a formula: "Who are you for, the Bolsheviks or the Communists?" "Bolsheviks" were associated with the representatives of radical Great Russian power, with expressors of the people's element, while "Communists" were considered, on the contrary, to be dogmatists of internationalism and "Westerners." Many Eurasianists, who mainly kept their distance from full and unconditional acceptance of Bolshevism for religious and ethical reasons, joined the extreme right flank of National Bolshevism.

## **6. Resonance in the party**

National-Bolshevik tendencies (both right-wing and left-wing) were the product of the intellectual activity of non-communist theorists. But they had a tremendous resonance in the All-Union Communist Party. Moreover, as Agursky convincingly argues, it is precisely the attitude to National Bolshevism that is the key to understanding the "Aesopian" language of the intra-party fields of the entire early Soviet period, which preceded the final consolidation of Stalin's sole power in the party. If we rely on the formal aspects of the party discussions of those years, we will fall into an undecipherable chaos of paradoxes and "paradoxes".



obvious contradictions. Only by singling out National Bolshevism as the main interpretive criterion will it be possible to build the whole picture of the ideological struggle of this period. "Left National-Bolshevism" was most sympathetic to Leon Trotsky, and Agursky rightly remarks that it is time to ask the question, "Is Trotsky so leftist?" It is Trotsky who, in his book *Literature and Revolution*, speaks very positively of the "putschiks" and representatives of "Scythianism," whose pathos resonate with Trotsky's own revolutionary spirit. In a certain sense, even the theory of "permanent revolution" and the idea of its "export to the West" are not so contradictory to the messianic tendencies of the supporters of "national barbarism. Moreover, purely pragmatically, National Bolshevism allows Trotsky to consolidate his power in the party and in the army, relying on the national spirit and resorting to direct appeals to the patriotic feelings of the Great Russians. His consistent opponent already at this stage is Zinoviev, who, however, does not accept only Great-Russian National Bolshevism, but, as head of the Comintern, is pragmatically sympathetic to German National Bolshevism and even to left-wing Nazism. In addition, Lenin himself was extremely positive about the change-over movement, although it is difficult to say for sure whether there was more pragmatic Machiavellian calculation or genuine sympathy for "mystical nihilism.

"Right National Bolshevism" in turn is associated with the figure of Joseph Stalin, who, as Agursky rightly shows, was always much closer to the pragmatic conservative Ustryalov than to "Scythianism" and other revolutionary radicals. And although Stalin initially relied on Zinoviev and Bukharin in the intra-party struggle with Trotsky, he would gradually defeat both of them precisely by relying on the conservative, right-wing national-Bolshevik sector in my party itself, nurtured by Stalin through the "Leninist appeal" of new national cadres who retained a connection with the national style and a sense of statehood. Stalin made full use of the fruits of the Trotskyist-Leninist course of accepting the

It seems that through all the stages of Stalin's career, this unspoken but constantly considered concept - the concept of "right-wing national Bolshevism" - runs through him. It seems that through all the stages of Stalin's career, this unexpressed, but constantly thought about concept - the concept of "right-wing national Bolshevism" - runs through all the stages of Stalin's career. Ustryalov was as if a spokesman for Stalin's secret thoughts, his Harbin confessor... Stalin without Ustryalov is simply incomprehensible.

And it is no accident that the defeat of Zinoviev's "opposition" was perceived by the *sovremenniki* as a complete triumph of Ustryalov's ideas.

Agursky also sees Stalin's sympathy for the right-wing version of National Bolshevism in Stalin's particularly warm attitude to Bulgakov and especially in his admiration for Bulgakov's openly National Bolshevik play *The Days of the Turbins*, which he personally attended 15 times. At the end of the play, the white officer Myshlaevsky proves that it is necessary to switch to the Bolsheviks:

**"Myshlaevsky:** *I am for the Bolsheviks, but only against the Communists... At least I will know that I will serve in the Russian army. The people are not with us. The people are against us.*

**Studzinski:**... *We had Russia - a great power!*

**Myshlaevsky:** *And it will be! And it will!"*

This passage is the quintessence of right-wing National Bolshevik thought.

Agursky also emphasizes that it was Stalin who welcomed the "Sergian" line in Orthodoxy, which compromised with the Soviet regime, rather than the Renewalist "Christian socialism," which was closer to "left-wing national-bolshevism. A curious definition of Renewalism in that era is "ecclesiastical Trotskyism." In other words, there were also two possibilities in the matter of the Church's cooperation with the Bolsheviks: the "revolutionary church" of the Renewalists, which tried to embrace and comprehend, to "Christianize" "mystical nihilism," and the strategic compromise of official Orthodoxy, the notes of which can be discerned even before Metropolitan (a.k.a. Patriarch) Sergius in the position of Patriarch Tikhon after his release from prison.

## 7. The Jewish factor

Agursky addresses the problem of Jews in the context of Bolshevism in a completely unexpected way. From his point of view, the mass participation of Jews in the revolution is explained not so much by their hostility to Orthodox Russia, revenge for the "sedentary line," or their groundlessness and Westernism, as by a special eschatological messianic mood characteristic of the sectarian variety of Judaism (Hasidic or Sabbatai type), which was extremely widespread among Eastern European Jews. It was the similarity of apocalyptic fanaticism and the commonality of religious type with representatives of Russian sectarianism and Gnosticism of the intelligentsia that predetermined the role of Jews in the Bolshevik movement. In addition, Agursky emphasizes that many Jewish Bolsheviks felt the following

The majority of them were either baptized and assimilated or were characterized by specific mystical inclinations and belonged to esoteric Kabbalistic groups. Most of them were either baptized and assimilated, or were characterized by specific mystical inclinations and belonged to esoteric Kabbalistic groups.

Of course, this did not apply to everyone. Zinoviev, Kamenev and, in general, almost the entire "Petersburg group" were authentic Jewish Westerners who perceived communism only in its rational-social, dogmatic aspect. In other words, the great-power national Bolshevism of some Jews (Lezhnev, Tan-Bogoraz, Kerdetsev, Pilnyak, and even the early Trotsky, who, incidentally, was actively interested in Freemasonry and a member of the Great East) contrasted sharply with the Russophobia of others. But among the Russian Bolsheviks this was mirrored in the confrontation between the new Russian leaders of Stalin's call (Molotov, Voroshilov, Kirov, etc.) and the Russophobic ethnic Great Russians like Bukharin.

## **8. National Bolshevism vs. National Communism**

Agursky reveals an important terminological difference between the two terms. "National-Bolshevism" should be called exactly the Great Russian, Eurasian variant, which stands for the unification of all the former lands of the Russian Empire into a single centralized socialist state - the USSR. Among the Bolshevik leaders it was unambiguously correlated with the figure of Joseph Stalin.

"National-communism" in its turn was commonly understood to mean, on the contrary, the separatist tendencies of the national suburbs of Russia, which sought to use the October Revolution to achieve national independence. Tatar (Sultan-Galiev), Georgian and Ukrainian communists (Skrypnik) were particularly characterized by strong national-communist tendencies. They believed (rightly) that the Bolsheviks had too strong a great-power imperialist sentiment and that National Bolshevism in the Ustryalov formulation was fraught with a new "dictatorship of Moscow". It is indicative that the most active fighters against separatist national-communism were representatives of the same nations, but professing, on the contrary, the Soviet principle of "unanimity" and, accordingly, national-Bolshevism. Thus, Stalin and Orjonikidze fought Georgian separatism not for life but for death, etc. Only in Ukraine did the party adopt a pro-Moscow line.

were carried out mostly by ethnic Velikorossians, and even more so by assimilated Jews.

This point is very important, because it makes crystal clear the fundamental distinction between a simple adaptation of communist ideas to a specific national context (national communism) and a special universalist identity associated exclusively with Russian eschatology, messianic and universal, open to all Eurasian peoples and integrative. National Bolshevism is thus revealed as a super-ethnic, imperial, universal reality. This is a fundamental point.

## **9. Parallel ideology**

Agursky also includes many other authors in National Bolshevism - Marietta Shaginian, Maximilian Voloshin, Osip Mandelstamm, Andrei Platonov, the Futurist Rodchenko, Mayakovsky himself, O. Khvolson, M. Prishvin, A. Akhmatova, M. Tsvetaeva, N. Tikhonov, N. Nikitin, Y. Livshits, K. Chukovsky, and so on. If one takes a close look at Soviet literature, right up to Sholokhov, who is not mentioned by Agursky, almost *all of* it reveals itself as a form of national-bolshevik thought, since it is practically impossible to find pure "socialist realism" in culture, with the exception, perhaps, of quite "conventional" works, which were included in culture for purely conjectural reasons. The personality of Marietta Shaginian, who became a classic of Soviet literature, should be especially emphasized. In her work and intellectual evolution, several essential aspects of National Bolshevism as a whole converge.

First of all, she was an assimilated Russified Armenian, which fits perfectly with the phenomenon of socialist great-powerfulness described by Agursky, which was most often carried by assimilated foreigners - Georgians, Jews, Armenians, etc. Whereas in the western regions (Ukraine) the Jews were particularly active centralists and promoters of pro-socialist tendencies in the party, in the Caucasus - in Azerbaijan and Georgia - it was the Armenians who played an active role. Therefore, Shaginian's national-Bolshevik choice is very significant.

Secondly, before the revolution, Shaginian was an active participant in the religious-philosophical circle of Dmitri Merezhkovsky and Zina Gippius, where she became acquainted with the Gnostic worldview, in which she became extremely interested. She begins her spiritual formation as a typical representative of the Gnostic worldview.

"a new religious consciousness. Shaginian was one of the first to accept the October Revolution, assessing it mystically. She saw in the revolution "the roots of some new Slavophile-Bolshevik consciousness. After the revolution, she took the path of Gnosticism even further - like the Gnostic Cainites, she began to view the negative characters of the Old Testament - Ham, Cain, Esau, etc. - as bearers of the true spirit and the true spirit. - as bearers of the true spirit and forerunners of Christ, the enemy of the "evil demiurge" usurper. Her intellectual gnosticism was a direct analog of the sectarian folk gnosticism of Klyuev or Yesenin.

Third, Shaginian was - like Andrei Platonov and Academician Vernadsky - an admirer of Nikolai Fedorov's doctrine of the "resurrection of the dead," which is one of the classic themes of operational occultism[6]. The same theurgic component of Fedorov's doctrine inspired many Eurasians, especially "leftists" - Karsavin, Savitsky, the publishers of the Parisian magazine "Eurasia" (Tsvetaeva's husband, Efron, etc.). Moreover, Fedorov's heterodox but national and anti-Western doctrine was the ideological focus through which the "right-wing" conservative mystics moved to accept communism. Fourth, in her works of fiction, the writer tried to create a "new proletarian mythology", many aspects of which are typical examples of the conspiracy consciousness inherent in the traditional mystical-occultist way of thinking.

In general, the fate of Marietta Shaginian is an archetype of national Bolshevik evolution, and in this sense her figure is paradigmatic for the whole of Soviet national Bolshevism. Arugsky's analysis provides such an impressive picture of Soviet society in its deepest mythological layers that one feels as if one is in a parallel world, where all the external boring-dogmatic, boring-utilitarian, brutal in its mundanity picture of official Soviet history is resolved into a deep, rich, full of metaphysical intuitions and magical incidents. And this "second reality" of Sovietism - from its original origins to its last days - gives everything meaning, fullness, and hermeneutic sharpness. This reality is life-giving, paradoxical, passionate, and profound, unlike dry statistics, censored historical summaries, or shrill dissident criticism, which, like Soviet historians, also tediously lists facts, but not three umphally optimistic, but tragically brutal.

Mikhail Agursky is not just a historian with an original scheme. He is a man of destiny for Russia. And the symbolism of his path is reflected in the fact that he died not in Jerusalem or America, but in Moscow, the Third Rome,[7] where he came to attend the "Congress of Compatriots". Moreover, the date of death is no less symbolic - August 21, 1991. The last day of the Great Soviet Empire, the last moment when National Bolshevism was still the ruling ideology in the vast Eurasian territory.

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## **L'AGE D'OR ou L'AGE MORDOREE.**

### **("THE RED-BROWN HUE OF THE SILVER AGE")**

#### **1. Known unknown**

Thousands of studies have been devoted to the culture of the Russian Silver Age, especially poetry.

The fact that the culture of the Silver Age did not fit into the official norms of Sovietism is obvious and needs no further proof - whole volumes have been written about the persecution (physical and moral) of its representatives after the revolution. But there is another crucial consideration. This culture does not fit at all into the norms of Western-style liberalism, which has become the ersatz ideology of modern Russia.

Clarification of this thesis requires some digression. There are two authors whose works appear to be fundamental Both (albeit to different degrees) stand for liberal ideology. Both (albeit to different degrees) stand for liberal ideology. Both - immigrants from Jewish families. Both are brilliant connoisseurs of Russian history and Russian culture. We are talking about Mikhail Agursky and Alexander Etkind.

#### **2. Mikhail Agursky: Defining National-Bolshevism**

Agursky was a dissident historian who emigrated to Israel in the 1970s. Together with Solzhenitsyn and Shafarevich, he participated in the collection "From Under the Boulders. But the main work of his life was the book "The Third Rome," part of which was published in Russian in Paris in a separate edition under the title "The Ideology of National Bolshevism.

Agursky's basic thesis boils down to the following. -

The division of Russian society, which manifested itself in the 19th century in the emergence of Slavophiles and Westerners into two camps, was not as unambiguous as is commonly believed. Both camps - both right and left - had a whole range of common values, attitudes and orientations. The Slavophiles and later the philosophers of the "new religious consciousness," beginning with Soloviev, were not so reactionary and were often characterized by a radicalism and social nonconformism quite unconventional for the classical Right. On the other hand, the "Russian Westerners" - from Chaadayeve through Herzen to the Bolsheviks and Socialists - were by no means classical cosmopolitans and internationalists, but rather developed within the framework of left-wing nationalism, most vividly exemplified in Narodnichestvo and later in the Social Revolutionaries. Both Bakunin, Herzen, and

As Agursky shows, Lavrov, Mikhailovsky, and many of the early Social Democrats were national-revolutionaries rather than classical Western liberals, and in this sense they aligned themselves with the Slavophiles. The latter, in turn, were critical of the post-Petrine monarchy, praised the archaic world of the community, the holy pre-Raskolnik Russia, and proclaimed the ideal of a society based on justice and social solidarity. Both advocated for a kind of para-doxal "Russian paradise", national and universal (messianic) at the same time. Hatred of capitalism, love for the common people, and belief in Russia's messianic destiny brought both the Right and the Left together at the level of ideas, thus creating the preconditions for what would later, in the 20th century, be called "national-Bolshevism."

The Silver Age was a direct heir to this "right-left" national-progressive orientation, which makes it possible to understand the complex and confused ideological fates of most of the cultural and political figures of that time. All this national-Bolshevik, conservative-revolutionary field of ideas, intuitions, themes, theories, etc. constituted the living core of the Revolution. The Bolsheviks were only one branch of this powerful tree. Having gained sole power, they found themselves in the position of the sole heirs of all these tendencies, which flowed into the new Soviet reality and were passed on to the Bolsheviks both from the Right (specialists, military, officials) and from the non-Marxist Left (anarchists, Social Revolutionaries, Mensheviks, etc.). This evolution was conceptualized in the works of the now forgotten but very influential thinker Nikolai Ustryalov, who summarized the basic principles of national Bolshevism, as well as in the publications of the left Eurasianists.



The artistic cross-section of this conservative-revolutionary, national-Bolshevik movement gave rise to "Scythianism", the literature of fellow travelers, Imaginism, Futurism, etc., and later became the basis of Soviet culture.

The meaning of Agursky's striking discovery is that Russian political history, beginning as early as Alexander I (if not from the split itself), did not develop according to the dual logic of "conservatism-progressivism" (as in the West). Rather, society and the intelligentsia, fascinated by the Russian mystery, the Russian paradox, were painfully searching for some unexpected synthesis that would open up a fantastic perspective and restore the Golden Age as something supermodern and superarchaic at the same time.

The Russian type, which preceded national-bolshevism proper, is a person (people, community, church) in search of the lost sacred. The acute experience of this loss is the backbone of the psychology and ideology of this trend. That is why the strange, at first glance, transition of Russian intellectuals from Marxism to Orthodoxy, and vice versa, was so easy. It should be noted that at the opposite pole of this phenomenon there was an opposite type - a man of the establishment, a conformist carrier of the system. He was embodied in an outwardly orthodox and conservative nobleman (official, servant) with a European upbringing, but completely separated from the life of ordinary people. At the same time, this conservative type was quite open to the ideas of market transformations and bourgeois reforms. Ultimately, this conformist pole also combined right-wing and left-wing elements, but not of a revolutionary, but of an evolutionary kind - a sluggish patriotism combined with frequent stays in the West, the external attributes of class and tolerance for the rise of the merchant class and the creation of bourgeois relations. At the psychological level, we were talking about a type that was also utterly deaf to sacrality, satisfied with the profane environment, and in general quite in line with the then common European culture of Peyote culture.

It was between these poles - the national-revolutionary (often manifested under the guise of internationalism) and the national-conservative (hiding genuine cosmopolitanism) - that the power lines of secret confrontation were drawn, although the active participants in ideological discussions and political movements themselves were often not aware of this.

The October Revolution, according to Agursky, is an unambiguous victory of the national-revolutionary stratum of Russian society, although,

Naturally, not all components of the previous stages and forms found their place in it. Marxist dogmatism, taken as the only and non-alternative, has in many ways damaged the lively and creative development of the main and often the most interesting tendencies in this general direction.

National Bolshevism in this sense becomes a kind of common denominator of those forces in Russian culture and Russian politics that were fanatically engaged in the search for the sacred and who, like the medieval Gnostics, were not satisfied with external hollow forms of pseudo-religious and pseudo-spiritual conformism. This search for the lost sacred explains the sympathy of revolutionaries, intellectuals, and poets of the Silver Age for heresies, Old Believers, and folk life, which preserved many aspects of ancient culture, where all elements of existence, not just temples and icons, were recognized as sacred. For the educated class, this resulted in sophiological quests or a "new religious consciousness" (Solovyov, Merezhkovsky, Fr. Sergius Bulgakov, Berdyaev, Belyi, Blok, etc.); for those from the popular milieu, in sectarianism, heresy, and rebellion (Yesenin, Klyuev, Karpov, Klychkov, etc.) But the two worlds were closely linked and animated by a single "national-Bolshevik" pathos.

Agursky concludes that for 74 years the country lived not under Bolshevism, but under National Bolshevism, although at some point even the leaders ceased to realize this clearly. It is striking that Agursky himself died on August 21, 1991 in Moscow, where he had come from Tel Aviv to attend the "Congress of Compatriots. The death of this brilliant historian coincided precisely with the end of the phenomenon to the careful and meticulous study of which he had devoted his entire life - the end of the National-Bolshevik empire.

### **3. Alexander Etkind: 4 characteristics of the Russian intellectual**

Alexander Etkind, another very interesting researcher of the same period, came to similar conclusions quite independently and in different ways. He specialized in the study of Russian psychoanalysis at the beginning of the century and came to very curious conclusions.

In his book "Sodom and Pischea" he describes in detail and with great wit the "shadowy" moments of the biography of some prominent figures of the Silver Age - shadowy not in the sense of their "shadowy" biographies.

The "viciousness", but in the sense of their strangeness, incomprehensibility, obscurity and political "incorrectness".

Etkind's conclusion is extremely interesting. - Most of the major figures of this era were literally obsessed with four constant but recurring motifs, which Etkind himself indirectly attributes to the same type of mental deviation (which is not so important).

The first motive is the fixation on the problem of gender. And this problem is not solved in a banal way by almost none of the Silver Age representatives, constantly gravitating towards radical and often perverse situations. Они весьма разнообразны — *menage a trois* (классическими примерами которого являются чета Виардо и Тургенев; Мережковский, Гиппиус и Фило-софов; Брики и Маяковский; Блок, Белый и жена Блока Менделеева и т. д.), *homoeroticism* (Kuzmin, Brusov, Tsvetaeva, Radlova, Akhmatova), *orgiasticism* and ritual gatherings in Vyacheslav Ivanov (with the participation of sectarians), *misogyny*, *masochism*, and obsession with virginity in Soloviev's followers, *theologization* of sex in Rozanov, *sado-maso* motifs in Gumilev, *paneroticism* in Yessenin, etc. Even if we set aside a somewhat simplistic psycho-analytical interpretation, it is obvious that the theme of gender is the axis of Silver Age culture. And not just sex, but its deep, metaphysical dimension is of interest to the poets and thinkers of this epoch, the piercing intuition of its sacral load, its mysterious message that needs to be comprehended, revealed, and realized. It is absurd to consider all this as mere "deviations". Rather, it is a questioning of the "norm" in a spiritual sense - gender as a question, as a drama, as the most important moment of spiritual and national history.

The second motive is a fascination with political extremism. Most Silver Age figures unconditionally supported revolutionary and social forces. Not just the Bolsheviks, who became the true masters of the situation only after October 17, and even then not immediately. The SRs, Narodniks, and anarchists naturally became the main political milieu to which the poets and thinkers of that epoch gravitated. Everyone dreams of *coup d'etat*, uprising, revolt. Even those who did not accept the Bolsheviks often turned their backs on the particular faction of the Revolution that had arrogated to itself the right to sole power. Social radicalism is not from conformism, myopia, irresponsibility, or abstractionism. It is an inherent characteristic of the Dark Ages as a whole.

The third motive is nationalism. It manifested itself in different ways for all of them, some in Black Hundred-Yudophobic forms (Khlebnikov, Klyuev, Yessenin, Karpov, etc.), others in a milder, cultural form. Etkind cites an episode when Blok himself said

quite radically anti-Semitic theses. However, this is not about anti-Semitism or chauvinism. It was an obsession with Russia, an unconditional love for the land, the people, the national destiny, its history, its paradox, the Russian in a global, metaphysical dimension. Everyone was delirious about Russia.

The fourth motif is mysticism, extreme religiosity, esoterism. This is also a trait common to absolutely all the figures of the Silver Age. The forms could be any - from Orthodoxy and deepening into its dogma, to heresies, occultism (White's Steinerianism), neopaganism, or "national Satanism" (in Bryusov's case). And in this question, as in all the previous ones, the norm was extreme - not the superficial religiosity of the common man or the pragmatic atheism of the European profane, but a passionate, burning faith in the power and reality of the beyond, fanatical immersion in the problems of the soul, death, and the mystical meaning of events. It is not by chance that Rasputin (Gumilev dedicated a poem to him), whips, Oskoptsy, and other national sectarians aroused such keen interest.

Thus, four motifs - pointed eroticism, political extremism, nationalism and esoterism. This is Etkind's portrait of a typical representative of the Silver Age (both brilliant and average, both superfamous and forgotten). And he quite logically moves from this to the Bolsheviks, whose psychological type turns out to be remarkably close to the one described above. Only everything is drier and oriented towards political practice and social realization. Let us recall Chernyshevsky - the literary Bolshevik Rakhmetov practices iogic exercises, is interested in the Kabbalistic texts of the late Newton, reminds us of the initiate. Vera Pavlovna practices polyandry and is obsessed with prophetic dreams. And in the historical Bolsheviks. - Trotsky is a member of the Masonic lodge "Great East", author of a monograph on mystical symbolism, written in prison and lost during his underground wanderings. Bogdanov was a disciple of the mystic-cosmist Fedorov, who dreamed of achieving physical immortality by scientific means - through blood transfusion (immediately after the revolution he was appointed director of the Institute of Blood Transfusion and died as a result of an experiment performed on himself). Bonch-Bruyevich was a sect specialist who published a special magazine for sectarians called "Novaya Zarya" (how it echoes the famous magical organization "Zolotaya Zarya"! ) in order to attract them to Bolshevism. Kollontai, known for extreme forms of the most unbridled erotic experiences. And finally Lenin himself, who supports Bonn's pro-sectarian line.

h-Bruevich, who spoke favorably of the orgiastic sect and welcomed the "Shmenovekhovites" and National Bolsheviks (Ustryalov, Klyuchnikov, etc.).

But the Silver Age - as the era of theorists - is coming to an end. The harsh everyday life of building a "sacred society" begins. Planification and industrialization could not help but give the steamy features of the realization of a national, mystical, erotic and political utopia.

But the spiritual, psychological, and typological kinship is evident.

#### **4. The eternal paradigm**

Etkind has very interesting thoughts on the connection between the Silver Age and the Golden Age, the Alexander era. The axial motifs are the same, but the form and terminology vary. The problem of gender is clearly visible already in Pushkin and Lermontov, and in the next generation it will become almost central in Dostoevsky and Chernyshevsky. Political extremism - its typical example is the Decembrists with their variety of political utopias, each of which, whether in Muravyov, Pestel, or the Northern Society, was imbued with deep national overtones. This is also the time when mysticism flourished

- The Bible Society, Prince Golitsyn, the "Zion Herald", and, in addition, sectarianism - Oskopstvo and Khlystvo - penetrate to the very top of society (Tatarinova's esoteric salon, Oskopets Chamberlain Elensky, the revival of Freemasonry, etc.).

In other words, the "national-Bolshevik" Silver Age merely took over the baton of the previous period, the Alexander era. Once again, a certain common type is revealed: the Russian intellectual, the national-revolutionary, the radical and paradoxical, the artist, the politician, the conspirator, the mystic, and... (on the outside flat view) the pervert. A "madman," I might add.

Although between Alexander I and Nicholas II there is a period of lull, of outward profanism, in fact, even in this dark age of repression and capitalist reforms (odinokovo disgusting to the national-revolutionary soul of Russians), the line is not interrupted. Whether Slavophiles or Petrashevtsy, whether peopleniks or anarchists... The brightest Russian geniuses are attracted to them - to the place where conspiracy, political extremism, fanatical spiritual search, the combination of nationality and aristocracy, cruelty and compassion, pain and hatred... All Russian culture, except for romances and conformist editorials of the official press, is imbued with one spirit, one will, one passion. Outside it is the boredom of philistine life, routine, half a sou

and grooming, French governesses and county balls, Ostrovsky and Chekhov.

## **5. Wrong heirs**

Thus, we have arrived at a paradox: the Silver Age, which was the cultural banner of the late-Soviet intelligentsia that prepared the moral and ideological perestroika, turned out to be completely incompatible - if we face the truth - with the Western-liberal norms that have established themselves as the dominant system of values in contemporary Russian society. In a sense, the political breakthrough outpaced the cultural shift (Russian intellectuals continue to chant pro-Bolshevik culture, while politics has been dominated by openly Western liberal-cosmopolitan orientations for a relatively long time).

Under Gorbachev, it was a question of pluralism within the framework of socialism and (in a sense) nationalism - at least because Russia's distinctive social path in the 20th century was not fully denigrated - and therefore appeals to the Silver Age were more than justified. The logic was as follows: the circle of Silver Age authors was generally pro-socialist, but the narrow-mindedness of Marxist dogmatists and the alienation in the Soviet system (Stalinism) led to the fact that the spiritual fathers of the Revolution became its victims. Just as the first wave of revolutionary practitioners were later destroyed by the second wave. But when our society made the leap to direct and radical Western-style liberalism (1991-1996), the entire cultural picture was distorted beyond recognition. Since then, a strange situation has developed: the Silver Age fell out of the framework of "political correctness" under the rule of liberals, but there was neither time nor brains to reflect and theoretically prepare this step. Hence the paradox that emerged: the legacy of the Silver Age should have been attributed to the ideology of the current patriotic opposition, to the "Red-Browns," since, in general, at the level of the worldview paradigm, it is they (the Red-Browns!) and no one else who are direct continuators of the ideology of the current patriotic opposition.) and no one else are the direct continuators of the conceptual formula common to the entire Silver Age - the Russian Conservative Revolution, uniting socialism and nationalism of a particularly unorthodox and paradoxical kind.

Of course, it is impossible to compare the level of genius of the early century with the creative level of today's patriots. But this is out of the question. The continuity here is conceptual, paradigmatic, and, in a sense, potential. It is unlikely

whether patriots themselves realize what they are heirs to. Moreover, this connection applies only to the Third-Putist, innovative, Eurasian orientation, the sketches of which can be found in the issues of *The Day*, *Limonka*, and *Elements*. At the same time, many in this camp belong by "temperament" to a completely different - banally conservative, bureaucratic, and conformist line of both communist and monarchist, Romanov-style.

However, a huge stratum of intellectuals, who have come to accept the notion that the Silver Age is the embodiment of liberal free thinking and the democratic impulse, will have to react somehow to the fact that in fact, according to Etkind and Agursky, the founders and activists of the Silver Age were the very natural forerunners of red-brown ideology, understood in the broadest sense.

Thus, the democratic intellectuals, who have not abandoned their cultural claims, are now facing a very difficult task: either to debunk their idols and move definitively and unequivocally to the West, assimilating the system of liberal orientations (in doing so, we must forget about the usual Sartre - "red" - and Heidegger - "brown", about the "new left" and Bunuel, about everything anti-liberal, extreme left or nonconformist, which is a part of purely Western culture), or, on the contrary, to reconsider their naive and aggressive liberal-democratism, as if imposed from the outside, heavily laced with Russophobia, and to accept National-Bolshevism (perhaps in some new, softened version).

## **6. Will there be a Bronze Age?**

The periodization of Russian culture has a rather slender structure: the Golden Age, Alexander I. Pushkin, etc. Then with Nikolai I the reaction and stagnation begin. Then the thaw and the Silver Age. Pushkinism. Then again stagnation and a gap. Now the stagnation is clearly over. The Bronze Age phase is approaching. But nothing seems to herald it. There is degeneracy and gloom, stupidity, swinishness and nothingness. Mediocrity permeates everything and everyone.

The Bronze Age, however, is, according to Hesiod, the age of heroes. Not mission-appointed, chosen and prepared beings, but willful characters who rebelled against Fate without any reason. Heroes, unlike gods, do not have guaranteed immortality. They snatch it in battle. And in doing so, they may lose. The payback in such cases is monstrous (remember the liver of Prometheus).



In other words, the Bronze Age may not take place. This is a function of the will and presence in Russia of a certain, special type, needed today, actual, not artificial, spontaneous. If this type appears - the Bronze Age has a chance to take place. If not - non-Russian banality and primitivism of the consumer society will finally swallow the great country and the great people. But there is nothing to be done about it.

The paradigm of a potential Bronze Age, however, is already evident today: it is a new version of the same National Bolshevism that was the seed of both the Golden and Silver Ages. This is a necessary condition sine qua non. It is inconceivable that patriots, untalented in mass, will suddenly burst into flames and give birth to geniuses out of their cushy environment. It is impossible. It is also unlikely (though not impossible) that some of the most talented "democrats", who got into these ranks by accident, will come to their senses and come to their senses. Most likely, we have to wait a generation. Having eaten disgusting Zaokanian surrogates and watched American vulgarity, Russians will sooner or later become indignant. They will shake themselves up. They will remember what is theirs and try to understand and reassert it.

But it's not a fact. The coming of heroes is not written in the spirals of history. It is only an opportunity, only the freedom to choose, the freedom to rebel, the freedom to love one's land and one's people excessively, but, madly, immoderately, passionately.

Radical erotic experience. Social extremism. Spiritual merging with the nation through history, centuries, epochs. uncontrollable craving for spiritual abysses and secret worlds.

The search for the sacred. War with the profane. -  
National-Bolshevism forever.

*Policy paper written in 1996, first published in 1996.*

# **Part 3 General Theory of Rebellion**

## **BORDERLESS ENTITY**

### **1. Overstepping the mark**

When it comes to defining the phenomenon of aggression, one most often appeals to emotional, psychological and sentimental characteristics, overlooking, as always in the modern world, the most profound, metaphysical aspects of this phenomenon. The humanistic tradition has itself developed a stable negative attitude towards aggression, which is considered to be either subject to perfect eradication or (more realistically) to minimalization. But be that as it may, aggression is so closely connected with human nature that it constantly reminds us of itself - both in everyday life, in domestic psychology, and in the political reality of wars, conflicts, and clashes. Let us try to comprehend aggression, moving away from all the usual stereotypes - pacifist, epathetically apologetic, psychoanalytical or socially de-terminist.

Aggression as a phenomenon can be more fully defined as "violent overstepping of boundaries". That is its essential quality, recognizable in a domestic conflict, a criminal incident or a large-scale military clash. The perpetrator violently oversteps the boundaries of social ethics, moral, physical or economic integrity of a person or collective. This is aggression. An army forcibly crosses the borders of a hostile state or the enemy's defense lines. This is also aggression. Finally, ideologists, breaking the established stereotypes of thinking, forcibly cross the boundaries of mental clichés. This is also aggression.

It is not only social or purely human existence that is filled with various kinds of boundaries, the violation of which generates many types of aggression. The structure of all reality is built precisely on the various boundaries that separate each thing and each modality of existence from all others. In a sense, it is the boundary that makes each thing what it is in itself, embodying in itself a difference, a differentiation from other objects. In the most general sense, aggression can also have a cosmic, universal dimension, manifested through the violent intervention of one thing into another. Examples of aggression abound in animal and plant life.

In this case, the existence of one type or one individual is sometimes supported by violence against others, forming a cycle of transformations, assimilations and adaptations of the universal environment and the creatures that inhabit it.

Hence, aggression is something universal, universal, integral to the foundation of reality itself.

## **2. Vae victis**

Violent border crossing has two aspects: one — conditionally negative, the other conditionally positive. The subject of aggression, i.e. the being who commits an aggressive attack on another (on the object of aggression), seeks to expand its own boundaries, strengthen, improve, replenish its own nature through such an action. A predatory animal, depriving a victim of life, satisfies hunger, supports its own existence by extracting substances necessary for its organism. Military aggression expands the territories and multiplies the wealth of the winning side, and even in a drunken brawl the winner strengthens his self-confidence and receives moral satisfaction. In a word, aggression is a positive expansion of the subject, an expansion of its sphere of possibilities.

But the object of aggression, the victim eaten or beaten, the conquered people, etc., on the contrary, as a result of the violation of boundaries (mutual in this process) only loses what it had before, reduces the sphere of its possibilities. He becomes a payment for the success of the other, a scapegoat. In a sense, it is the fact of aggression that turns him into an object, whereas earlier, before the attack, he could have had the illusion of his subjectivity and carried out aggression against other beings, objects, peoples. This is the negative aspect of "violent overcoming of borders".

In pre-humanist civilization and in non-humanist (traditional) civilizations, which still exist today, both aspects of aggression were considered together as two complementary elements inherent in the original structure of the cosmos. The Chinese Yin-Yang symbol is a perfect example of this fatalistic dualism. The subject here is represented by the white part of the circle, the object - black. In the symbolism of the sexes, the first is identified with the masculine (Yang), the second

— with the feminine (Yin). Hence the universal "legitimization" of aggression, peculiar to the traditional world, where no one ever thought of artificially opposing man to the underlying forces of reality. Of course, more refined civilizations nuanced the laws of aggression in every possible way on the socio

In all cases, however, the right to "violent crime of the counts" was preserved, albeit in a sublimated form, both in cases of war and in cases of individual repression. In all cases, however, the right to "violent crime of frontiers" was preserved, even in a sublimated form, both in cases of wars and in cases of individual repression, the functions of which were assumed by special traditional organizations, the prototypes of today's police. The exploits of conquerors, conquerors and destroyers were glorified in legends and epics, all of them based on the formula "Vae victis!"

### **3. Legitimization of Aggression in Tradition**

What is the metaphysical justification for aggression in traditional civilizations, beyond direct observation of the ordering of nature?

The point is that the tradition regarded the very fact of the existence of borders as an expression of the incompleteness of the cosmos in relation to its Cause, which was thought of as something Absolute, One and lying on the other side of all limits. Consequently, the desire to expand one's existence, to existential excursion, to "break the boundaries" (Latin: *transcendere*, "transcending") was seen as a deep impulse of movement toward the Divine, as an echo of the longing for the Absolute inherent in the world and the world's creatures. Of course, a pure form of aggression in this case could be called metaphysical and ascetic practices, in which the initiates sought to break all boundaries, to absolutize their inner self to the maximum extent possible

"I", thereby subjecting to aggression not individual objects, but reality as a whole. The maximum of aggressive impulse is concentrated in the way of direct deification, because the Divine is the abolition of all boundaries and limits, which constitute the essence of the non-divine, immanent. Hence, by the way, the Hebrew word "Satan" literally means "obstacle", "obstacle", i.e. "boundary", understood as something negative.

Based on this, it is easy to take the next step and explain the mechanism of the so-called "demonization of the enemy", which is so frequent in traditional legends, epics, and religious teachings. That which serves as an obstacle to the expansion of a nation, a state, a religion, a narrower community of people and, ultimately, an individual; that which limits his will to totalization, to the expansion of being - all this automatically falls under the sign of "Satan", acquires the quality of theological negativity, and, consequently, aggression is legitimized at the highest level. Through this "demonization of the enemy" or victim, they are objectified, deprived of their subjective quality,

the bracketing of species, social or religious solidarity. Iran vs. Turan, Achaeans vs. Trojans, Jews vs. goyim, Muslims vs. infidels, Aes vs. Vans, gods vs. titans, and sometimes even women (Amazons) vs. men - various paradigms of dualism born of the initial impulse to aggression fill the most ancient chronicles, religious codes, poetic traditions, etc. Through the justification of their camp, people of tradition justified, in fact, something more - the very principle of aggression, the very primordial will to "violently violate borders", the desire to totalize one's subjectivity (however it is expressed - through national, religious or clan affiliation).

#### **4. Anti-aggression**

In the modern world, there has been a complete break with centuries-old traditions, which has completely overturned the mental and social structures of modern humanity in comparison with the long millennia of the past. Enlightenment, humanism, rationalism and other "progressive" tendencies have put forward a system of assessments and values that completely contradict the basic principles of traditional society. This undoubtedly (and perhaps most expressively) affected the principle of aggression.

The European Enlightenment instilled in people a one-sided view of aggression - a view exclusively from the side of the victim. The bright side, based on the will to the Absolute, to totality, to the ultimate stretching of the subject to the sphere of the Divine, ceased to be understandable, concrete and ontologically reproachable, and, accordingly, was identified with a "relic", with atavism, with inertial barbarism, with a temporary and fundamentally correctable defect of civilization. Having lost its metaphysical legitimacy, aggression came to be seen as an unauthorized violation of the wholeness of what was itself declared the highest value - the human individual, society, the living being, etc. Hence the whole line of "natural law", which has been developing since Rousseau. As soon as existential expansion ceased to be metaphysically justified, the victim put forward his claims for "total security", i.e. for an artificial defense against aggression elevated to the highest ethical imperative. Aggression was effectively outlawed. The general "democratic" legal provision prohibiting propaganda for war is also related to this.

If it was possible to change the cultural and social foundations of society, it was naturally impossible for anyone to change the basic tendencies of the cosmos and human beings. Therefore, aggression did not disappear from history, from everyday life, or from nature. It only began to be perceived as evil, as an occasional spontaneous and ungrounded claim of one limited being to utilize another. Since the process of totalization of the subject was taken out of the brackets, aggression came to be regarded as purely quantitative acquisition, multiplication of external objects, as flat and vulgar egoism, as a fatal "struggle for existence", life struggle. Therefore, gradually all aggression began to be reduced to the purely economic sphere, and its phenomena in other areas were severely censured by "public opinion. "Total security" and "human rights" were guaranteed by the transfer of aggression to the sphere of abstract material standards - money and capital.

## **5. The metaphysical genesis of terrorism**

With the expansion of the Western way of thinking, with the globalization of the capitalist, liberal system, aggression and its manifestations were systematically discredited. This was true at the political, cultural, and ideological levels. Civilization, entirely built on the protection of the interests of the victim, sought to gradually purge itself of those institutions, structures and patterns of behavior that had been organically preserved in the human community since the times of the traditional of a "pre-humanist" state. This trend includes pacifism, women's emancipation, tendencies to weaken the state apparatus, the ideology of "human rights", etc., i.e. everything that constitutes the ideological facade of the current liberalism, which has become the dominant socio-political model on the planet. At the most recent stage, this process has led to the fact that virtually all forms of aggression - domestic, political, aesthetic, etc. - have been "outlawed" and "outlawed". - were "outlawed" and borders were honored as something inviolable and sacred. At the same time, another phenomenon emerged - the tendency to "non-violently overcome borders", to monndialize the world, to "softly" mix all objects, people and beings in a single crucible, in One World. The phase of inviolability of borders was followed by the phase of abolition of borders, but this time it was not about expansion and totalization of the subject, the aggressor, but about consolidation of victims in a single purely object space. The perfect form of such an ideology is the model known as "soft

ideology", which refers to the mixing of various components if they are devoid of a pronounced aggressive beginning, subjectivity.

Historically, at the same time as the first signs of soft ideology appeared (i.e., in the late 1960s and early 1970s), a related phenomenon emerged: modern terrorism. Of course, terrorism existed before, but up to a certain point it remained a rather marginal phenomenon that concentrated the most intense manifestations of political aggression in the face of the unshakable wall of the system. Modern terrorism, however, is quite different from the radical political line of the revolutionaries of the 19th and early 20th centuries, as it tends to turn from an extreme political and rather pragmatic means into a certain independent phenomenon, self-sufficient and presenting itself as an independent, self-contained and self-reliant phenomenon. The representatives of a civilization based on soft ideology gradually expanded the notion of terrorism to include all those manifestations that contrasted with the basic attitudes of their own doctrine. In other words, terrorism became synonymous with aggression in its most general metaphysical sense. All those components of the current reality that did not fit into the norms imposed by the "world community of victims" were gradually drawn to the pole of terrorism. Political parties alternative to the liberal system, religious movements, even entire nations moved into the "terrorism" sector, pushed there by the expanding Western model.

Terrorism has gradually become the last refuge of the subject who yearns for totalization in a world where this yearning is outlawed. Not surprisingly, a doctrine of aggression began to emerge, a doctrine of pure terror on the other side of narrower party, national or religious interests.

## **6. First Line**

The phenomenon of pure terror is the last word in the history of aggression and the liberal struggle against it. The time of "partisan terrorism" is over. More and more people are realizing the pragmatic nature of specific party affiliation in the case of their personal existential choices. In addition, the defenselessness of classical ideologies in the face of the all-consuming and all-dissolving mondialist soft ideology is becoming increasingly clear.



The outburst of May 1968 led to a dull and toothless, recuperated reformism, a social democratic caricature. The Palestinian Intifada ended with Arafat's compromise agreement with Tel Aviv. As a result of the collapse of the Soviet system, the decaying remains of gerilla in Latin America have been abandoned to their fate. Right-wing terrorism was dealt with even earlier. There is a doctrinal, ideological defeat of all "enemies of the open society. But despite all the surrogates offered by the supporters of soft ideology (eccentric and purely visual aggression in youth fashions, endless TV vids with blood and corpses, lifting censorship on "sado-maso" products, etc.), there remains a special type of people from whom aggression is irresistible, who have an incessant, tormenting thirst for the "totalization of the subject," for transcending borders into the sphere of transcendence. It is they who are beginning to lay the foundations of a new ideology, a universal ideology on the other side of outdated and outmoded clichés.

In 1994, a book by Enrico Galmozzi entitled *Il soggetto senza limite* (The Subject without Borders) was published in Italy. Its author was one of the founders of the extreme left-wing terrorist organization "First Line", *Prima Linea*, which competed with the famous "Red Brigades". It is extremely significant that the book by the left-wing extremist, anarcho-communist Galmozzi is dedicated to D'Annunzio, the founder of the Fascist Party of Italy, a supporter of the aristocracy and, in general, a man traditionally belonging to the extreme right wing of politics. Enrico Galmozzi brilliantly analyzes the phenomenon of d'Annunzio from an existential point of view and draws interesting parallels with anarchist figures and even with Lenin. Most importantly, it is not a question of reading d'Annunzio "from the left," but of finding a single universal criterion that could unite people of the same metaphysical type on the other side of ideological differences. The formula Galmozzi found for the title of his book seems so successful that it could serve as a common, universal slogan for all opponents of the "soft concentration camp" of modern mondialism.

The "subject without borders" is the ultimate pure embodiment of the metaphysical meaning of aggression, a remarkably accurate slogan that expresses the profound nature of Pure Terror. From now on, everything will depend only on the ability of "isolated people" to break through the former ideological illusions, recognizing the metaphysical necessity and inevitability of a new structuring of the social field - not on the scale of "right-left," but on the criterion of "friends of aggression" versus "enemies of aggression. And who

knows whether the mondialist integration of people-objects, people-victims into a single planetary liberal community, into the One Absolute Object, will not provoke the emergence of a new and final face of world history - the Absolute Subject, the Subject without Borders, who will perform the final final act of the eschatological drama?

*The article was written in 1995 and first published in 1995 in the journal "Elements" No. 7 (Dossier "Terrorism").*

## **DER ARBEITER (about Ernst Jünger)**

Ernst Jünger is a major contemporary German writer whose literary and political fate is a classic symbol of everything avant-garde, lively and non-conformist in 20th century European culture. A participant and witness of two world wars, one of the main theorists of the German Conservative Revolution of the 20s-30s, an inspirer of national-socialism, who quickly became a "dissident on the right" after Hitler came to power, who survived disgrace during the Nazi totalitarianism and was nevertheless ostracized by the victors during the "denazification", Jünger, who was able to overcome the prejudices of the "democrats" with his talent and depth of thought, is today rightly considered an emblem of the 20th century, an exemplar of the feelings not just of a "lost generation" but of a "lost century," full of the passionate and dramatic struggle of the last sacred bursts of national life against the suffocating profanity of technocratic universalist modernity.

Jünger is the author of many novels, essays, articles and short stories. He is diverse, multidimensional, complex, sometimes contradictory and paradoxical. But the main theme of his work was and remains

"The Laborer," a central, almost metaphysical character, is explicitly or implicitly present in all his works. It is not by chance that his most famous and conceptual book, which he edited and rewrote throughout his life, is called *The Laborer*.

The "worker", "Der Arbeiter", is the central type of all those political, creative, intellectual and philosophical movements which, despite their diversity, are united in the notion of "Conservative Revolution". The "worker" is the protagonist of this Revolution, its subject, its existential and aesthetic core. We are talking about a special type of modern man, who in the ultimate critical experience of profane reality, being in the heart of technocratic soullessness

In the iron depths of totalitarian war or hellish industrial labor, in the center of twentieth-century *nihilism*, he finds in himself a mysterious fulcrum that leads him to the other side of "nothingness," to the elements of a spontaneously awakened inner sacredness. Through the intonation of "modernity," Jünger's "worker" grasps the shining immovability of the Pole, the crystalline coldness of objectivity, in which Tradition and Spirit manifest themselves, not as something old and ancient, but as the Eternal, as an eternal return to the timeless Source.

"The laborer is neither a conservative nor a progressive. He is neither a defender of the old nor an apologist for the new. He is the Third Hero, the Third Imperial Figure (according to Nikish), a new Titan in whom, through the extreme concentration of modernism, in its most poisonous and traumatic forms, through industrial and frontline chaos, a special transcendental dimension opens up, mobilizing him for a metaphysical, existential feat. "Toilers."

- people of trenches, factories, "nomads of asphalt", deprived of a place in technocratic civilization, accepting the call of the crushing reality and accumulating in their souls the special energies of a great revolt, as brutal and objective as the aggression of the industrial-bourgeois environment. Ernst Jünger is the creator of the political-ideological concept of "total mobilization", which became the theoretical and philosophical basis of many conservative-revolutionary movements. "Total mobilization" means the need for a general awakening of the nation for the construction of a new civilization, in the center of which will be placed Heroes and Titans, the bearers of the plan of the National Revolution, born voluntarily from the abysses of social alienation.

But according to Jünger, the "total mobilization" of the masses, the nation, and the people is based on a special and unique existential experience, without which the Revolution will either become a materialistic degeneration or will be "recuperated" by inert conservative Pharisees. Therefore, the existential dimension is a priority in Jünger's work, who gives a whole gallery of images of the "third hero" (the novels *The Storm of Steel*, *The Adventurous Heart*, *On the Marble Cliffs*, *Escape to the Woods*, "Heliopolis", etc.), following the path of inner Revolution, using the most extreme and risky forms - war, mysticism, drugs, eroticism, borderline mental states. Nietzsche's formulas - "what does not kill me makes me stronger" - are Ernst Jünger's credo, both in literature and in life. Like his heroes, he calmly drinks champagne in Paris in the midst of bursting bombs and people running in panic. Author and literary

a hero in one person, Jünger lives the terrible twentieth century in "mobilization" and "labor" as a convinced and soothed prophet of the emerging Titan, the coming creator of the Gods, without boundary pain.

In 1995, Jünger turned 100 years old. But time had no power over his crystalline intellect and dazzling talent. Not long ago, in a letter to the publisher of the Belgian magazine *Antaeus*, Christopher Gerard Jünger wrote: "The XXI century will be the century of the Titans, and the XXII will be the century of the Titans.

- the age of the gods."

In these words is a brief summary of the work of Ernst Jünger, the greatest writer, "toiler" and hero since time.

*The article was written in 1995, first published in 1995 in the newspaper Zavtra (Tomorrow)*

## **GUY DEBORD IS DEAD. THE PLAY CONTINUES**

On November 30, 1994, Guy Debord committed suicide at the age of 62. His name has long been a myth. The Situationist International that he created (at a conference in Cosio d'Aroschia on July 27, 1957) and led for many years has gone down in history as one of the most radical political formations in history. He was feared and admired by the crowds. He was one of the authors and chief inspirers of the failed European revolutions of 1968. He died of hopelessness and the realization of the total defeat of nonconformism in the West and the total triumph of the System.

### **1. Exposed Charlie Chaplin**

In the cheerful era of the early '50s, when the avant-garde artist Michel Murr, dressed as a Dominican, proclaims a long, super-radical Nietzschean sermon during Easter Week at Notre Dame, when the "atelier of experimental art", Having exhibited the works of a Congo and received a positive response from avant-garde critics, announcing that the author of the works was an ordinary chimpanzee, the young genius Guy Debord, radical, profound and ruthless, bursts into the nonconformist universe. He impresses everyone with his energy, courage and talent, as well as his ability to drink a surprising amount. "In my life, I only read and drank - wrote later Debord himself. - Although I read a lot, but drank much more. I have written less than other people who write, but I have drunk more than other people who drink.

Debord's first scandalous feat was a terrible attack on Charlie Chaplin on the occasion of his 1952 visit to Europe. Debord called the snotty comic humanist "a fraud of the senses and a blackmailer of suffering. The proclamation ended with the words: "Go home, Mister Chaplin!" Already in this the main line of the future situationist Deborah is noticeable - the dislike of bourgeois surrogates of mass culture, especially when they are marked by false progressivism and pharisaic humanism. Fighting against the right and exposing the left is the essence of Debord's position. In other words, a radical revolt against the System and its insidious totalitarianism disguised as "democracy." Not surprisingly, the more moderate leftists shun Debord, intimidated by his uncompromising and afterthought. Gradually, Debord himself formulates his own unimitated critique of the "avant-garde:

"One of the characteristics of the developed bourgeoisie is first to recognize the principle of freedom of intellectual or artistic creativity, next to fight against this creativity, and finally to use the results of this creativity for its own interests. It is necessary for the bourgeoisie to encourage in a small group of people a critical feeling and a spirit of free inquiry, but only if these efforts are concentrated in a narrowly limited sphere and if it is careful to keep criticism from being generalized and transferred to society as a whole.

<...> People who stand out in the sphere of nonconformism are accepted by the System as individuals, but only at the expense of renouncing global generalizations and agreeing to strictly limited and fragmentary areas for creativity. This is why the term 'avant-garde', so convenient for bourgeois manipulation, is itself suspicious and ridiculous.

## **2. A rebellion against the Spectacle Society.**

Guy Debord's major work, which has become a modern classic, is *The Society of the Spectacle*. In it, the author delivers a merciless verdict on modernity, this "era of lonely crowds". "Just as leisure is defined by the fact that it is not work, so the spectacle is defined by the fact that it is not life. The modern world is therefore isolation, representation and death. Instead of unifying living experience, it is ruled by the laws of images, flickering pictures that only represent reality. Debord, developing Fromm's line, finds that the societal degradation of the liberal System has gone much further in recent times. In the beginning, "to be" became "to have. Today, "to have" has disappeared as well, turning into "to seem. In the beginning

he bourgeois world subjugated nature to its industrial laws, and then it subjugated culture as well. The play unified history. "The end of history is a pleasant vacation for all existing power."

By suppressing in man and society the taste for the real, by replacing state and experience with "representation", the System has developed today the most perfect method of exploitation and enslavement. It used to divide people into classes, then force them into factories and prisons, today it has chained them to the television. This is how it finally defeated Life.

"The incessant accumulation of images gives the viewer the feeling that everything is allowed, but at the same time instills the certainty that nothing is possible. Look at everything, but don't touch anything. The contemporary world is becoming a museum where the main guardian is the passivity of the visitors themselves.

A brilliant definition of the essence of the spectacle society. Was it not the epiphany into the depths of this terrible truth that pushed the Russian rebels in October 1993 to the hopeless storming of Ostankino, the supreme symbol of the System's absolute lies? Perhaps the rebels then intuitively embodied Deborah's precepts: "The formula for turning the world upside down must be sought not in books, but in concrete experience. It is necessary to get off the planned trajectory in broad daylight, so that nothing reminds you of being awake. Astonishing encounters, unexpected obstacles, grandiose betrayals, risky charms - all will abound in this revolutionary and tragic search for the Grail of the Revolution that no one wanted.

### **3. A new march on Ostankino**

After the failure of the 1968 revolution, Guy Debord paid less and less attention to his International, and in 1972 it dissolved itself. From time to time, Debord still published articles and made a few films, but the bitterness of defeat was too deep. Even his uncompromising critique of the System was successfully swallowed by the System, his major work becoming a universal classic to which everyone referred but few read. The phrase "Spectacle Society," so descriptive and frightening in Deborah's own words, became commonplace in the political lexicon, losing its revolutionary, nonconformist, and expositional charge.

Debord himself was marginalized, isolated, and "recuperated. The Situationists disappeared, and only some "anarchists on the right" and European evolaists (notably Philippe Bayeux) tried, though unsuccessfully, to reintroduce some of his ideas to the world.

of relevance. But the West has gone much further along the path of the spectacle than we can imagine. Never has death ruled the world with such absoluteness and with such horrifying visibility as it does today in the liberal world. Guy Debord's murder itself is the last dot, the last point placed by the blood of a *living man* on the verdict of the Spectacle Society. It is possible that after it there will be no one left in the West who can commit *suicide*, because no one there can be a true "I" anymore.

Chirac's election, Proctor & Gamble's success, Madonna's last tour, Henri Bernard-Levy is writing a new advertising text for the bourgeois Yves Saint Laurent, Naomi Campbell's biorobot smiles blankly, democratically coagulated in vitro from the spermatozoa of all four human races... More and more time has passed since the unnoticed death of Svidetel....

The beast shakes its telescreen body, sullenly crawling on the confused, understanding nothing, agonizing, surrendering East.

But still... It is still necessary, necessary again and again for us to get up and go to Ostankino. Together with the living and the dead. Along with Guy Debord. This ominous TV tower is Satan's phallus, giving birth to the poisonous hypnosis of the "society of the spectacle". By blowing it up, we will castrate the very demon of violence that hides behind the dilapidated masks of the puppets of the System.

Sooner or later, the endless spectacle will end. Then we will retaliate. Ruthlessly.

*This article was written in 1996 and first published in 1996 in the newspaper Limonka*

## THRESHOLD OF FREEDOM

The revision of the usual ideological clichés and the elaboration of a new Revolutionary Theory or a General Theory of Revolt often forces us to turn to extreme right-wing and extreme left-wing political doctrines, to nationalism (traditionalism) and socialism (communism). The political side is taken from the Right, the economic side from the Left. This is the meaning of national-bolshevism, the Conservative Revolution, and the Third Way. At the same time, the main ideological enemy is liberalism or liberal democracy, in which the proportions are reversed: left-wing politics and right-wing economics. In a sense, liberalism becomes synonymous with an absolute ideological, political and spiritual enemy. This is true. But the use of



The term "liberalism," derived from the word "libertas", "freedom", can lead to the false conclusion that Freedom itself is denied. And this is already wrong.

Liberalism does not presuppose complete freedom of the individual, but only economic freedom. Moreover, liberal philosophy unanimously denies any extra-racial, super-individual elements in man, considering them an illusion, a relic, a fiction. Therefore, liberalism operates only with the rational-individualistic form, with that "homo economicus," the "economic man," who is driven only by the egoistic desire for well-being, pleasure, comfort, possession. All other layers of the human person are considered secondary and unimportant.

Such a view of man knowingly restricts his fundamental freedom, which is his species privilege - man's freedom to be whoever he wants to be. This will lies at the heart of the human being as an overcoming being, endowed with the priceless gift of transcending his or her particular confinement, and doing so at will. The economic freedom of the "open society" is the opposite of genuine spiritual freedom; liberalism sees man as something fixed, complete, concerned only with optimizing the conditions of existence, and not with the volitional expression of his particular nature. In fact, liberalism denies man his being dignity and equates him with a "thinking monster" with an absolutized and centered ego.

A person can realize his spiritual dignity only through willed self-overcoming. There are two ways of such realization, which depend on human inclination. The first way is called in Hinduism "Deva-yana", "the way of the gods". In it, spiritual freedom is embodied in the attainment of the supreme "I", in personal, personal "deification", in becoming a Superman. This is the way inward. The second path - "pitri-yana", "the path of the ancestors" - has to do with voluntary fusion with an organic human collective, with a social group, nation, race, clan or family. In this case, the individual overcomes his or her limitation by identifying with a new collective being, with the community in which he or she dissolves and for which he or she lives and dies.

With this realization, this expansion of the individual horizon, the very notion of "freedom" shifts. From a certain point on, a person begins to apply this definition to the higher reality with which he or she is progressively connected

is identified. The easiest way to see this is the example of the "way of the ancestors," which is for the majority of people (whereas the "way of the gods" is the work of a select minority, the elite). Thus, the man of the community, the man of Tradition perceives his individual freedom through the freedom of his family, his clan, his tribe, his class, his country.

Belonging to the group, in which such a person sees his true self, is then realized and experienced so fully that for the sake of the freedom of the organic collective, the person consciously accepts strict discipline, goes to the denial of certain individual opportunities, up to the readiness to die for the freedom of his community. This moment is the basis of patriotism, nationalism, service to social ideals, etc. In this case, the statement is completely valid: a person cannot be free if the nation, the community to which he belongs and of which he is a part, is not free.

In the case of the "way of the gods", freedom has an even more absolute and superindividual meaning, implying a way out beyond the limitations that the cosmic environment places before the embodied being. This is the ideal of "coming out of the cosmos," of becoming the Absolute. Hindus call people who have realized this "jivanmukta", "liberated in life". For this category of chosen ones there are no barriers either in life or beyond the grave; they are clothed in the radiance of eternal glory, and their freedom is revealed as an attribute of deity.

There are, of course, intermediate forms of freedom realization, associated with the phenomenon of "heroism". A hero is a person who combines "the way of the gods" and "the way of the ancestors". He performs incredible feats that reveal his superhuman quality, but for the sake of people, for the sake of the community, nation, state, class. He is neither an ascetic nor a volunteer, but a lonely revolutionary who has transcended the conventions of ordinary humanity, but has retained an organic connection with the community from which he emerged and for whose benefit he gives his life. This is also the path of freedom, authentic, inalienable, luminous, sacrificial.

Clearly, liberalism has nothing to do with any of this. It dismisses ascetics as losers, collectivists as weaklings in need of "circularity," and heroes as dangerous maniacs and terrorists. By inscribing the word "freedom" on their banners, as in Orwell's dystopia, the liberals interpret it in such a way that true freedom is excluded from the very definition. By imposing the need for solitude, individualism, and rationalized egoism on all people, liberals are at the same time brutally carving out in human beings the need for freedom.

Heidegger's "Geworffenhait" (Heidegger's "Geworffenhait").

The threshold of freedom involves the very mystery of the human species. No one can guarantee this freedom from the outside. Neither liberals nor their opponents. It is the dynamic trajectory of our destiny; only in action do we prove our dignity, only in overcoming, in sacrifice, in heroism, in aggressive idealism do we become something of value. Man is not a goal; he is a path between one thing and another. "Man is an arrow thrown toward the Superman." This definition of Nietzsche is the shortest summary of the anti-liberal, anti-capitalist, anti-democratic doctrine.

We should not follow the lead of our enemies, who artificially try to make us into advocates of "totalitarianism", "derzhimord", apologists for "police terror" and "universal barracks". The goal is freedom: freedom of the nation from the Atlantean yoke, freedom of labor from the shackles of capital, freedom of genius from the dictatorship of the idiot-chief. Freedom to be something more than a human being, which means to be an absolute human being, faithful to that mysterious will that the divinity has placed in the very center of our souls as a mission, as a task, as a goal that we are all called to realize in life or in death. But this freedom is incompatible with the stifling chambers of the "consumer society", with the "open society" of mercenaries who want to insure themselves against everything ideal, pure, sacrificial, materially unmotivated.

*This article was written in 1995 and first published in 1995 in the newspaper Limonka*

## Part 4 Mustard Seed

### TEMPLARS OF THE PROLETARIAT

Everyone participates in our Russian politics: engineers, intellectuals, bureaucrats, bums, schizophrenics, women, spies, and a host of other types. It is safe to say that there are no representatives of only one class there: the workers. Having taken the Marxist demagoguery on faith, the frenzied party-builders have for some reason inculcated a dogma in the mass consciousness: the workers have been the hegemonic class throughout the entire period of Soviet power, and now they should be ousted from politics, forgotten, marginalized. And Western society, which many Russian politicians are trying hard to copy, has successfully dealt with the working class by removing it from the political arena. When the dominance of capital became total and capitalism moved from the industrial phase to the informational post-industrial society, the basic figure of the Worker, the Producer, the Creator of the entire object reality of human existence was almost completely erased in front of the flickering of computer screens and false advertising lights.

Workers have disappeared from our lives. Gone somewhere, turned into something else. The worker's labor has been devalued in the age of management and know-how.

Black, oily, rough men in overalls with cast-iron tools have dissolved into social nothingness. But this is nothing more than an optical illusion, a skillfully fabricated social mirage. They try to convince us that all the things that surround us have arisen directly from money and its infinite power, that they have been produced by intelligent machines controlled by all-powerful white-collar technocrats.

It's nothing like that. Hundreds of thousands of living organisms are still swarming in the bowels of factories and plants, transforming coarse matter into a meaningful form. As before, in the bowels of the earth, idealists with jackhammers beat through the thicknesses of the inertial substance, raping the passive dead comfort of the stony rocks. The black blood of underground veins beats in the face of oil well surgeons. Square-shouldered giants with brick faces roll searing steel.

The worker, the toiler, hasn't really disappeared. He has gone underground again. Betrayed by Soviet degenerate socialism, crushed by the suffocating noose of insidious capital, whose dominance has become not only formal and

external, but absolute and internal, he stares sullenly at the disgusting reality greedily built around him by passers-by of all stripes, nations and classes. Having been transformed from a slave of the Party official into a slave of the "New Russian", the Worker is humiliated and crushed as before, *more* than before. Trapped in the dark dungeon of society, poisoned by electronic surrogates of emotions and ubiquitous pseudo-eroticism, he struggles in a narrow cage, turning with the energy of his agony a terrible machine with a computer facade, which without him would collapse like a loose pyramid.

The clean world of the "new masters" drives the Titan into an embryonic state, throwing him stumps. "Here's half a liter of Kremlevskaya, hegemon!"

But have all the mystical aspirations connected with the emancipation of Labor shamefully collapsed, eaten away by the fat worm of the Soviet experiment? Did the suspicions about the coincidence of the subject and the object in the Worker, which shook the foundations of existence, turn out to be only silly moralizing metaphors, covering up the prosaic will to power of yet another gang of greedy and power-hungry officials?

*It can't be.* The miserable failure of the Sovdep and its vile w o r k e r s is only a pause, a syncopation in the terrible awakening of the Titan. The working class has not yet fulfilled its historic mission. It has not yet spoken its last word. It has not yet accomplished its Revolution.

Today is the age of parasites. Old, new, their own and others. People who use and appropriate what they did not create. Centrists sell radicals, directors of enterprises sell their subordinates, rulers of the state sell the wealth of the great country, media workers sell their conscience. In the dump, there is shrieking and panting, arrows from around the corner and chilling lies.

From the deep bottom of existence, the present-day Russian Worker looks sullenly at this fuss. Angular and concrete, grasping as a mechanic and slow as a thinker. He does not believe and will never believe the social demagoguery of the "pinks". These again? No, it's enough. With the "capitalists", too, the score will be short. Only the fleshy, longing, passionate force of the emerging nationalism can touch these thorough and slow people. But when talk of "the reigning house," "restoration of the nobility's privileges," of hoops, Cossacks, or "national entrepreneurship" comes up, the patriots are met with sullen indifference: "Razhenye. Every morning, early, with the sunrise (no one but these people remember the sun for a long time), they leave the cages-apartments from fat and stupid wives and snotty

The "troughs", moving with a measured current into the concrete wombs of production. To wage the cosmic battle with matter, so unyielding, so raw, so rough, so *poisonous*, so stubborn, so rhythmic, so unstoppable. The grim workers know that the evil demon of matter has captured the delicate and fragile Life, the Sun Maiden. It is a form stolen by the brute usurper of matter. It can only be saved by a feat of persistent, terrible, merciless war against the bottom ice of reality.

For centuries and millennia the Titans have been fighting against the entropy of the universe. The working class. The Workers' Brotherhood. The Workers' Order.

Having once swallowed Dionysus, after a long thousand years they themselves have become saturated with his flesh. That is why they love so much the sacred intoxication of the resurrecting Jacchus.

Somewhere above them, unaware of the subterranean drama, naive or dishonest "aristocrats", intellectuals, merchants cynically enjoy the fruits of the bloody battle. They do not confront Matter, freed from it by the voluntary sacrifice of the *Templars of the Proletariat*. They devour and desacralize the spoils taken by the subterranean warriors in the terrible battle with the darkness of the lower limit.

But the torpor doesn't last long. Workers gather with intelligence and with spirit. The scum rampaging in contemporary Russian politics is not guaranteed to last. Of course, the proletariat's eyes are fixed on the Earth, its eternal rival, its eternal enemy.

But sooner or later he would look up and... strike his final blow. A crowbar through the dead-matte eye socket of the computer, through the gleaming bank window, through the skewed face of the zealot.

The proletarian will wake up. Rise up. He will kill. It will not be held back by the police or by the counterfeits of the socialist parties.

His work in history is not finished. The Demiurge still breathes. The World Soul still weeps. Its tears give birth to a resounding roar in the black consciousness of the Creator. It is a call. It is a factory horn. It is the sound of the Angelic Trumpets.

They - the blacksmiths of Tartarus - are again building their proletarian Revolution. The real Revolution. The last Revolution.

*This article was written in 1994 and first published in 1994 in the newspaper Limonka*

## **TSARIST PEASANT LABOR**

The peasant is the most important figure of the whole Indo-European tradition. Cultivation of grain and especially bread was regarded by our ancestors as a sacred activity, as a special cosmic liturgy. It is not by chance that bread became the earthly substance chosen by the Savior for transubstantiation into His Holy Flesh. It is also not by chance that God Himself is likened in the Gospel texts to a sower, i.e. a peasant, a sacred figure of mankind. Peasant labor has long been called "noble". In the sacred civilization there was not yet a separate work ethic, and the term "noble" was not used in a metaphorical sense. The point is that during sacral festivals of the Indo-Europeans, the King himself performed the ritual plowing of the land. And in a symbolic sense, the peasant's labor could therefore be called "*royal*" in the full sense of the word.

The peasant supplemented with his liturgical activity the fullness of the threefold hierarchy of ancient Aryan society. The priests fought with spiritual darkness, with ignorance and ignorance; warriors and kings - with mental darkness, embodied physically in enemies and adversaries; and peasants - with material darkness, with the forces of earth and soil. This triple darkness, with which the ancient Aryans fought, was often symbolized by the *Serpent*. The serpent was a triple symbol of ignorance (for priests), hostility (for warriors) and wild land (for peasants). It was on this basis that plowing was understood as a symbolic battle with the Serpent, and also as a sacred marriage of Heaven, represented by the peasant himself and his plow, with the Earth. Hence the oldest equivalent of the word "plow" - "orat", formed from a root meaning also "light", "shine", etc. With the degradation of traditional society, when the priestly estate gradually lost the meaning of the teachings and rituals entrusted to it, when the warriors wallowed in passions and delights, only the serpent-fighting peasants preserved in purity the legends and myths dating back to that epoch when the Indo-European society was experiencing its spiritual flowering. Therefore, in Russia, it is the peasantry that has preserved the beliefs and customs, legends and rituals of the olden days, full of the highest meaning for those who understand the laws of the sacred Aryan cosmos.

The traditional life of the peasant took place not just in the very center of nature, but in the center of a special enlightened nature permeated by the rays of the Logos. The villager was never a "primitive" (or not very kind) "savage" as he was perceived by the arrogant bar culture of the last centuries of tsarist Russia. What seemed, at first glance, to be his archaic nature



In fact, it was a sign of deep rootedness in sacred archetypes, a manifestation of higher superintelligent knowledge, which once in the Golden Age was the axis of collective existence of a full-fledged sacred civilization. The peasants' irrationality hid wisdom, their laziness hid contemplation, their sluggishness in worldly affairs hid non-student asceticism. The peasant lived not in a world of skepticism and critical wit, but in a world of ancient symbols and signs, in a living rich space where Heaven and Earth, Sun and Moon, Day and Night, Summer and Winter appeared as living realities of a tense cosmic drama. Peasant life was full of omens and beliefs, a special sacred rhythm, and this gave existence a supreme liturgical meaning.

It was he, and not the lifestyle of the bewildered Russian nobility, who carried the last remnants of the ancient solar civilization, Holy Russia. The peasants in Russia were in a humiliated state for many centuries.

The disgrace of serfdom, exploitation by nascent capitalism, and finally, second-class status in the nominally proletarian Soviet state - all these are stages in the long martyrdom of the Russian peasantry. Collected, oppressed, drunken by various estates - the descendants of urban culture - the peasants bore their cross with immense humility and submission, guarding for some higher eschatological purpose that sacred Aryan tradition which constituted the essence of their existence. The annual, harsh struggle for bread, for the harvest, was a physical aspect of the cosmic liturgy of labor, repeated over and over again despite all the persecutions, oppressions, tortures, torments.

What hope, what trust did generations of Russian peasants live with?

Apparently, they secretly knew, taught by centuries of contemplating the change of seasons - from winter to spring - that someday the Restoration, the Renaissance would come, and the whole great solar Tradition of the light Slavs would once again burst forth with the bright Kupal flame. Indeed, it is the peasants (and not the caricatured nobility, and especially not the former party nomenklatura) who can only find (even today) the remnants of ancient knowledge, the echoes of Tradition in its living, authentic form. And only starting from this third Aryan caste, it is possible to theoretically begin the formation of the entire social hierarchy of a truly Russian society.

Just as in Russian fairy tales, the Third Son, the youngest son, Ivan the Fool (which is the equivalent of the third peasant caste),

The true Tsar, the Emperor of the great Russian land must be a true plowman to know the raw and tart taste of the life-giving Slavic soil, the life-giving Slavic soil. The true Tsar, the Emperor of the great Russian land must be a true plowman to know the raw and tart taste of the life-giving Slavic soil. The neglect of spirit and religion in Soviet socialism, atheism and hatred of history - which was the main misfortune of the Russian Bolsheviks and led, in the end, to their demise - were embodied in the outright dislike of the Communists for the peasantry. The majority of orthodox Marxists unequivocally considered the peasants a reactionary class (in this they were right). The absence of Pravoslavia and disdain for the peasants are the most negative features of Soviet socialism. The new Russian socialism must not in any case repeat these fatal misconceptions. The new socialism must emphasize peasantism and Christianity, which are not only historically but also etymologically very close.

On the other hand, the national movements must take a realistic stand and temper their enthusiasm for tsarism. National revival cannot be guided by the degeneration of a once sacred social and spiritual system. Already several centuries before the Bolsheviks, the monarchist regime in Russia was a caricature, a parody - not in its principles and declarations, but in practice, in concrete reality. The peasant, the peasantry, and breadwinning were the mystical reference points of the New Russia. They are not only material breadwinners, but secret keepers of the most ancient legend, in which the profound knowledge of the structure of the Aryan cosmos is imprinted.

Therefore, ideologically, politically, and metaphysically, the type of the Russian Peasant must be at the center of the revolutionary teachings of those people who sincerely seek to restore Tradition in its entirety. Only in this way can we defeat the World Serpent, the Serpent of the West, by breaking its reptilian skull with a peasant plow, as the Indian Indra once did.

*This article was written in 1994 and first published in 1994 in the newspaper Limonka*

## **MOTHERLAND-DEATH**

My close friend's stepfather, a fierce anti-Soviet, died just before the end of the Sovdep, just before Gorby came to power. In his last agony, he repeated with horror: "This (i.e. the Sovdep) will last forever... It will never end... No one can change anything..."

In just a few years, there was no trace of the reality that the dying man considered "eternal" in the full sense of the word - he was born, lived and died under it. Igor Shafarevich, in his book "Socialism as a Phenomenon of World Culture," cites the example of a dynasty of Chinese usurpers who came to power for only a few years, but introduced their own era and began to rewrite history in such a way as to justify their future thousand-year rule in advance.

Many things seem to us unshakable, absolute, eternal, stone immovable, but a slight breeze is enough and they disappear, dissolve, dissipate like a ghost or fog. Psychoanalysis in this case speaks of "complexes," i.e., the self-hypnosis of the individual, which turns an insignificant detail and an accidental experience into an insurmountable psychological obstacle, making human existence an endless nightmare.

Today, there are no more Brezhnev chimeras posing as guardians of eternity: slogans, party committees, portraits, Gebeshniks, and OVIRs have disappeared. And everything happened quickly, instantly, lightning fast. What seemed eternal disintegrated in an instant; massive thrones and solid careers turned out to be as fragile as ripples on water.

But human consciousness is so organized that it is necessarily given to hypnosis, erecting idols endowed with a fictitious eternity even if the sad fate of their predecessors gloomily accomplished before their eyes.

Once again, a mass mental illness is formed on an empty place, a new picture of the disease, woven of complexes. Instead of the party caste, the "rich" have appeared, and now their power seems absolute and invulnerable. In politics, everything is divided among a few of the most dexterous characters. The same is true in culture, where a new officialdom has been formed that is no less clannishly united than Brezhnev's and does not allow outsiders into its midst.

And just as at the end of stagnation, the social magma seems to be solidifying, losing its last flexibility. The circulation of the elites has practically stopped before it could even begin in earnest. All seats, even in second-rate shops, have been allocated. All zones of influence, constituencies, and privatizations

The sectors of the industry are divided.

It is, but it's an illusion. It's hypnosis, it's a complex. And complexes, as we know, are not external, but internal. It is not an outside aggressor who makes a man a slave, but he himself. No one can ever humiliate a hero - neither the zone, nor the Soviet Union, nor the concentration camp, nor liberalism. A hero is simply a healthy man who has dissolved his complexes, and who is therefore no longer affected by the charms of the unconcerned crumbs of the Tsars who have unionized. They all exist only because of our voluntary castration, because of self-hypnosis. We are so afraid of death that we prefer to die but not to think about it, not to face it, not to challenge it. And so we betray our dignity and entrust our fate to a Sistema based on the circularity of the untalented, the foolish and the scoundrels. We ourselves create the illusion that we complain about the insurmountability of. In fact, the power of the System is built on a perfect fiction, on vulgar deception, on a primitive thief's trick. It takes as its basis a small human weakness - the unwillingness to die "here and now" - and blows it up to gigantic proportions. In traditional society, this problem was solved easily - through the initiation rite. A person underwent initiatory death and then discovered by experience that one form of existence is followed by another, and consequently, death is just an episode, a syncope, a transition. If even after initiation a man obeyed certain norms, it was only out of the realization of their sacred spiritual justification and not out of selfish fear. Initiation is what distinguishes man from the animal. Having lost initiation, people have become inferior, trembling sheep. They accepted the System and began to believe in its vile myths. Pseudo-values and pseudo-authorities appeared. Ephemeral and accidental began to be regarded as eternal. Conversely, spirit, intelligence, and depth were discredited as something marginal, ineffective, and superfluous.

We live in a world that is about to collapse. Our society is built on ideas and principles that no one has paid for, that no one has washed in blood, that no one has wrested from anyone in a mortal struggle. We passively surrendered one ideology and just as passively and sluggishly attracted fragments of other ideologies, often completely contradicting each other. We are ruled by complete idiots, and exactly the same idiots lead the opposition - the second echelon that is rushing to power. The last flashes of heroism, characteristic of the brief stage of the honest struggle of 1991-1993, have irretrievably faded. Even to ignite the most fiery hearts, there is not enough to rekindle them

There was no fire. The swamp moss has eaten through everything. And again it seems that there is no end to it... But in fact, we are at the very last line.

The true elite, which will replace all this unreal bala gan, must grow out of the regions of death. One contemporary poet (Roman Neumoev) strangely called death "homeland". Death will dissolve fear complexes, expose the rays of the present; like fallen leaves, TV sets, banks and stock exchanges, government analysts and Kremlin intriguers - all this paranoid panopticon that brazenly pretends to be reality - will disappear into oblivion.

Normal people have no share in the nearest "showdown". The greedy crowd has already distributed even the volumes of food among themselves. But this scum will soon disappear.

We must live and act as if none of this were already there, "here and now". As if we are already dead, and the pure horizons of spiritual reality stretch out before us, beyond the heavenly rays of thought and tormented from below by the scarlet tongues of cosmic passion. We need a NEW PARTY. The Party of Death. The Party of total verticality. The Party of God, the Russian analog of Hezbollah, which operates according to completely different laws and contemplates completely different pictures. For the System, death is indeed the end. For a normal person - this is just the beginning.

Heydar Jemal once told me a historical episode: an Italian general from the Salo Republic at the end of the war, sending his men to certain death, exhorted them with these words: "Do you really think that you will live forever?".

Great argument. Most people, against all logic, continue to live and act as if they were immortal. A sense of justice demands that we help humanity dispel this misunderstanding.

This is what our Motherland, the Motherland-Death, demands of us.

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## **THE POWER OF CROWNED BABIES**

### **1**

The child was a symbol of the Godhead long before the coming of the Savior Jesus Christ. Tradition treated children as special beings directly connected to the mystery of the universal soul. The Chinese guessed about the future based on naive buys

The esotericist Heraclitus regarded the playing child as the ultimate symbol of the free fiery spirit. The esotericist Heraclitus considered a playing child to be the ultimate symbol of a free fiery spirit. Ceremonial operative magic necessarily implied the participation of infants in its rituals - moreover, black magicians, inverting sacral symbolism, mocked children, while white magicians, on the contrary, used them as oracles, as guides between the world of people and the world of gods. (Similarly, the Black Mass could only be performed by a person who had been validly ordained to the Christian priesthood.) Be that as it may, the child in a sacred civilization was considered an almost supernatural being, on a par with priests and seers. But infanticide reached its peak, of course, in the Christian world, where the incarnate God, the Word, was worshipped as a child. Why is the child - this imperfect, helpless, unintelligent and chaotic creature, which is both externally and internally rather a parody of a normal adult human being - so important for the Tradition, being identified with the Supreme Principle? The answer to this question makes clear the depth of the difference between the world of Tradition and the world of pro-fanism, between the sacred civilization of antiquity and the utilitarian, degraded civilization of modernity. The point is that in these two realities - traditional and modern

- Two mutually exclusive, opposite super-ideologies prevail, which initially predetermine at the very source all the various practical manifestations. Tradition believes that the possible is higher than the actual, truth is higher than utility, intent is higher than realization, and the image is higher than reflection. The modern world is based on the exact opposite approach. It places the actual above the possible, utility above truth, and the concrete, the factual above the ideal. Modernity is based on a spirit of skepticism, it trusts only material fact, but since fact is derived from interpretation, in the end, modern man can easily ignore fact itself if it disturbs his narrow, miserable, inhibited, insecure consciousness.

## 2

The child embodies the Possible. The little man retains his ties with the world of the soul, from which he has recently emerged to manifest himself in a material shell. He is composed of a whole range of possibilities, which still coexist in him wholly and simultaneously, without conflicts and mutual exceptions. He is like a seed of the lost Golden Age,

a spark of paradise. At the same time, the child carries not just the potentialities of becoming an adult, a spectrum of diverse choices of the present form. There are clearly traces of something else in him, traces of an invisible world, a luminous reality from which, as he grows older, he moves away. This unearthly light of children's eyes is almost a physical phenomenon; in it, the otherworldly pours into our world, bringing some subtle knowledge, pointing to special paths that lead not from the possible to the real, but on the contrary, from the real to the depths of the possible. There is something in the child that far surpasses the adult, the breath of eternity rests on him, the glow of immortality.....

The child is above gender. More precisely, above gender as a division, a strict distribution of erotic roles. He is androgynous. He experiences love with his whole being, as a universal pole where the rays of spiritual happiness converge, and this love evenly permeates the world close to him, regardless of the animate or inanimate nature of objects, regardless of the sexes and ages of those around him. It is not by chance that in alchemy, a science that asserts that all objects (including minerals) have souls and that all beings are hidden androgynes, the symbolism of the child is highly developed. The Philosopher's Stone - the crown of the work in red, *rubedo* - is depicted as a playing infant. The magical possibility of transfiguration, enlightenment, salvation through super-sexual androgynous Love, the magic of the Golden Fetus, the secret point of the All-Lenin circle. The philosopher's stone, the playing child - *Puer Ludens* - is the Possibility that never becomes reality, but on the contrary, dissolves reality in the sunny rays of absolute Love that knows no boundaries and distances. At the center of Tradition is the child, the infant. And it is no accident that the highest of traditions, the last of traditions, Christianity, bases its doctrine on the divine Nativity, the incarnation of the Son, the little tender creature in the manger in Bethlehem, who brought salvation to the universe that had gone wild in poisonous nightmares.

### 3

The modern world is based on a total rejection of Tradition. It recognizes the possible only when it becomes real, *a posteriori*. The axis of our society is the adult human being, capable of working regularly, paying taxes, earning money, and voting. The very idea of man is traced from him. Childhood is considered to be a preparation for adulthood, which is why so much attention is paid to education, upbringing, and education.



nutrition. The focus is on how to make babies look more like adults more quickly and effectively. This is called "acceleration", the acceleration of development. It goes without saying that the profane world considers this process positive, because it sees the transformation of a child into an adult as an increase, improvement of its quality, its social status. But when children become adults, they not only lose their subtle connection with the invisible worlds, with the light regions of creation, they also gradually lose the opportunity to choose between them

- to become this or that, to follow this or that path. Gradually, from the abundant paradisiacal fullness of graceful love, they come to a strictly limited, fragmented individuality, defined by gender, profession, social and economic status. They turn into some alienated predetermined and rigidly limited unit, almost completely deprived of any freedom and doomed to further physical and social degradation, and in the end - to stupid mechanical disappearance. The little boy had the opportunity to become anything he wanted. Moreover, he could choose the narrowest and most difficult path - the path to immortality, the vertical path to the worlds of spirit, where the laws of eternal youth, eternal Spring rule. This possibility is not just inherent in individual children, but in all children without exception, in the very state of childhood, which is higher than individuality, than the concreteness of the human personality. With age the possibilities narrow down, the choice becomes more and more limited, the soul is squeezed into the cage of social and sexual specialization, flows into a limited and subject to destruction image. The breath of the beyond fades, and from a certain point on, we are no longer dealing with a truly living being, but with a programmed, easily predictable socio-erotic machine, completely uninteresting and utterly unfree. Through money, work, police, television, and bed, this adult being is described and controlled more easily than a computer. All reality, all concreteness, is easily calculated. Only pure possibility escapes from the cold, deadening world of rationality and social manipulation. From kindergarten and school, children begin to be subjected to mental genocide, internalizing false laws and unjustified taboos, shaping the mass of their souls into the miserable, thawing form of the modern adult. From the desk and false knowledge, kids run to wash cars, undergoing a murderous education in the poison of money. By the age of 12, as a rule, they are already legal adults, incorrigible cynical idiots, without dreams and visions, without subtle premonitions and wise faith in miracles, without the ability to realize their own dreams and visions.

of pure love and attentive taste for the magic of sleep.

The modern world is based on the suppression of childhood, on moral repression of children, who are denied their basic species rights, and especially the most important right - the right to attention, respect, the right to their own free existence, protected from the age-old arbitrariness of adults. Children are more complete than their parents, they are smarter, purer, nobler and more dignified. From the spiritual point of view, they are *older*.

#### 4

A normal state and a normal society must be ruled by children, by crowned infants or, at the worst, by those who are closest to the childlike state of mind - seers, sages, saints, prophets, just like children who purely believe in the universe of miracles and just like children who keep in touch with the world of the soul that precedes birth. If we are to live in a normal civilization, all proportions must be immediately reversed. Adults must study myths and fairy tales in institutions of higher learning, take examinations for miracles and visions, obey unpredictable associations and the dictates of multidimensional infinite love. Labor should become a consequence of the abundance of joyful creative forces of the soul, a fascinating game, light, exciting, selfless, free. But for this it is necessary to make a revolution, to bring to power people with childish consciousness, with childish naivety, childish wisdom.....

Hesiod's words about the Fourth Iron Age, in which babies will be born with gray temples, are almost literally fulfilled today. The modern world is an apocalyptic spectacle, in which even children resemble officials, and toys accurately reproduce reduced adult objects - computers, cars, household utensils... The heroes of modern fairy tales - children or animals - imitate adults like two drops of water: aggressive gangsters, turtle monsters eating endless quantities of mondialist pizza, greedy and stupid moneylender Uncle Scrooge, a typical adult Anglo-Saxon bastard, and everything in the same vein. Today's children are the anti-children, their temples gray, their views empty, their interests material, their calculations cynical. What to do: Iron Age, fourth cycle. Extreme degeneration.

But at the same time, here and there you catch a strange, sunny joy in the children's eyes. The Secret Order of Little Children knows something that revolutionaries of years past can hardly believe. It is as if the rays of the Golden Crown were shining through the present twilight... As if the slates of the Crowned Child, scattered among the ordinary children, were the rays of the Golden Crown....

They are preparing some incredible plot that will reverse the course of history, shake the old world, unleash an eschatological uprising of Love..... Against all odds, something tells us that Puer Ludens is coming back, and with it the Golden Age, the power of children, the Great Restoration.

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## **UNDER THE BANNER OF THE GODDESS**

The historian Bakhtofen brilliantly proved in his work "Mutterrecht" that our patriarchal civilization, based on male supremacy, was preceded by another civilization, the civilization of women. At some point, man was able to revolutionize against "maternal law", and ever since, the social psychology of the most diverse peoples and civilizations has been based on male domination. Woman has been relegated to a socially auxiliary role, pushed out of the public sphere and bound to the space of the home, family, and household. In a sense, she is relegated to the level of a pet or servant. The Judaic tradition calls woman "a bodily organ of man that has been given autonomy. Especially consistent and radical conclusions regarding the patriarchal structure of society were made by the Semitic peoples and Abrahamic religions (Judaism, Islam). But even in Indo-European traditions, female mythology is almost always a remnant of older historical plans, and the actual pantheon is ruled by a male deity. But nevertheless, in addition to the "daily" social order and official ideologies (religions), the psyche of the Indo-Europeans retained deep levels, subliminal motifs rooted in the period of "maternal law". In the epochs of spiritual upheavals, social cataclysms, and the highest tension of the Aryan soul, this theme of the Sacred Woman, the White Lady, Weisse Frau resurfaces with astonishing regularity. Roman vestal women and Thracian sorceresses, the cults of Aphrodite and Cybele, the female priesthood of the Gnostic period of the early Christian Church and the worship of the Blessed Virgin Mary, the courtesan tradition of the Middle Ages and the Lutheran protest against the Catholic celibate priesthood - all these are traces of a bygone primordial myth in which the protagonist was Woman, Goddess, Mother and Wife, filling the cosmic element with her luminous presence. The loss of matriarchy was a catastrophe for the world of Tradition. The veneration of the supreme as feminine presupposed from the

the initial divinity not just of the world as structure, but also of the world as matter, substance. All reality was realized as a fabric of metamorphosis, where there is no death, but transformations, dynamic trajectories of abundant, overflowing life. The man was enveloped in a woman who appeared both outside and inside him, who served and inspired him, who was at once his *thought* and his *flesh*. The golden-haired goddess of Heaven and Earth, the pure Freya, mother of gods and heroes, she imbued her presence in household and cult, in contemplation and action, in art and creation. The masculine was not opposite to the feminine and was not subordinate to it. It was like a fish in water, preserving its concentration in the omnipresent element of Woman Thought, Woman Wisdom. Hindu Tantrism, the Gnostic myth of Sophia and the Kabbalistic idea of Shekinah, the feminine presence of the Deity, are motifs dating back to the most ancient epochs of the Aryan matriarchy.

Patriarchy was not a victory for men. It was their defeat, because along with the enslavement of woman came the degeneration of man himself, who subordinated to his rational, discrete consciousness, which became independent those spheres that had previously been grasped by heart intuition. Woman-Mind was reduced to the level of woman-body. Spirit and matter, once identical in the light synthesis of the Goddess, in her presence, were divided and came into conflict. Man asserted his formal logic, cause and effect fields. The world separated from the Cause, the two sexes became separated by a wall, and the idea of linear time emerged, a product of the absolutization of male mentality, detached from female intuition, which grasps the whole cycle.

At the same time, women themselves began to degenerate. Reduced to instrumental functions, driven into the prison-like confines of kitchens and vegetable gardens, she began to lose her spiritual greatness, turning her intuition to earthly things, slowly retaliating against man with hysteria, thirst for greed, and deliberately emphasized uselessness, which irritated the rational monster of patriarchy. Only in the role of a harlot did woman retain her sacral dignity, humiliated and ridiculed by male pragmatism, contempt, social disgrace, and economic doppleka. Fallen Sophia, Shekinah in exile.

The Age of Revolutions gave hope for the Restoration. The Valkyries and passionaries of rebellion, social struggle and revolutionary terror came to the forefront of history. The era of the triumphant Electra seemed to begin. The role of women in communism, Nazism is enormous. They understood the anti-rational line of these

In the bosom of Nazism and Communism, matriarchal tendencies were not dominant. But matriarchal tendencies were not dominant in the bosom of Nazism and Communism. Alongside the effeminate Ludwig Klages and Hermann Wirth (founder of the Ahnenerbe), along with the priestesses of the German cult - the beautiful Mother Ludendorff and Martha Künzel - there were the masculinist lines of the idiot Rosenberg, the philosophical mushtraining of Beumler, and the conservative theories of the "three Ks" (Kueche, Kinder, Kirche). It was the same under the Soviets: starting with free love, the general orgiastic delight of the Perevotse - with Vera Zasulich, Larisa Reisner, and the sexual magic practitioner Alexandra Kollontai - it all ended with Stalinist moralism and the obfuscation of eroticism in the later Sovdep.

The feminist movement was initially associated with neopaganism and occult organizations, and had an emphatically "antisemitic" (and anti-bourgeois, at the same time) character. Later, it degenerated into a liberal caricature where, instead of a light transformation of the world, women demanded only the freedom to turn into the disgusting apparatus that is the modern man.

National Bolshevism is the last revolutionary doctrine of history. It absorbs all previous antisystemic, nonconformist ideologies, which are resolved in a common intellectual and practical synthesis. The concreteness of economic and social demands flows inconsistently into the higher spheres of metaphysics. Myth is deciphered in deed, not in rationalization. Therefore, the awakening of the Sleeping Beauty, the cosmic Virgin, the Weisse Frau, the restoration of Hyperborean Nordic matriarchy, the tantric triumph of Shakti, the utterance of the great formula of the Hindu initiates, "I am She" (which is identical to Sohrevardi's assertion, "I am She"), and the "I am She".

- The Sun", ana-l-shams) is our holy cause, the task of our Revolution. This is the national, messianic cause of Russia, the cause of socialism.

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## **I SWEAR BY THE TIME BEFORE NIGHT**

### **1. "Truly man is at a loss."**

Belief in progress is pure fiction. A relic of the optimistic 18th century. No religion teaches about progress. On the contrary, all

they argue that humanity is on a course of degeneration, decadence, sin. From the Golden Age to the Iron Age. Surah Koran, which the genius Heydar Jemal likes to quote, says: "I swear by the time before night: indeed man is in loss.

It was not only the sacred teachings that understood the loss of man. Already in the twentieth century, some outwardly modern ideologies secretly appealed to the idea of cyclical time, which presupposes degradation to be replaced by a new golden age. The most prominent of these ideologies were National Socialism and Bolshevism. The capitalist bourgeois regime was recognized as the limit of degeneration, against which the red and brown romantics put forward the brilliant vision of a New World, a restored golden age. The active pessimism of the radicals turned the will of the masses toward two goals: the destruction of degenerated (old) humanity and the creation of a fundamentally new paradisiacal civilization. The purges and bloodsheds of the Bolsheviks and Nazis had mystical overtones. This is not an excess of sadism, cruelty, anti-humanity. It was simply obvious to the elite: "truly man is at a loss"! The time before evening is inexorably approaching midnight. But in the womb of darkness a New Dawn is already maturing. A new world. The Great Noon of the prophet Nietzsche. Communism. Paradise on earth.

## **2. In the battle against "progress"**

The word "progress" concentrates the doctrine of the "prince of this world", the liberal "antichrist" of the consumer society. The word "progress" concentrates the doctrine of the "prince of this world", the liberal "antichrist" of the consumer society.

Against "progress" should logically be representatives of all religions, all traditions. This is the right, conservative flank. Fascists and conservative revolutionaries, builders of the New Middle Ages, oppose "progress. For them, "progress" is materialism, the triumph of a "mercantile", cosmopolitan mentality. And the most paradoxical thing is that the "progress" is fought against by genuine communists, who originally opposed the instrumental, manipulative improvement of the situation of the workers in the capitalist countries (a trick of the Antichrist) to the romantic, mystical perspective of the "class struggle" to the last drop of blood, to the dawn of the Revolution.

"Man at a loss" is obvious to a Christian, a Muslim, a Buddhist, a fascist, a Bolshevik. "Man" must be overcome. The new Man must replace the one whose historical mission

has come to an end. This is not progress, but an upheaval. Not gradual improvement (and in fact, gradual degeneration), but a radical change of all conditions, systems, proportions and parameters.

A united front - traditionalists and revolutionaries. One enemy, one method, one goal. The Blazing New... The sprawling gardens of paradise found after the gnashing of the bloody battle that turns the sinking carcass of mankind inside out....

### **3. Wormwood flavor**

Defeats accumulate. Religions become perverted, forgetting their own core. Societies drop traditions. Matters of the spirit are of interest only to university goggles. Popes obediently consecrate banks. Mullahs sell real estate. Lamas fight for ecology.

The fascists have been defeated, scattered and squeezed out of society. They listen to their marches glumly, hiding in crevices.

The grandiose construction of the Soviets collapsed. The party elite has gone to sleep, the masses have fallen asleep, and the lazy Chekists have gone mad. Only grandmothers with pots and pans at Anpilov's rallies wave pioneer ties. This is all that remains of the great experiment....

Even in the darkest hours of the night, the time before evening had swallowed up all those who remained faithful to the inevitable dawn. The trump cards of the "spiritual battle" (the defeat of Tradition), the battle for the nation (the collapse of the fascist regimes), and the class struggle (the fall of the world socialist camp) were consistently lost. None of the doctrines directed against the inexorable logic of bourgeois degeneration, against "progress", against the "Antichrist" is now effective, efficient, or sufficient. The "loss" of the human factor has corroded even that which was originally aimed at overcoming it.

Material factors finally subjugated the souls of men. Nations dispersed in a cosmopolitan mixture. Capitol has conquered Labor, making it its puppet, its instrument.

Our defeat is total. Our values have crumbled to dust. Our textbooks and classics cause even we ourselves to shrug our shoulders in bewilderment. We have been overcome by "progress," embraced by "anti-Christ," bought up on the stock exchange... We have been driven into a common ghetto, where the Christian jostles with the socialists and the Muslim wrests a millimeter of space from the fascist, eaten up by persecution mania.

The general taste of wormwood, the taste of total defeat. Is it over?



#### 4. What to do?

One can, of course, put his hands down and lament the inevitability of cyclical laws. Midnight is midnight. But this means nothing more or less than *betrayal*. By our passivity, sleepiness, confusion, we seem to say: "All our predecessors fell in vain. Rivers of blood of friends and enemies were poured only to please the demon of doom, the Moloch of history, the voracious automaton of degradation." To insist on each one's own is also unhelpful. If something does not work, does not produce results, it is foolish to cover one's ears and hide one's eyes in the palms of one's hands. The fact of defeat cannot be canceled on the basis of self-hypnosis.

There's only one way out. Only one way out. Only one opportunity. The modern world has pushed all those ideas, forces and qualities that once ruled civilization to its periphery, to the underground, to the zone of refuse and waste. The saint and the creator, the genius and the martyr, the preacher and the visionary, the conqueror and the emperor lodge in the common cellars of modernity. On the surface, the moneylenders of loss, the interest-bearers of degeneration rule, manipulating the gravitational force that has saddled human cattle, the eschatological germs of the end times. But *all the* dispossessed, the disinherited, the discarded, the humiliated, the trampled must, must gather for the last act.

Damned of all colors, political beliefs, castes, castes, orientations, genders, nationalities, confessions and interpretations, deprived of a place in the world of "progress" and liberal values, refugees and veterans of all lost wars of history are anointed with one goal - Revolt. Revolution, one and indivisible as Love, as Homeland, as Church, as Death. Only the common denominator of Denial will save us. The denial of those at the center. And in the center is only a "waning man".....

Camouflaged by millions of police officers and bank accounts, the puny little Zacheses, a naked, rickety freak with ghosts of thoughts and prosthetic feelings. If we blow the veil of illusions off him, we will be left with a pitiful handful of sopranos... It's easy, it's so easy - to take the Antichrist by the puckered lip....

But in order to do so, we must fuse together all that opposes the modern world, "progress". No monopoly on truth in our katakambas. No theological disputes. No doctrinal debates. "Pistis Sophia," the Koran, the Apocrypha, the Gospels, "Capital" and "Mein Kampf" are equally true and correct. There must be no factions and sects in our struggle. We are all equally robbed and rejected. We have a common enemy.

The time has come to create a party of an even newer type. Religious, nationalist, Bolshevik, occult, subversive. Beyond all dividing lines.

An act of rebellion is what will make us brothers. Only in it will we understand each other. Only with it will we test our teachings.

Only that which unites the ineffable can henceforth be a theory. And verifies its truth with an explosion of desperate resistance. In spite of everything, we throw the banner of war over the last unsundered bazooka. Its color is the least reminiscent of the white sheet of defeat. All the colors of lives lived, of thoughts thought out, of passions burned. It bears the insignia of all religions and orders.

Stupid bipeds of space midnight, we will definitely, no matter what, defeat you!

I swear by the time before nightfall.

*This article was written in 1995 and first published in 1995 in the newspaper Limonka*

## **GNOSTIK**

The time has come to reveal the whole truth, to expose the spiritual essence of what the reptilian philistines call "political extremism. We have confused them enough, changing the registers of our political sympathies, the coloring of our heroes, going from fire to cold, from "correctness" to "leftism" and back again. All this was just an intellectual artillery preparation, a kind of ideological warm-up.

We have frightened and seduced both the extreme right and the extreme left, and now both have lost their bearings and strayed from their original paths. This is wonderful. As the great Eugene Golovin liked to repeat: "He who goes against the day should not be afraid of the night." There's nothing like the feeling when the ground is gone from under your feet. It's the first experience of flying. It'll kill the creeps. Angels will.

Who are we, really? Whose formidable face is increasingly visible behind the paradoxical radical political trend with the frightening name of "National-Bolshevism"?

Today it is possible to answer this without ambiguities and evasive definitions. Although for this we will have to make a brief excursion into the history of the spirit.

There have always been two types of spirituality in humanity, two paths - "the path of the right hand" and "the path of the left hand". The first is characterized by a positive attitude to the world around us; it sees harmony, balance, goodness, peace. All evil is seen as

The way of the right hand" is also called "the way of milk", which is a local deviation from the norm, something unimportant, transitory, and without deep transcendental causes. "The path of the right hand is also called the path of milk. It does not cause a person any special suffering, protects him from radical experiences, and leads him away from sinking into suffering, the nightmare of existence. This way is false. It leads to sleep. Those who follow it will never get anywhere.....

The second way, "the way of the left hand," sees everything in the opposite perspective. Not milky goodness, but black misery; not quiet calm, but the tormenting, fiery drama of a split existence. This is the "way of guilt. It is destructive, terrifying, in which anger and rage reign supreme. On this path, all reality is perceived as hell, as ontological exile, as torture, as immersion in the heart of some unthinkable catastrophe originating from the very heights of the cosmos. If in the first path everything seems good, in the second path everything seems evil. This path is monstrously difficult, but only it is true. It is easy to stumble on it, and even easier to perish. It guarantees nothing. It seduces no one. But it is the only right path. Whoever walks it will gain glory and immortality. Whoever endures - will win, will receive a reward that is higher than existence.

He who follows the "path of the left hand" knows that one day the imprisonment will end. The prison of matter will collapse, transformed into a heavenly hail. The chain of initiates is passionately preparing the desired moment, the moment of the End, the triumph of total liberation.

Two ways are not two different religious traditions. Both are possible in all religions, in all faiths, in all churches. There are no external differences between them. They concern the most intimate aspects of man, his secret essence. They cannot be chosen. It is they who choose man as a victim, as a servant, as an instrument, as a tool.

"The way of the left hand" is called "gnosis," "knowledge." It is just as bitter as knowledge, just as it generates sorrow and cold tra gism. Once upon a time in ancient times, when mankind still attached decisive importance to spiritual things, the Gnostics created their theories on the level of philosophy, doctrine, cosmological mystery, on the level of cult. Gradually people degenerated, began to pay attention to the sphere of thought, plunged into physiology, into the search for individual comfort, into everyday life. But the Gnostics did not disappear. They moved the dispute to the level of things understandable to modern philistines. Some of them proclaimed slogans of "social justice", developed theories of class struggle and communism. "The mystery of Sophia" became "class consciousness", "the

struggle against the evil Demiurge, the creator of the cursed world," acquired the character of social battles. The threads of the ancient sign

The wine of socialist revolution, the joy of rebellion against the forces of doom, the sacred berserker passion for the total destruction of that which is black, for the sake of finding a new, out-of-doors Light....

Others opposed the commonplace with the secret energies of the race, the murmur of blood. Against mixing, against degeneration, they raised the laws of purity and new sacredness, the return to the Golden Age, the Great Return. Nietzsche, Heidegger, Evola, Hitler, Mussolini clothed the gnostic will in national, racial doctrines.

It is rightly said that the Communists didn't care much for the workers, and Hitler didn't care much for the Germans. But not because of their cynicism. Both were possessed by a deeper, more ancient, more absolute aspiration - the common Gnostic spirit, the secret and terrible light of the "way of the left hand. What workers, what "Aryans"... The point is quite different.

Between "red" and "black," "white" and "brown," creative personalities, also called to the "path of the left hand," to the path of gnosis, wandered in their spiritual quests. Confused by political doctrines, falling into extremes, unable to clearly express the metaphysical contours of their obsession, artists from Shakespeare to Artaud, from Michelangelo to Eemans, from the troubadours to Breteau fed on the secret wine of suffering, greedily absorbing in society, in passions, in sects and occult brotherhoods the disparate fragments of a terrible doctrine that leaves no opportunity to smile. The Templars, Dante, Lautréamont... They never smiled in their lives. It is a sign of special chosenness, a trace of the miraculous vicarious experience that was common to all the "wayfarers of the left hand". The Gnostic looks at our world with his heavy gaze. The same gaze as his predecessors, the links in the ancient chain of the chosen of the Terror. A repulsive picture appears to his gaze. A West maddened by consumer psychosis. The East, disgusting in its inconsideration and pathetic submission. A sunken world, a planet lying at the bottom.

"In the underwater forests the gust is useless and the gesture ceases..." (E. Golovin)

But a Gnostic will not abandon his work. Not now, not tomorrow, not ever. Moreover, there is every reason to be inwardly triumphant. Did we not tell the naive right-wing optimists where their excessive ontological trust would lead them? Did we not foresee the degeneration of their creative instinct to the grotesque parody that modern conservatives are, who have accepted everything that their more sympathetic (but no less hypocritical) predecessors were horrified by?

millennia ago? They didn't listen to us... Now let them blame themselves and read New Age books or marketing manuals.

We have forgiven no one; we have forgotten nothing.

We were not fooled by the change of social scenery and political actors.

We have a very long memory, we have very long arms.

We have a very harsh tradition.

The labyrinths of existence, the spirals of thought, the whirlpools of anger ...

*This article was written in 1995 and first published in 1995 in the newspaper Limonka*

# Part 5 Guardians of the Threshold

## SUN DOGS OF RUSSIA

### 1. Terminus

The border surrounds the State. It describes the State. It defines the State, being its limit.

Every thing is what it is because of its boundaries. For it is they that separate it from other things. Hence the crucial importance of the concept of boundary not only for international law, doctrine or the structure of the armed forces, but also for philosophy as such. Boundary is not just a tool of philosophy, but its essence, since the highest philosophical concept - transcendence - means, in Latin, "that which lies on the other side of the boundary".

A boundary expresses outwardly what lies within and, at the same time, limits the essence of a thing in its encounter with other things. The boundary is something sacred. The ancient Greeks had a special god, Terminus, meaning limit, boundary. This is not just a deity patronizing boundaries, but a *boundary deity*, a special sacral concept that played a central role in the worldviews of ancient Indo-European peoples.

In magic there is also an important concept of a "threshold guardian" - a special being who is at the crossroads of two worlds: the beyond and the beyond, the dense and the subtle, the vital and the postmortal, the waking and the dreaming. This is the same ancient Terminus, only slightly modified.

The hierarchy of the "threshold guardians" is particularly detailed in Tibetan Tantric Buddhism. There they are depicted as "dakinas, terrible female beings from the retinue of the goddess Kali or Tara. They pounce on a person at the moment when he or she enters a new level of existence - at the moment of performing special rituals (especially the ritual of "chod"), while traveling in desert places, immediately after death, and so on. "The "guardians of the threshold" seem to make sure that things and people remain themselves, that their inner self remains intact and constant. And as soon as someone crosses the line, they are there. The same can be said about the philosophical side of things. A thing exists through a notion of it, through some formidable linguistic and semantic halo that prevents it from being created in the chaos of unstructured, irrational reality.



of the mystery. The boundary is connected with reason, with its secret nature. Reason as a purely human and in the highest sense divine quality manifests itself precisely through the establishment of boundaries, definitions, statements of the essence of things and phenomena.

Thus, the boundary is the basis of thinking, the manifestation of the divine beginning. God himself is boundless, "transcendent," but he reveals his divinity precisely through the absence of boundaries, which he himself establishes in being in order to distinguish himself from non-self and to be "known" by non-self, at least in part.

If all this is true, then the borders of the state and their defenders must be endowed with a very special symbolism, fulfilling the most important sacred mission, far surpassing purely utilitarian, administrative, military-strategic functions.

Border guards are not just a type of the Armed Forces, but a special sacral quality. This is a modern adherent of the ancient cult of the god Terminus.

## **2. Expansion: from tribe to empire**

The boundary is not a quantitative indicator, but a qualitative one. The greater its volume, its extent, the more universal and valuable is the concept it expresses. Therefore, as a concept expands (defining, enclosing the boundary of the world), it covers an increasing number of private aspects. In other words, everything included in the concept is grasped by the mind as a part, whereas before it could be mistakenly perceived as a whole. The expansion of the boundary of things and concepts is a dynamic process of the unfolding of a single essence, clearly demonstrating the commonality that is initially present in two (or several) up to a certain point different things. Thus, the concept of "beast" includes tigers, hares, mice, turkeys, elephants, etc. "Beastliness", "beastliness" reveals its universality by encompassing all species and varieties of animal beings, which themselves pass from the particular to the general.

It is the same in a state. A tribe or clan has its territorial, cultural, linguistic, etc. boundaries. These boundaries extend to the notions of "people", "nation", "state". Finally, the highest form of state is the Empire. Its borders are enormous, they include the maximum possible number of natural human entities - there is room for tribes, clans, cultures, religions, nations, ethnic groups, and even, in some cases, the semblance of independent states (provinces, dominions, etc.). The empire as

The concept of "Holy Empire" is the highest category of the state structure, comparable to the most sacred and comprehensive epistemological concepts such as "God", "Truth", "Goodness", etc. That is why the concept of "Holy Empire" is so stable. The sanctity of the Empire derives from the *quality of* its borders, which must contain some absolute, universal message, some global mission, which constitutes the essence of the imperial state as a historical and national community. For this reason, the boundaries of the Empire are intensely linked to its fundamental theological orientation. The Roman Empire and its borders carried one meaning; the Empire of Alexander the Great, another; the Arab Caliphate, a third; Britain, a fourth; Russia, a fifth, etc. The quality of borders depended on the axial mission of the Empire - sea, river, land, mountain, steppe, desert... The supreme idea of the Empire, as it were, spilled out into the landscape and structure of the borders. The study of the transition from land to sea borders allows us to trace the dynamics of the spiritual and social development of society, and even explain the most important religious, cultural and economic transformations. Thus, it was only after the unification of all lands in a unitary state that England realized itself as an island, changed its religion, moved to a maritime existence and laid the foundation for capitalism and industrialization[8]. The movement from clan to Empire is not a political but a spiritual process, only reflected in earthly reality. As the borders expand and different landscapes, civilizations, religions and ethnicities are included in a single geopolitical space, a new, more universal Idea, previously hidden under the kaleidoscopic diversity of multiplicity, is discovered.

### **3. The Templars of the Great Wall**

On the basis of the direct connection between the sacred meaning of the Empire and its borders, traditional civilization formed military units of border guards, warriors called to protect the distant borders of the state. This connection is most clearly traced in the knightly order of the Temple, the Templars, who were warrior-monks, bearers of special universal knowledge. This esoteric knowledge consisted in the secret of general proportions that could connect different regions of the feudal medieval West, including Middle Eastern lands. In the symbolism of the Templar Order there are not only ancient pre-Christian motifs associated with the sacral geography of Europe, but also doctrines drawn from the

esoteric Islam, especially Sufism and heterodox Shi'ism. It is no coincidence that the vast majority of Templar commanderies were located near megalithic monuments dating back to civilizations of more distant epochs. The Order of the Temple connected North and South, past and future. The Templars performed a crucial function in keeping the secrets of the unity of the West. At the same time, their understanding of Islam opened up the possibility of true imperial expansion beyond Europe, to the south and south-east. By increasing their esoteric competence, the members of the Order were potentially preparing the expansion of the State, the Western Roman Empire. And it is no coincidence that with the destruction of the Order by Philip the Beautiful, unified Europe disintegrated forever. The line of the Ghibellines and Staufens lost to the Guelphs, the Vatican, and fragmented nation-states like censoralist and absolutist France.

The Templars and their counterparts in other civilizations were a shield against the penetration into the Empire of the lower forces of hell, the Gogs and Magogs of the Bible. They protected the sacred civilization from the streams of decay and disease. This was the purpose of the construction of the "iron wall" by Alexander the Great. The same sacred symbolism lies at the base of the Great Wall of China, as well as ancient fortifications on the northern borders of the Roman Empire. When the Order of Frontiersmen decays, the foundations of imperial unity are undermined, the forces of chaos penetrate into civilization, disintegration begins and a new Babylonian mixing of languages. The death of the Empire is the catastrophe of the Order responsible for guarding the borders (in both physical and magical senses).

A brilliant illustration of the magical nature of the border guard service is given in the movie *The Tartary Desert*. In it, a mysterious, purely male collective (Mannerbund) of border guards awaits the onset of an enemy, an imaginary enemy, the belief in the existence of which is perceived by the border guards themselves as an obsessive collective madness. From internal tension they die one by one. Only the last of them, exhausted before the sensations and visions, receives a reward: he is honored to participate in a true miracle, when the imaginary enemies come true, and their wild hordes actually attack the almost defenseless, lost people fortress. The Last Templar against the hordes of Gogs and Magogs.

#### **4. Cynocephalus**

The Soviet Empire was an empire in the full sense. It was united by a common universal idea - the idea of Socialism, which embodied the original Russian will for Truth and Righteousness

The Soviet was a legitimate continuation of the Russian and the Orthodox, only more universal, more general, more global. The Soviet was a legitimate continuation of the Russian and Orthodox, only more universal, more general, more global. The archetype of border mysticism was quite analogous to the traditional idea of the role of the Templars, the guardians of the threshold. The Soviet period was initially filled with a deep esoterism, which, however, was rarely expressed in a rational, open and complete form.

In order to distinguish traces of the Templar element in the concept of the USSR border troops, let us turn to the most basic association - "a border guard and his faithful dog". The dog is not just an instrument of defense of the state border. He is more than that, he is a symbol. The symbolism of the dog in Tradition is closely connected with the idea of the border in the broadest sense, including the metaphysical one. The dog guards the house, being on the edge between the inner and the outer. This animal is the embodiment of the "guardian of the threshold", an occult character whose mission is to preserve the identity of the thing. But at the same time *the* dog symbolized crossing the boundaries, so it accompanied in shamanic rituals the soul of the deceased to the netherworlds. In other words, the dog is the animal embodiment of the god Terminus, the god of boundaries. Hence the most ancient myth about the origin of people from dogs. Mongols and Turks say that the ancestors of their tribes were "yellow dogs". The same belief has been preserved in many North American Indians. In the Celts, the main hero of the national epic is Cuchulin, whose name means "the dog of Culanna". Even in Christianity there is a representation of the dog as a sacred symbol. Thus, Dante's *veltro*, "hound", means the mysterious herald of the Second Coming and, at the same time, the "Ghibelline Emperor" (and again the connection with the Empire!). And the monks of the Catholic order of St. Dominic coded their name "Dominicans" as "Domini canes", "dogs of the Lord". The Egyptian cynocephals, deities with dog heads, especially Anubis, the "driver of the dead," had the same meaning. This also includes the Greek Cerberus. This symbolism reveals the following pattern. The frontiersman (the modern analog of the Templar) is not just the master of his dog, which he uses, but in the spiritual perspective he himself becomes a projection of the Sacred Dog, an incarnation of Anubis, the cynocephalus, the "yellow dog". Animal and man seem to change places. Human individuality retreats in the face of the supreme magical function. Personality dissolves into the mystery of the border.

Not the eagle, but the Dog's Head should be the emblem of the border troops, the seal of the Neo-Templar unit. And this, in turn, makes us remember the symbolic attributes of the oprichniki

Ivan the Terrible...

## 5. Requiem

The fall of the Empire is not just a socio-political catastrophe. It is a spiritual catastrophe. Along with the shrinking borders comes the disintegration of the organic idea that animated the state. The highest philosophical spheres are struck. The parts lose their sense of belonging to the whole, fall away from the life-giving center, die out and degenerate. The fall of boundaries is the fall of concepts, ideas, mental muddling. It is blood and confusion of tongues. It is the profound catastrophe of the sacred figure that is the border guard. The forces of hell penetrate the nation; a thief enters the house; discord and stupor attack the nations. The sand-headed god Terminus loses consciousness, withdraws. The chaos of the spiritual night descends upon the people.

Empire is good embodied in boundless borders. The end of empire is evil embodied in the breaking of borders. It is a national, state, but not only. The warriors who fell on the frontier, the Templars of the Soviet Idea, are betrayed by their followers, their descendants. But their magical action is initially connected with the mystery of thought. The collapse of borders does not slowly provoke a crisis of philosophy. The chaos of the Gogs and Magogs penetrates the mind. Idiots come to power in the country.

The bastion of the  
spirit is falling. The  
doors of hell are  
open.

Hordes of enemies are climbing through the gaps  
in the great wall... All is lost.

But abandoned and sold, lonely and forgotten, the last frontiersmen of the Empire are serving at de facto posts. Lost in chaos, islands of order. The now meaningless guardians of the remains of the once truly great Wall.

Forgotten in their half-broken outposts, like Baudelaire's sailors. But still, like St. Dominic's dog, they emit from their lungs fiery bursts of anger. Tracer bullets into the light that has become darkness.

"Flaming Air." Ernst Jünger wrote about him:

"The fiery air is necessary for the soul not to suffocate. This air makes it die day and night in complete solitude. At the hour when youth feels that the soul is beginning to spread its wings, it is necessary that its gaze should turn away from these attics, away from these shops and bakeries; that it should feel that down there, far below, on the border of the unknown, in no man's land, someone is awake guarding the banner, and there is a sentry at the farthest post."

Dead or alive, with the head of a dog or a man, in dream or in reality, "ours" stand on the stumps of the border. They are the last ones to think for everyone. Guardians of a sold Idea. Guardians of no man's territory. Sentinels of the most distant posts.

In them beats the pulse of the world, of our Russia, which will be resurrected at the moment of such a sweet, so close Judgment Day.

*This article was written in 1995 and first published in 1996.*

## **PENTAGRAM.**

"My friends gave me an octopus,  
And looking through the  
drunken fumes,  
I cut off the extra tentacles--  
I'm a madman for five pointed stars."

E. Golovin

The symbolism of the swastika, taken as the main sign of the Nazis, has been analyzed by many authors. Swastika means pole, the center, the fixed point of eternity. It is known, and on the basis of the analysis of the symbolism of the swastika, both its opponents and its supporters build their theories concerning the mystical orientation of National Socialism. Strangely, but there are almost no similar studies of the symbolism of the "red star", the main sign of Bolshevism. Perhaps the outward atheistic and materialistic dogmatism of the Communists repels esotericists. In fact, the star deserves no less attention than the swastika, and its connection to the mystical essence of communism is as revealing as in the case of National Socialism.

### **1. Stella Maris**

The star, in Tradition, refers to the sacred plurality, which in theological terms may be called the "angelic host. In Hebrew, the terms "host," "angelic host," and "star" are often summarized into one concept

"zaba, from which comes the name of God often used in the Old Testament, Elohim Zabaoth, "Lord of hosts", i.e. "Commander of the (heavenly) Armies" or "Lord of the Stars"[9]. The stars are manifold personifications of divine light. If the sun and the moon are only two celestial luminaries as two archetypes of two sexes, two universal poles of the cosmos, then the innumerable plurality of stars symbolizes the multitude of living beings inhabiting the world as parts of the transcendent fullness of the Source scattered on matter.

In a sense, a star is a person's soul, his light celestial root, his higher self. This connection between stars and people is clear



This idea was realized in the Chinese tradition, where it was directly asserted that the death of a person (at least a great person) is accompanied by the fall of a star. The magical notion of the "individual soul" as a "stellar substance", a "sideric body", is based on the same idea. Modern occultism, which has borrowed (albeit in a distorted form) the ancient Rosenkreutzer tradition, speaks of the "astral plane", i.e. the inner reality of the soul woven from starlight. In Islamic esotericism and Paracelsus one can find the theory that people come into the world through openings in the celestial firmament, visible to us as stars, and through the same openings they leave the material cosmos. In this case, the deep, angelic "I" of man is, as it were, clothed in a denser, semi-material substance, which serves as an intermediate instance between this "I" and the bodily organism. In alchemy, the same "sideric" reality is called "mercury" or "mercur", and its symbol is also a star. Moreover, the whole hermetic tradition, dating back to the Egyptian Hermes Trismegistus (as the mythological founder) and the Greek Hermes (as the messenger-god, the guide-god, the mediator between earth and heaven), explores in detail this very "subtile plane" connected with the stars and their invisible "matter".

The modern alchemical author Eugène Cancellier, a disciple of the legendary Fulcanelli, observed that alchemists often use the symbolism of the "starfish". In this he sees a concise summary of the whole hermetic cosmology. The point is that "mercury" or "mercur" is that intermediate space between the world of dense forms, bodies and the sphere of Principles, pure Light. This "mercury" is also called the "water of the philosophers" or the "alchemical sea." At the bottom of this "sea" abides the starfish, as a condensed doublet of the higher self, which shines above the surface of the water. "Sea star", *stella maris*, is the lower pole of the soul, and its upper pole is a real celestial luminary, generating with its ray underwater, bottom human being. The union of these two stars into one is the meaning of the hermetic path and the "transformation of the black magnesia of philosophers" into "red powder".

## **2. The two faces of the "denizen"**

There is a more centralized personification of the star in the Tradition, the Star by preference. The figure of the "third heavenly light" along with the sun and the moon. It's the morning star, called "dennice," and in Latin, "Lucifer." The Greeks believed that this star was associated with the goddess of Love, Aphrodite, Venus. The ancients

Germanic people identified it with the golden-haired Freya, the paredra of Odi and the foremother of the Aryans. This star had a double meaning, as any female character of traditional mythology. Venus appears in the sky twice a day - just before sunrise and just after sunset. She seems to anticipate the trajectory of the divine luminary, initiating the creatures of the universe into its secret path. As a morning star, Venus is positive. As an evening star, it carries the sorrow of the darkness of night. But what is important is that it is one and the same star, one and the same being, yet it appears in two opposite functions. The theme of the "fallen angel", who was the first in the heavenly hierarchy, reflects this sacral meaning in its theological aspect. Hence Judaism's identification of the "fallen angel" with the Roman Lucifer. The role of Eve, the first woman, in the Fall also has a direct bearing on this. The "morning star," the "daystar," most often appears as a female deity, the goddess of Love and eroticism. However, the Apocalypse also uses the term "morning star" in a positive sense. Christ himself says: "To him who overcomes I will give the morning star". So an unambiguously negative interpretation of this theme is clearly unsatisfactory. Besides, there is another star in Christianity - the star of Bethlehem, the sign of the birth of the Savior of the world. This star of the Magi is the proclamation of the coming Resurrection of the world together with the divine child.

The morning and evening star is the common archetype of any star, of any soul. In every human being, in his depths, two beginnings coexist - the solar center of the heart and the serpent of sucking darkness that coils around it. There is a dizzying vector of fall and a will to restore the light dignity. So the stars-souls, "sea stars" have the most direct relation to the symbolism of "dennitsa". For this reason, the soul is often depicted in the image of a woman, the Wife. Strictly speaking, "venereal" should be called mental diseases, not bodily-sex diseases.

Venus (Lucifer) is dual and unified at the same time. It is dual functionally and unified substantially. Just like people, like their souls, fused from the rays of mysterious nocturnal glow.

### **3. The Book of Baron Chudy**

The star, especially the "blazing star" is the symbol most characteristic of Freemasonry. The famous Freemason Chudy named his voluminous work thus. As is easy to understand from the rest, this image must have to do with some intermediate reality, dual and located between the corporeal-material and the celestial. And so it is: the five-pointed star in Freemasonry is a

is distinguished by the distinctive sign of the second degree - "apprentice" or "comrade", "companion". This degree signifies more than "apprentice" but less than "master". It is the star or "astral" degree. It is interesting to note that even in orthodox (i.e., purely male) Freemasonry, not to mention the "Egyptian" and mixed rites, this second degree and initiation into it retained traces of long-forgotten symbolism associated with the feminine. In the Ariosophical lodges, reformed in accordance with Germanic mythology, initiation into the second degree was unequivocally associated with the mystery of marriage and a ritual of an emphatically erotic nature.

The blazing star is a person who has realized and realized his light nature, but has not yet reached the fixed center of heaven. This is the halfway point, the earthly paradise intermediate between material ignorance and the heavenly paradise lying on the other side of the firmament. The star signifies a great spiritual accomplishment, but it does not yet guarantee a happy conclusion to the path to Absolute. The possibility of a fall is not yet excluded. But even this gloomy prospect cannot deprive the initiate of a special inner quality that sharply distinguishes him from the profane. A person who has learned the mystery of the "starfish", even if he failed to swim out, will never return to the innocence of irretrievably lost ignorance. That is why some dark sects use the symbolism of the star as their distinctive sign, especially the inverted pentagram.

But one should not simplify the meaning of this sign, even if it is not an indication of the highest aspects of spiritual realization. Occultists are often inclined to banalize the meaning of this first stage of "doing", and the Masons themselves sometimes do not realize what profound shocks in the normal case should be accompanied by those rituals, which they often regard as exotic gestures or moral allegories. The man-star, the "comrade," the "companion" is a "new humanity," an unconditional elite that has turned back from the bodily inertia of profanism and risen from the hell of a peripheral existence. These are the "last" who have become the "first". The full realization of the initiatory possibilities of this esoteric plan should give a person nothing more or less than "immortality", i.e. continuity of consciousness regardless of whether a person exists in a body or without it. In life, this is most often manifested in the ability to retain full attention in dreams, which is duplicated by a clear awareness of the dream tissue, hidden for an ordinary awake person under the cover of matter. Based on the dual nature of this

It is easy to understand the ambiguity of such "immortality", which can have both positive features (saints) and degenerate into vampirism. The star is not a center in the absolute sense, but a center in the relative sense. At the level of earth it is connected with the Center of the World.

#### **4. Nordic matriarchy**

Let's digress from esoterism for a while. A surprisingly interesting interpretation of the symbolism of the five-pointed star was given by Hermann Wirth. He drew his attention to the fact that in the folk German language the pentagram is called "witch's paw" or "Drudenfuss". Wirth argues that "Drude", "witch" is a corruption of the word "Thrud" of the age of the Skalds, i.e. the name of the mother of the god Thor. Almost nothing is known about this goddess. Wirth believes that its meaning is practically exhausted by the pentagram as a sacral calendar symbol denoting the winter solstice, the New Year, Yule. Based on the theory of the polar origin of mankind, which he brilliantly developed in his works, Wirth hypothesizes that this pentagram, the five-pointed star or its symbolic equivalent (palm or foot), denoted the hieroglyph of the year (six-pointed rune Hagel) without the lower line pointing to the south, where the sun is in the middle of winter in the polar night. The absence of this line is an indication that the sun does not rise there in winter. And if so, then geographically it becomes synonymous with the Arctic, the polar homeland, the ancient city of "Vara", of which Zend-Avesta speaks, and which lay, according to her, in the far North.

This symbolic chain of identifications between the pentagram, the pole, the Arctic, the Indo-European peoples, the symbolism of the hand (foot), the sacral centrality of midwinter (New Year) and the female deity embodies the main idea of Wirth's theory. He argued that mankind at the dawn of its history was at the pole; that its socio-political system was matriarchy (the cult of the White Goddess); that writing developed from calendar signs, which, in turn, are metaphysical and geometric forms observed throughout the polar year; that the symbolism of all religions and traditions is reducible to a single primordial basis of phonetic, hieroglyphic and conceptual properties.

For Wirth, all this was embodied in the symbol of the five-pointed star and the swastika, as well as the raised hand. It is very telling that Hermann Wirth was the founder of the Anenerbe organization under Hitler (although he was ousted from his post under pressure from Rosenberg, a supporter of the Aryan patriarchy), but at the same time he was sympathetic to the Aryan patriarchy.

The star coincided with the swastika as a symbol of the Pole, the high Nord. The star coincided with the swastika as a symbol of the Pole, the high Nord. The star coincided with the swastika as a symbol of the Pole, the High Nord.

## **5. "Comrade, have faith, She will rise..."**

How did the star become a symbol of Bolshevism? History says that formally it is the work of Trotsky, who, as a member of the lodge of the "Great Orient" and author of a large (lost during his revolutionary adventures) monograph on Freemasonry, consciously proposed this emblem to the Bolsheviks, well aware of its esoteric meaning. In any case, this could not have been the private initiative of an individual, since the meaning of the symbol and the spiritualistic background of extreme leftist movements were closely linked long before Trotsky and Lenin. When one reads a history of French socialism, one gets the feeling that one is talking about a handbook on the occult. Conversely, a description of the esoteric organizations of nineteenth-century Europe gives the impression of materials on political radicalism. The names are the same: Blanqui, Cabé, Yarker, Leroux, Mackenzie, Eliphas Levi, Fabre d'Olivet, Fourier, and so on. Freemasonry and political utopia. Rosen kreutzers and sealers, melting the lead of the body into the gold of the spirit, and Marxist ideas of turning the proletariat into the philosopher's stone of social revolution and acquiring the "red powder" of communism.

Reintegration, the "new humanity", the "earthly paradise", man as mediator between heaven and earth, the initiate who replaces the abstract dogmas of deism with the life-giving experience of personal spiritual realization. Revolutionary humanism derives from initiatic doctrines, and traces of these doctrines are preserved in signs, language, emblems, coincidences, the obsessive repetition of the same plots, rituals, and gestures. The pentagram says more about the essence of Bolshevism and revolutionary socialism than all the historical materials of congresses, splits, betrayals, and factions. Bolshevism is the idea of a "new man," a star man who has risen above the darkness of unconsciousness by a willful effort. Not so much the degenerated aristocracy or the Pharisaic clergy is the main enemy of the Bolsheviks. Bourgeois profanity, the reign of quantity and money - this is what the Communists rebelled against. The proletariat is the symbol of the philosophers' first matter. "I am black, but I am beautiful," says Sophia in David's Psalms. It is the "chose vile," that "brute thing" which for the alchemists is more valuable than gold ingots. Red stars light up over the Kremlin, the center of the Kremlin.

the Third Rome, the Third International. This is the image of the center of the world, the pole. Under the sign of the star the socialist state is expanding, new cities are rising, people-aviators are taking to the air, Stalin's polar explorers are moving on the ice, NKVD detachments are going to Tibet. The palm, the sign of the White Goddess, found on the most ancient cave drawings, as the Revolution-Restoration of "cave communism", as the most ancient covenant, flashes in gold on the fiery banner of the Bolsheviks.

The prophecy of Pushkin, who wrote to his brother in bed, the famous words singing the Pentagram, came true.

*The article was written in 1997, first published in the journal "Elements" № 8 (dossier "National-Bolshevism") 1997 under the pseudonym "Leonid Okhotin".*

# Part 6 Chaos Magic

## FALCON-BEAK MAN

(essay on Aleister Crowley)

### 1. The sound of the waves of Cefalù

Generations have grown up on rock, psychedelic, punk, rave, techno. It's easy to reproduce melodies that have been played thousands, tens of thousands of times. It's harder with words. Of the rock fans all over the world, only one in a hundred knows English. Even fewer are able to parse the words... And only a few people know about the underlying substrate of rock culture in a broader sense, about the strange mystical theories behind it, about the disturbing mysterious percussions to which the invisible threads of its origin stretch.

The Beatles' "Sergeant Pepper's..." envelope features one character, with a hard stare and massive face, among other people respected by the band. "The ultimate unknown." A dark personality. It was his estate near Loch Ness that was bought by Jimmy Page, his admirer and fan. This man's ideas inspired the Rolling Stones during the era of their album "Their Satanic Majesties", when they were friends with the bizarre director Kenneth Anger and dressed up in SS costumes. He was considered his spiritual teacher by Arthur Brown, Sting, David Bowie... But his absolute cult in radical music begins with Janice P. Orange, Psychic TV and Throbbing Gristle. The several hundred bands that emerged from this movement, known as "dark wave", made the study of this enigmatic man a necessary component of their work. The sound of his voice has been mixed and sampled, his books put to music, his rituals staged. Recently, a CD of the sound of the waves near Cefalù, the place where he once lived and founded the Rabelaisian-tantric abbey of Thelema, was even released.

The initiated have already guessed who we are talking about... The Beast, a very big Beast (To Mega Therion).

### 2. Perverted dedicated

Edward Alexander (Aleister) Crowley was born on October 12, 1875 in Leamington (Worwickshire) in the family of a Protestant preacher from the sect of the "Plymouth Brethren". From childhood before his eyes

- Father's ascetic frenzy, sermons, mortification of the flesh,



religious exaltation. Puritan suppression of all bodily urges was the main motive of upbringing. This extremism ("no" to all eroticism in general), so characteristic of Anglo-Saxon culture, would later turn into its opposite - "yes to all forms of erotic experience. It should be reminded that pornography appeared in those countries where social taboos on sexuality were the strongest.

At Cambridge University, Crowley encounters a small group of aesthetes and occultists inspired by the Decadence, Wilde and Ruskin. Here a rich, talented, sophisticated and marked by exquisite beauty young man becomes a universal idol. Despite his marriage to Rose Kelly, he does not limit the range and gender of his numberless lovers. He travels a lot, conquers the highest peaks of the world, visiting Egypt, Russia, Scandinavia, France, Mexico. This is the life of a dandy, intellectual, mountaineer, mystic, poet, adventurer. In 1896, at the Stockholm Hotel, Crowley has his first experience of illumination. He realizes that he is called to an important magical path. He soon encounters the occult organization that will establish him on this path and arm him with secret knowledge. "Golden Dawn in the Outer", the famous "Order of the Golden Dawn", the most mysterious and powerful organization of Western magic. This order included such famous people as William Yates (Nobel laureate), Maud Gonne (inspirer of the Irish Liberation Army), Constance Wilde (Oscar Wilde's widow), actress Florence Farr (Bernard Shaw's muse), philosopher Bergson's sister Moina Bergson (wife of the head of the Golden Dawn, Samuel Mathers).

In the order Crowley learns about the initiatory use of drugs, about special magical rituals and practices, about the mysterious teachings of the Kabbalah, Rosencreutherism, yoga, alchemy and operational magic. At his Boleskine estate on the shores of Loch Ness, he conducts mysterious experiments to summon the "guardian angel". The most complicated preparation lasts 6 months, but the operation ends in failure. Only a few years later, in Mexico, under strange circumstances, this phenomenon occurs spontaneously (and leaves an indelible imprint on Crowley's life).

In 1904 Crowley during his stay in Cairo receives a special revelation. A terrifying "preterhumanoid entity" - the "demon Aiwass" - chooses him to be the bearer of new knowledge and the head of a new age, a new aeon, the "Aeon of Horus". Crowley realizes himself as the "Beast 666", of which the Apocalypse speaks and chooses

with his initiative name, "To Mega Therion," "The Great Beast."

From that moment, until his death in 1947, Aleister Crowley fulfills the most important mission - to spread his teachings. The main thing in it is the famous "Book of Laws", dictated by Ivass. The first of these laws - "Do what thou wilt, that will be the whole of the law" ("Do what thou wilt, that will be the whole of the law"). Crowley does not change his habits - outwardly everything remains the same - occult practices, unrestrained sexual relations of all varieties, literary opuses, drugs, poetry, mountaineering, ironic spectacles designed to frighten the profane, contacts with the powers that be. But all this is illuminated by a special disturbing light, imbued with a special meaning. "Beast 666" is not just a man. He is the head of the initiatory organization Astrum Argentum, to which, according to Crowley, belonged to the "invisible brothers" who ruled human history through the occult orders of the past. Crowley sends the "Book of Laws" to Hitler, Lenin, Churchill, introduces it to Trotsky. His agents and disciples operate in a variety of spheres: Captain John Fuller, his adept, occultist and chief English strategist in the matter of tank operations, works among the conservatives; Martha Küngel, a fierce National Socialist, handles Hitler and his entourage; Walter Duranty, the only Western journal, favored by Stalin, operates in Moscow. Crowley is at the center of the world conspiracy, weaving the web of a new aeon. Women, drugs, magical operations, political games - all this accompanies the teacher of "Therion" to the end of life. Many of those who came close to him, lost their judgment. Most of his ex-wives and some of his mistresses, after separation, go straight to psychiatric clinics. Black doctrine and terrible practices frighten not only profane, but also the occultists themselves. Being for some time but the sire of the highest Masonic ranks, Crowley is gradually expelled from everywhere, "brothers" are frightened of his teachings and embarrassed by his moral appearance. The Second World War and its horrors make the press of the West forget about this strange character, whose name almost never left the pages under the heading "Scandals".

He dies almost unnoticed on December 1, 1947 from bronchitis and heart failure at the age of 72. During this period (since Crowley's birth) the point of the vernal equinox had shifted exactly 1 degree. An astrologically flawless death.

### **3. The Science of the Beast**

The doctrine of Aleister Crowley in the most general outline looks like this. Civilization develops in harmony with certain cycles, each of which determines the religious and cultural level of humanity. Each cycle lasts approximately 2,000 years, which coincides with the transition of one of the 12 constellations of the Zodiac to a new sector. The present humanity lives at the end of the "Aeon of Osiris", which is characterized by the "archetype of the dying and rising god". This "aeon", the cycle, is characterized by patriarchal ethics and the idea of divinity as something abstract and moral. The law of this cycle requires man to be ascetic and to abandon his own will. But all this is coming to an end. The next cycle, the "aeon of Horus," the son of Osiris, is approaching. In this period there will be a different religion and a different culture, based on a new ethic. Now the "deity" will be inside man ("every man and every woman is a star", says the most important law of Kronos), not outside him. Therefore, there will be no restrictions, and the kingdom of total freedom will come. Crowley himself considered himself a "prophet of the aeon of Horus," which should notify humanity about the coming changes. In his letters to Duranty in Moscow, he puts forward the idea of his arrival in Soviet Russia Stalin, to "accept the honors of the people who destroyed the temples of the old god of the past aeon and hoisted the five-pointed stars of magic on his shrine - the Kremlin.

There is a special period between the two aeons - the "storm of equinoxes". This is the epoch of the triumph of chaos, anarchy, revolutions, wars, catastrophes. These are the waves of horror necessary to wash away the remnants of the old order and clear the way for the new. According to Crowley's doctrine, the "storm of equinoxes" is a positive moment, which the servants of the "aeon of Horus" should welcome, approach and use. Therefore, Crowley himself supported all "subversive" tendencies in politics - communism, Nazism, anarchism, extreme nationalism of a liberating tone (especially Irish). By the way, at the origins of these movements were also secret organizations, often quite law-inspired, so that the way to the implementation of political projects in Master Therion was quite simple and open - it was only necessary to convince some occultists in their esoteric rightness, and the influence on politics was ensured. At the same time, Crowley very highly valued modern art as a method of realization of the "storm of equinoxes". Rebellious, devoid of boundaries and aesthetic principles, extremely individualistic and anarchic, it carried in itself, according to Crowley, all the germs of the death of the current civilization, awakening perversions, the magic of fascinate madness, ephemeral destructive narcissism.

Crowley is considered a "Satanist" by many, and his appeals to Apocalypsis make a case for this. However, the matter is somewhat more complicated. Crowley himself believed that the Apocalypse is a truly prophetic book, which describes the end of the cycle with complete accuracy, but gives it a moral evaluation from the standpoint of Christianity itself, i.e. the religion which, in his opinion, is destined to disappear with the end of the "Aeon of Osiris". Consequently, he concludes, the negative characters of the Apocalypse are not so negative if we look at them from the standpoint of another, new aeon. Then the Whore of Babylon and the Beast will appear as the prophet and his female hypostasis, and not just as miserable "satanists". It should be noted that in a non-Christian perspective (pagan, Hindu, etc.) such an approach to deciphering the Apocalypse could be quite justified. Crowley lived in an occultist environment, far from Christianity and fascinated by the East and hermetism; in this environment, nothing particularly "diabolical" in Crowley until the time was not found. Thus, even the traditionalist Julius Evola (far from Christianity) considered Crowley's "Satanism" to be just an eupatism of an esotericist following "the way of the left hand".

"The "Aeon of Horus," as Crowley describes it in *The Book of the Law*, is very reminiscent not only of the occult utopias of the Theosophists and modern New Age fans, but also of the future envisioned by Hitler and some socialists. Esotericism, culture, avant-garde art, psychedelics and radical politics were closely intertwined in Aleister Crowley's personality. In a sense, he can be called a symbol of the 20th century. A mystic-bun tar. Revolutionary politician. Dandy mountaineer. Astrologer-psychanalyst. Sexual pervert and practitioner of tantrism. Religious fanatic and cynical skeptic. A hoaxer, a fame-seeking actor, and a cultivator of secret knowledge. A practicing drug addict and healer.

The Beast.

#### **4. A cruel and bloody bird**

There is an erroneous view that the youth counterculture that emerged in the West in the 60s, along with rock music, is all about leftism, humanism, liberalism, anti-totalitarianism and soft. Against this background, the fascist armbands of Led Zeppelin or the Rolling Stones of the Crowleyan period, and later, the swastikas of the first punks seemed like a thunderbolt. Together with "dark wave" - Psychic TV, Throbbing Gristle, Sol Invictus, Coil, Death in June, Current 93, Monte Cazazza, Boyd Rice, Allerseelen, etc., "fascism" (or, in other words, "fascism") is the most important thing in the world. - "fascism" (or, more precisely, "Nazi-Satanism") has already frankly overwhelmed today's radical youth. In fact, the black pathos of this

current is not so black.

is a long way from the early hippie revolt. It's just that as the "revolution on the left" degenerates, it's time for a "revolution on the right". The Crowley Plan transcends partisanship and doctrine. All doctrines are good as long as they destroy the System, the old aeon of Osiris, the remnants of its former power, expressed in Anglo-Saxon morality, in the police system, in bureaucratic dictates.

The influence of Crowley's teachings used to be indirect. Now it is becoming direct. This is what the leader of the band Coil says in his interview

John Belance:

"Personally, I believe in the coming of the age of Horus, the age of Thelema. But I also believe that in the beginning there must come chaos, change and upheaval, whirlpools. A chaotic period of transition. A cruel and bloody bird. The last cycle of the Aztec system and the Kali Yuga of the Hindus must be about to end. No wonder the clear signs of the end are beginning to show. I think we - as a Coil band and as individuals - should actively co-create this. We should strive to create chaos and confusion, to help destroy the old order, to open the way for a new aeon."

This, by the way, is the origin of the fashionable chaos-parties, this generation of modern Crowleyans with a blatant Nazi-Satanic ideology. And unlike the usual narrow-minded neo-Nazis, reactionaries, and devotees of the System, in this case, there is no anti-communism or aversion to other types of revolutionary ideologies.

Followers of Aleister Crowley can be found in a wide variety of groups and movements. The free love of hippies is also a sign of Tantric Crowleyanism, as is the idea of a superior race of master-saints - "slaves will serve and suffer", says the Book of the Law. Homoeroticism, drugs, intensive operative magic, avant-garde music, super perverse erotocomatous practices, phosphorescent painting without mind, political extremism - all these things are detailed, systematized, concentrated, predetermined in the teachings of the Crowleyans.

"Aleister Crowley's Thelema.

Whether we like it or not, whether we know it or not, we all live under his sign, under his supervision, under his commandments. This applies to all who are in the slightest degree affected by the terrible spirit of the modern world. "Ignorance of the law does not exempt one from responsibility to it."

A bloody and violent bird. A  
falcon.

The Egyptian symbol for Horus.

*The article was written in 1995 for the magazine "Om", first published in 1997.*

## **ABSOLUTE BEGINNERS**

### **1. David Bowie, dedicated**

David Bowie is known as a musician and actor; few people know that he is a member of an initiatory organization that professes the principles of "the way of the left hand" and "telemism". It is therefore not surprising that his songs, music videos and aesthetic projects have an occult dimension.

His song "Absolute Beginners" is a typical example of such a multilevel "message", where the emotionality and psychological aesthetics of the external plan, hides the esoteric core.

### **2. Fake**

"Absolute Beginner" - literally "absolute beginner" - is a phrase that contains in itself a complete logical contradiction. That which is absolute is not "beginning", because the truly absolute has neither beginning nor end, does not arise and does not disappear. And vice versa: what has a beginning is not fundamentally absolute, but, on the contrary, relative. This is the philosophical aspect.

There is also a contradiction on a purely worldly level: the attempt to "start over" by our contemporaries, their weak and inexpressive protest against their own degeneration, aging, and stunned, against the background of a rapidly cooling civilization, where no one opposes entropy or even tries to do so, is highly questionable. Children are born today with gray whiskers and from the cradle they want to wash cars and open bank accounts. All signs of the end of the Iron Age. What kind of a "new beginning" is this, and an absolute one at that.....

Bowie himself, despite his ingenuity and talent, can hardly seriously claim to be an alternative. He fascinates precisely as a decadent, as a pervert deepened in a disturbing narcissism, as an elderly melancholic Anglo-Saxon pervert, but not at all as a hero or a bearer of the "new". There is no "absolute" or "beginning" in him, but rather the stupefying exoticism of decay, the scent of decaying flesh wrapped in mondialist gadgets.

Absolute Beginner is a concept taken by David Bowie from an arsenal la very deep gnostic doctrines. It inspired a good song and a strange video.



### 3. The Star Doctrine

The Absolute Beginning, which does not exist and cannot exist, is nevertheless the axis of forbidden, heroic knowledge, transmitted through a secret chain. Through the banal, static picture of metaphysics - the fickle relative below, the immutable absolute above - the special paradoxical will of certain initiates asserted, at the risk of mind and life, a dizzying, fascinating perspective. There is something that dispels logical and religious dualism - there is an Eternal Beginning, a mysterious Ray that is "closed" on one side and "covered" on the other. On this ray all the great proportions and correspondences of the three worlds lose their meaning. Top and bottom change places, and the impossible unthinkable marriage of Heaven and Hell, which the brilliant Blake had guessed, takes place.

It's called the Star Doctrine.

The "Telemites", followers of the Frenchman Rabelais and the Englishman Crowley (from whom Bowie borrowed the concept of his song, being a member of the O.T.O. fraternity himself), believe that "every man and woman is a star". Man, on the other ("Telemite") side, is a "star", a blazing ice ray, the embodiment of conventionality and relativity, an obvious species failure, ending his history with the utter vulgarity of the World Bank and the World Market, a blatant biological fake of a proud and pure angel-like being. A strange, impossible, dizzying light shines through the miserable mess of his puny soul.

It is the light of the Absolute Beginning, the one that cannot be.

### 4. Black rays

The ground is getting out from under our feet. The values of tradition are so degenerated and profaned that they are no longer able to resist sluggish nihilism. Conservatism and progress are two faces of the same process - degeneration. What is left of a once turbulent history is hunger, lust and police. All the signs are that we are far from the Beginning. Both old and new. Passion has been completely wasted.

What do the "telemites" - whose disturbing ideas are all ma far from the optimism of New Age or retired theosophists - mean when they assert for *everyone* the paradoxical possibility of a A "star" - a "new beginning"? Of course, we are not talking about vulgar "conversion", "enlightenment", "finding the truth", etc. Look at these "neophytes" of all religions and cults - the etched gaze, the flashes of blissful stupidity, the strange same

They withdraw, twitching and hissing, but they do not acquire or conceive.

The black beam of the Telemite star glides along a different trajectory. It is not fixed from the outside, it is not grasped by the usual means. It deliberately scares away and repels, dressed (provocatively) in the vestments of antinomianism. It rapidly leaves the one who wants to turn the transforming naïveté into a system. It does not lend itself to institutionalization. But it flickers eternally and absolutely in its eonian rhythm, in defiance of the will of cycles and the thickening mass of dark ages. It chooses its own forms and bodies for manifestation, it is pointless and useless to strive for it - its choice is voluntary and unprovoked, it does not depend on merits, virtues and deeds, it is indifferent to "moral appearance" and success in breathing exercises.

Absolute Beginning without gender, age, profession, post. Cutting through the veil of the hollow pile of atoms is the razor of Cree steel awakening.

## **5. A committed alternative**

The question is, in fact, a central one. No future is not just a catchy thesis of a grotesque youth movement that has now completely died out. The thesis of the "End of History" developed by Francis Fukuyama is essentially the same, but taken in an optimistic soft key. Exhaustion is the main discovery of postmodernity. The triumph of simulation is the joy of the immature. The cunning predators of the electronic lie are so raping reality that they will end their social manipulation in a coterie of maddened machines. In the end, all the sci-fi literature of the 19th century became technical banality in the 20th, and the same can be expected from the 21st century. Especially if we take into account that most of the major science fiction writers (from Jules Verne to Lovecraft) were members of powerful esoteric organizations actively involved in giving civilization a predetermined appearance.

None of the sci-fi and futurologists of New Beginnings predicts. The more distant the future, the more monstrous it looks. And man rushes into a narcissism that does not save him from anything, under the patchwork covers of obviously false and not soothing formulas. Like painted vultures, bankers and televangelists hover over the collapse. Dead corpse charmers. To believe in TV myths is to turn into an idiot; not to believe in them is to go mad with loneliness (everyone around you believes in them). No star in sight.

The Soviet system was somehow very cool and blunt towards the desperate attempt of the "New Left" to develop an alternative ideological version to the bourgeois system by modernizing (and revising) the traditional anti-capitalist doctrines. The cozy apparatchiks spit on the desperate attempts of the nonconformists to break through to a positive project. Having already realized the inevitable failure of the Sovdep, the New Left turned to esoterism, Gnosticism, and other (unorthodox for the Left) disciplines.

The "New Right" developed along a similar trajectory, rejecting the chauvinism, xenophobia, and market-oriented nature of the "Old Right" and discovering the values of revolution and socialism. But all the "new" - both the Right and the Left - were accused of "nihilism" by the Sovdepov partocrats (future "democrats" or "caparefniki"), and they themselves quickly collapsed with their fattened bodies into the lustful rot of "reforms" and national betrayal. Again, as thousands of times in history, the real nihilists accused those who sought to overcome nihilism of nihilism.

The outcome is sad. Without Moscow's help, the intelligent and honest but powerless "new" were crushed by the System (Foucault, Deleuze, Debord).

- suicide, the rest died a natural death or oblivion) or degenerated into "thought policemen" (Henri Bernard Levy, Glucksman, Habermas and other scoundrels). Without the painful spirit of the fiery uprising, Moscow itself has fallen into the snares of the World Government.

In everything, no Beginning, no hint, no chance. At best, the intellectual pessimists hope, the coming catastrophe will pass smoothly, like euthanasia. What, in principle, do all the "democratic" and "patriotic" publications have against Marcuse's "one-dimensional man"? Like the "people" at the beginning of the Nietzschean "Zarathustra" who longed for "the last men," all sectors of our society would gladly settle for a "one-dimensional man" to head a "coalition government."

And Bowie's songs were listened to by former young people (now far over 30), sipping Heineken beer.

## **6. The end of the illusion**

There is no alternative, no New Beginning. There is no outside (everything is fake). There is no inside (the forces of the soul have cooled down). And yet, thunderstorms of anger are brewing, conspiracy networks are being woven - a world conspiracy against the shameful present.

This is the conspiracy of the Star. At any age, in any place, in any condition, at any time, in any situation, in any posture -

"every man and woman" can *begin*, can open up the Absolute Beginning, can pierce themselves with a black ray that has no end, that passes through cycles and epochs in defiance of all logic, all external predisposition, all causal system. Any vital impulse, any passionate impulse, any piercing state can suddenly go over the edge if it becomes excessive, unrestrained, beyond sense. Greed and generosity, asceticism and debauchery, jealousy and fidelity, anger and tenderness, sickness and satiety can become the Absolute Beginning, the terrible thunderous chord of the Night Revolution, one and indivisible, right and left, external and internal.

Only the peak must not be followed by a decline. The intensity must only increase, the climax of the nation must be followed by an even greater climax, the overheating of individuality must ignite the outside world with the flame of rebellion - that rebellion which is (according to Sartre) the only force that saves man from loneliness.

The Absolute Beginning does not depend on objectivity, for it there are no concepts of "early" and "late", "here" and "there". All the better if "nothing much to offer, nothing much to take"....

The end of the cycle is ultimately the end of illusion, as Guénon said.

Bowie's song accompanying the reading of the Book of Laws, the bitterness of absinthe, which Crowley called the only initiatory substance among alcoholic beverages ("green goddess"), the sudden onset of eroto-comatosis, the beautiful and sickly fanaticism of an extremist political cell, the occasional fallen shadow that looks like a Celtic cross....

The Absolute Beginning is at arm's length (left).

*The article was written in 1996, first published in Nezavisimoy Gazeta 1996, reproduced in Elements, No. 8 (dossier "National Bolshevism") 1997.*

## LYAPUNOV'S TIME

In modern physics, which studies "highly inequivalent states" and chaotic systems, there is one technical term - "Lyapunov time". It denotes the period when some process (physical, mechanical, quantum or even biological) goes beyond the limits of exact (or probabilistic) predictability and enters the chaotic regime. In other words, the trajectory of the process obeys strict laws only up to a certain moment of real time.

Beyond this point, "normal" time ends and the paradoxical "Lyapunov time" (or, more precisely, "poloidal Lyapunov time") comes. The characteristics of this "time" are very curious. Unlike ordinary physical and mechanical time, which is considered by classical physics as a fundamentally reversible quantity (this means that time is nothing but a static axis complementing three-dimensional space to four-dimensional space; see the school model of Einstein), "Lyapunov time" flows irreversibly, only in one direction, and hence, it consists not of a once and for all given trajectory (in four-dimensional space), but of "coexistences", i.e., completely unpredictable. i.e., completely unpredictable movements, which are arbitrary, random, non-periodic. The processes that take place in "Lyapunov time" are called chaotic in contrast to the processes of classical mechanics. It is possible to illustrate it by an everyday example. For example, three people sit down to drink. Up to a certain point, their behavior is quite predictable: they discuss acquaintances, friends, life problems, sports, women, politics. Gradually, as they become more and more intoxicated, "noises" (as modern physics calls the essential interference of the process) begin to creep into the conversation. These "noises" can be expressed in the fact that individual passages are repeated several times by the people under the influence, the psychological situation becomes more heated, disputes and conflicts arise, and the atmosphere thickens. At some point the picture reaches the stage of bifurcation (this is a key term in the "catastrophe theory" of the famous physicist René Thom). This means that the logic of behavior of a drunken campaign and its members taken separately can arbitrarily follow one of two equally probable trajectories. For example, two fall asleep and the third goes home. Or, one pounces on the other with fists, and the third breaks them up. Or all three of them take to the street and start a brawl with passers-by, having gotten angry over nothing. Or they all leave peacefully and crouch down guiltily. are taken into the family.

When everyone sits down to drink, the end of the drinking session is unknown. Until then, it obeys a limited psychological set, varying according to the cultural and intellectual level of the drinkers. But whatever the prerequisites, if the drinking develops progressively, sooner or later there comes a moment of bifurcation, and the group imperceptibly enters "La Punova time," where all proportions are blurred, where the slightest detail can cause an inadequately large-scale reaction, where any subsequent action is completely unpredictable and unmotivated.

But the interesting point is that the "Lyapunov time" is not a period of complete disorder, where all motions are completely arbitrary. It is something between a fully structured system and a complete absence of a system. Bits and pieces of trajectories are preserved, and drunken behavior obeys fragments of logico-psychological deterministic chains. Chaos has its own paradoxical structure, which is called "the physics of non-integrable processes" or "the system of fractal tractors". Consequently, "Lyapunov time" is subject to a certain paradoxical dimension, only more flexible and broadly understood than the determinism of "reducible systems" (i.e., ordinary classical or quantum trajectories). Some modern physicists - notably Ilya Prigogine - believe that the processes occurring in "positive Lyapunov time" are the key to the mystery of life. Here, in this intermediate state, *between* strict structure and complete absence of any structure, in a chaotic system, there is a "magic" combination of law and freedom, model and event, setness and spontaneity, and it is this combination that is called "life".

A purely logical rational model, as Kant showed, is unable to "grasp" the thing-in-itself, the essence of reality, which remains always inaccessible and noumenal. The "noumen" itself remains completely silent. Only in chaotic worlds, in the course of "Lyapunov's time" is there a secret transition from silence to language, from existence to nonexistence, from the irrational to the rational, and back again.

Amazingly, the ideas of Prigozhin and other theorists of "indivisible processes" strictly coincide with the traditional doctrines of alchemy, which believes that the "stone of philosophers" should be sought in a "particle of ancient chaos", which the creator neglected at the moment of creation! This is the "magnesia of the philosophers", "our Cybele" or "our Latona".

"Lyapunov time" is the most important concept for two isomorphic levels - for individual spiritual realization and for social transformation. For an individual seeking his or her true center, the priority of "Lyapunov time" means the cultivation of borderline states intermediate between fresh daytime consciousness and nighttime (alcohol, drugs, etc.) fainting. Only at this boundary it is possible to grasp the magic spectral point where individual existence borders on extraindividual realities, both intracorporeal and purely angelic. This is the essence of the initiation mechanism. "Lyapunov's time" is the phase of "initiatric death". Whoever achieves control over this

The "isthmus" goes beyond the fatal dualism of life and death. At the social level, the picture is similar. Every regime, social structure, economic-political form is subject to strictly deterministic laws, embodied in the structure of power, in its ideology, in its internal norms. But social energy, just like any energy in the corporeal universe, unidirectionally decreases, "produces entropy". Therefore, any power and any social form function logically and legitimately only for a limited period of time. After a certain moment comes "Lyapunov's time". Like a drunken company, beyond a certain boundary society begins to behave unpredictably and chaotically. The peripheral grows to gigantic proportions, while the central, axial one moves aside.

There is no doubt that the "Lyapunov time" for the USSR began in 1985. The current president (note, "unpredictable"!) is a typical example of a "particle" of a chaotic system. Before our eyes, a new liberal system is being born out of the "dissipative remains" of the late degenerated socialism. But it is also aging before our eyes, its entropy is growing terrifyingly fast, and it is beginning to resemble the last phases of Soviet society in striking detail. It is possible that the liberal cycle will be very short-lived, because some systems are fundamentally unsustainable (under certain conditions).

One more important point: the phase of the collapse of Sovietism took place with complete *intellectual* passivity of the main acting forces. In other words, there is no social organism that could "grasp" the main content of the social "Lyapunov time" in our situation and put this precious knowledge into the basis of a new social order. Everyone seems to have slept through the most interesting part. But initiatory death differs from ordinary death in that in it consciousness does not disappear completely (being preserved in a special mode). Chaos must not only be experienced, but also comprehended. If this has not happened, the chaos will inevitably repeat itself. Another catastrophe, another phase of social shifts, another chord of "dissipative jump". Moreover, it will be repeated until some social formation takes responsibility for the dangerous and fascinating scientific and practical work with chaotic structures.

The current "stability" and "sustainability" are even more contrived and deceptive than the last days of the Sovdep (and a return to the past is unrealistic).



Our society today is as disembodied a mirage as the self-confident stupidity of the modern philistine. But we know that "Lyapunov's time" is *our* time. That is why our hand itself reaches out... (no, not yet to what you think) to books by Poincaré, Kolmogorov, Stengers, Thom, Prigozhin, Capra, Nikolas, Mandelbrot and other interesting authors.

To our universal doctrine of Revolution, in addition to the legacy of the "new right" and "new left," we add the theories of the "new physicists."

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## DE SITTER UNIVERSE

Fundamental physics is a fascinating science. At the present stage, when there is no trace left of the former self-confidence and brazen obscurantist positivism, it is a pure pleasure to analyze its newest hypotheses from the standpoint of integral traditionalism.

Let us consider the latest cosmogonic hypothesis in the version of Ilya Prigozhin, by the way, a Nobel Prize winner for his discoveries in the field of chemistry. Then let us compare it with the traditionalist view of cosmogony and initiation.

According to Prigozhin, the initial state preceding the emergence of our Universe should be described as a vacuum or a Minkowski space, i.e. such a geometric space in which (unlike the real cosmic space) there are no distortions. But in the vacuum, as the latest research in physics has shown, different fields can and do exist. Unlike Stephen Hawking and supporters of the Big Bang theory, who explain the birth of matter by some one-time cataclysm that broke once and for all the equilibrium state of the vacuum, Prigogine adheres to a different version. From his point of view, matter appeared as a result of "vacuum fluctuations", i.e., anomalous phenomena in the state of fields in Minkowski space (or in the Minkowski universe). Hence, the emergence of the Universe is not a one-time moment, but some permanently existing potency in Minkowski space.

It should be noted at once that this whole problematic, although posed in complete isolation from traditional metaphysics, is in fact like two drops of water similar to the traditional opposition between creationist and manifestationist doctrines. Creationists, the proponents of a one-time Creation, are the heirs of the Abrahamic religion. In the field of modern phi

In contrast, Priegojin, the chaos theorist (sic! On the contrary, Prigozhin, the theorist of chaos (sic!)), comes closer to the Manifestationists, who assert the theory of "permanent creation" peculiar to the Indo-European traditions. But the most interesting thing is further on.

Vacuum fluctuations lead to the birth of a first particle. Taking into account the concepts developed on the basis of quantum mechanics, we know that the notion of "particle" or "atom" is not exact and is equal to the notion of "wave". Consequently, the vacuum fluctuation generating matter is not an irreversible and one-time transition between non-existence and existence. It is a strongly non-equilibrium state connected in two ways with both matter and vacuum. As a particle it is matter, as a wave it is vacuum. Hence the explanation of mini black holes and cosmological (relic) radiation logically follows. The appearance of a first particle of incredibly high density from the "quiet" Minkowski space, where there are no events or interference with geometrical purity, opens the "Planck era". This Planck era lasts for a very short time. But it is a horror. Wildly compressed matter, as an anomaly called to contaminate the geometrical order of the Minkowski Universe, reveals itself in an environment radically alien in all parameters. If, from the wave point of view, it is still somehow connected with the vacuum and its fields, then as a particle it is emergent. This theme reminds the Gnostic myth about the evil demiurge, who, having been born in the light pleroma, threw the fetters of aphrodisiacs on the celestial archetypes. The Planck era is a monstrous era. In it the most infernal processes of the Universe were born. But it did not last long (in its pure form).

Next comes a new epoch. The supercompressed newborn mass begins to expand exponentially. Chaos gushes outward from the Planck era. This is the de Sitter Universe. This is no longer the Planck era, where everything is in a super condensed state. It's a kind of structure, but it's not like our Einsteinian Universe. Particles are scattering away from each other at wild speeds. All processes are "sensitive to initial conditions" and "non-integrable". It's like one continuous rezoning, division by zero. A catastrophe. A field of real chaos, between structure and the nightmare of the Planck era. De Sitter's universe interests us most of all, and we will return to it as soon as we finish the general description of the cosmogonic process.

The de Sitter universe, worlds of chaos, are also short-lived, but much longer than the Planck era. When these chaotic processes

calm down, the whole system of the Universe again tends to the equilibrium of Minkowski space, with the only difference that everything is clogged with matter, which gradually disappears, dissipates, goes away in the entropic process into nothingness (according to the second law of thermodynamics). In our Universe the law  $E=mc^2$ , etc. already operates. But this is less interesting. In general, this Universe is Newtonian, the laws of mechanics are valid in it. It is almost a Minkowski universe, only distorted by the scattered and vanishing matter, which will occasionally give rise to some anomaly.

Two areas in modern physics have confronted the fact that the Newtonian Universe is not the whole Universe and that rational laws do not cover the whole reality of physics. From rationalism and creationism (albeit updated and expanded by Einstein and the first stages of quantum mechanics), scientists were forced to look elsewhere. In-depth study of atomic and subatomic level and astrophysics began. Super-small and super-large magnitudes in physics put scientists before an unexpected problem. It turns out that the Newtonian Universe - this demiurgic parody of the angelic Minkowski space - exists only on a mezzo-level comparable to the human gaze. Beyond this slice, other more ancient laws continue to exist. In a word, de Sitter's Universe has not disappeared completely. In it, the process of demiurgic usurpation is still visible, and ancient chaos still dominates. Black holes and photons, blackbody radiation and other epiphenomena of the early stages of cosmic history bear the stamp of the most important cosmogonic process. They connect us with the terrible Planck era, and through it with the Minkowski space itself, and with its pure and immaculate state, free from the approximations of Newtonian imitation, which give away the falsity.

Now it is time to ask the question: what is the difference between initiation and ordinary religious dogma? Let us explain by the example of fundamental physics. Religion deals with some spiritual analog of the Newtonian world. Here all statements are remarkably similar to the truth, infinitely close to it, but still a little bit, the very little, different. The gap is quantitatively small, but qualitatively absolute (see Guénon's book "Principles of Calculating the Infinitesimal"). This gap is equal to the presence of matter distorting the proportions. Religion neglects it, and thus remains always in a hopeless labyrinth of approximation. Initiation follows a radically different path. The gap here is of prime importance. The aspiration to the Absolute forces one to abandon

compromise. What follows is a descent into hell, a plunge into chaos. This is analogous to a deepening into de Sitter's universe. Here the initiate grasps the essence of matter, the meaning of the distorting approximation, the extent of evil, which is revealed in its entirety. Only through this traumatic experience is it possible to reach the other side of matter, radically and irrevocably. This is the great ideal of liberation. The path is extremely dangerous but inevitable.

Thanks to de Sitter's universe, Newton's mechanical world lives. Life is a chaotic process. On the one hand, it is deeper and more demonic than the strict laws of geometrical science. But, on the other hand, it reveals the abyss of lies on which reality is based.

Rightly Prigogine (as well as another interesting author Fridtjof Capra) sees in these worlds the source of life. And so it is. But idle and pulsating life is not good in itself, but only as a challenge, as a way to overcome it, as a paradoxical road to Superlife. De Sitter's universe is for Satanists the goal, for Gnostics the means. Moksha,

the great mastery of God, is our primary goal. The knowledge of evil is not, by and large, evil. If it were not for a timely fall, there would be no salvation. Felix Culpa. Eve did the right thing. Eve is life. Female chaos, pregnant with the Absolute, bringing terror, madness, and something else more precious than the old gods of the Law knew. Creationism, rationalism are hopeless. Their rightness is disgusting... Fractal attractors, resonances, bifurcation fields....

De Sitter's Universal Solvent of the Universe is interested in us.

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## **THE NAZIS COME AT MIDNIGHT**

### **1. An eloquent fear of the color brown**

It is worth asking a question that, despite its relevance, for some (very strange) reason is not raised at all. Why is everyone afraid of "fascism" (both in Russia and in the world)? Why is this word the most commonly used term in the political, cultural, and everyday vocabulary, while full-fledged and conscious political or ideological fascism either has not existed since 1945, or it is an extremely marginal phenomenon that receives no more attention from the public than a society of butterfly collectors or stamp collectors?

This cannot be an accident. It is necessary to understand the meaning of this expression in its current usage. By "fascism" we clearly do not mean a specific political phenomenon, but our deep secret fear, which brings together the nationalist, the liberal, the communist, and the democrat. This fear is not political or ideological in nature, but expresses some more general, deeper feeling that is equally inherent in all people, regardless of their political orientation. Moreover, this "magical fascism" that haunts our unconscious is so clearly distinct from political and concrete fascism that, if we have a chance to talk to a particular neo-Nazi from marginal political youth groups, we will have no other feeling than disappointment - "is that all?", "no, this is not a fascist!"

In this case, what are we really afraid of? Who is a real "fascist" and what is real "fascism," not in historical terms, but in psychological, even psychiatric terms?

## **2. Humanity**

Fascism, of course, coincides in the common consciousness with Absolute Evil, and the unity in understanding it, regardless of political orientation, shows that this identification is a universal and universal fact. But what can unite today (albeit by a negative criterion) people who are so different from each other in terms of culture, social interests, religion and ideology?

There is only one thing - a sense of common belonging to the "human species", a vague and existentially background humanism, which is inherent in both the right and the left, extremists and centrists. It is humanism that remains the last anchor for maintaining a relative balance in a civilization torn by internal and external political and ideological conflicts in the face of a global cultural, ecological and social crisis. If this unconscious humanistic element of today's purely secular, purely human mankind is removed, it will immediately fall into the abyss of insanity, fanaticism, hysteria, tantrums and suicide. Modern man, for all his cynicism, practicality, pragmatism, individualism and agnosticism, still piously believes in the last fetish - "the human factor", in the "human fact", which, being neither bad nor good in itself, is the common platform of humanity's existence.

Naturally, such "humanity" suspects the possibility of catastrophe, i.e. that this last pillar, this "unconscious" humanism, can be knocked out from under its feet. And in two ways - external and internal. The sense of external danger, the syndrome of obsession with "the end" manifested itself in two powerful currents - "environmentalism" and "pacifism". This position anticipates that the main threat to "humanity" will come from the outside: either the environment, being essentially "extrahuman," "nonhuman," will shatter the illusion of human self-sufficiency and explode human security, or "evil hawks" will unleash a military conflict that will destroy humanity. (This last psychological factor was the basis for the "stress" policy of Western anticommunism in the pre-Perestroika decades).

But it is more important for us to investigate the internal way of destroying "human humanity". It is precisely this internal explosion that is understood by "fascism" at the unconscious level. Some clinical "anti-fascists" have even proposed a special term "psychofascism", and this term, despite its external absurdity, shows very eloquently that the fear of "fascism" has a purely psychic, psychiatric nature. Thus, "fascism" is an internal threat to the humanized subconsciousness of modern humanity, a premonition of the possible collapse of this subconsciousness in the form in which it exists today.

### **3. De Sade's whip and dagger**

The term "fascism" is often automatically associated with the term "sadism," and this is not accidental. In fact, the main characters of de Sade's novels embody the crystalline images of what "humanist" subconsciousness fears most of all, the impending total spread of which de Sade brilliantly grasped and realized at the end of the 18th century. De Sade's heroes are people who, accepting the challenge of liberal ideology, which prioritizes the principle of maximum individual freedom, take these tendencies to their logical conclusion, exploding and destroying the limitations of "individuality" that have survived in "democratic" and "enlightened" society as a legacy of "dark" and "illiberal" times, as "a relic of theocracy, etatism, and morality. De Sade's political ideas, clearly and consistently set forth in *Philosophy in Boudoir*, are a mathematical application of liberal dogmas to the most intimate aspects of human life, associated with erotic complexes, deep inhibitions, and beliefs.

tative psychological reactions (and everything is described with the remarkable "black humor" that distinguishes all of de Sade's works). De Sade does not fight against "humanism" and the emerging "psychology of humanism"; he simply takes their line to its logical end, without stopping halfway, as was the case with his naively optimistic contemporaries who saw the "humanism of humanism" as a "psychology of humanism".

"liberalism" and "humanism" in rapturous tones. De Sade is the inner limit of society's movement towards the liberal model, and it is not by chance that his ideas and the West realized only at the beginning of the 20th century, when de Sade's prophetic gift revealed itself in all its fullness and authenticity, when his texts revealed themselves as anticipations of Kirkyegor, Nietzsche, Bakunin, Freud, the Surrealists, etc. But following liberal, "republican" principles, de Sade paints a terrible picture of endless perversions and perversions that liberals themselves could hardly recognize as the ideal of their society.

Why? Only because their consciousness is incapable of encompassing the entire ideological space of their own position, and their

"prejudice" prevents them from legalizing the full range of criminal and perverse versions they prefer to

to "recognize" and "accept" gradually and successively one after another. De Sade proposed to legalize theft (in fact, it was done during the transition to the capitalist model of society based on it). He considered it necessary to allow all kinds of sexual perversions, and first of all, homosexuality (modern liberal society postulates this). He insisted on the abolition of the death penalty for the worst crimes (the struggle for such a law was successful in many developed countries).

The only aspect that prevents de Sade from becoming a true architect, a classic of modern liberalism, is the complex that has been named "sadism" in psychology. It is this aspect that liberals are least willing to accept and

"humanists," it is the one that contains the stumbling block to de Sade's integration into the pantheon of supreme liberal ideologies.

The point is that the consistent and extremely honest de Sade, having gone all the way to the denial of the values of traditional society - from the denial of the church and monarchy, to the denial of the state, morality and ethics - faced the most important metaphysical problem: who exactly will be the subject of freedom, won as a result of the consistent and total destruction of the "old" world? Maurice Blanchot, in his book on Sade, correctly observes that as soon as a hero of de Sade ceases to be a subject of freedom, the subject of freedom will be a subject of the "old

world".



If he follows the path of ever more terrible and destructive crimes, he himself immediately becomes the victim of a more consistent "liberal. Nietzsche said the same thing in the parable of the "pale criminal": "the pale criminal bent down; he killed, but he also stole".

For Nietzsche, "theft" is a reduction of the pure crime contained in the direct act of unmotivated murder. Thus, de Sade's subject of liberation is not just an ordinary person, but a special, "isolated", heroic person who not only clearly realizes (which moderate liberals never do) that increasing the freedom of one person is possible only by reducing the freedom of another, but also strives to consistently bring his personal freedom to a maximum and reduce the freedom of others to a minimum. It is this type of de Sade's "sadist" that has gradually become the figure that has haunted the collective unconscious since the dawn of humanity.

Why? Because the appearance of such a character is not just an accident, but a *necessary* consequence of humanistic "development" of mankind along the path of liberalism and enlightenment! This sadistic subject is implicitly present in the "humanistic subconsciousness" of people deprived of the sacred guidelines of traditional civilization. He is the "dark double" in which the collective account of mankind for its freedom and its "humanity" is gradually accumulating. At the bottom of humanity's "humane" subconsciousness, the shadows of the heroes of "Justine" and "Juliette" are moving. They threaten with a whip and a sharp dagger those who have cowardly stopped halfway on the way to the "liberation" of mankind.

Do we not recognize a familiar ghost in de Sade and his heroes? Do not his heroes exude the unsettling scent of "fascism", not historical and concrete fascism, of course, but "psychic", notorious and frightening "psychofascism"?

#### **4. They came**

The liberal subconscious of modern man carries its own judgment, its own negation, its own death. On the extreme edge of the dark energies of the soul of modern man lives a terrible creature - a "magical fascist", a ghost that has acquired flesh, a character of the Marquis de Sade who broke into your apartment... Orwell's "1984" has a very important place that testifies to a rather deep understanding of the laws of human psychology: in the last and most terrible torture chamber, where the hero falls, something happens to him,

what he has feared most throughout his life, in dreams, reveries, disturbing visions. The rats begin to gnaw at his face. If modern society, or more broadly, modern humanity, is terribly afraid of the "fascist," and if this figure corresponds to a certain deepest layer of the "collective unconscious," then such a "fascist" is bound to appear. Of course, not in the form of a political movement similar to the Italian or German precedent. Historical fascism and Nazism had almost nothing in common with the "psychic fascism" that is the internal, psychic threat to humanity now. The new "fascism" will arise by a different logic and under different laws. Most likely, it will be much more terrible than the previous one, because it will be qualitatively *different*. It will emerge not as an escape from liberalism (which the previous versions of fascism attempted), but as a punishment for liberalism, and it will be born not outside but inside liberal society. As the last point of its history, as its natural end. But since humanity, in fact, has now identified its fate with "humanism" and "liberalism," there is every reason to believe that this will be the end of humanity at the same time.

"Fascist" is an internal concept. Whoever fails to understand the necessity of taking on the full extent of the nightmare inherent in the inner world of de Sade's heroes, whoever fails to accept the tragic and savage mission of the "sadist", will inevitably become a "fascist".

"victimized." In this genre, laws are very cruel, just as liberal reforms and their results are cruel in practice. Of course, in the most radical liberals, one can already discern many "fascist" and "sadistic" traits. But compared to the true "sadists", these are only the first steps of a "humanist" kindergarten. It is unlikely that liberals themselves will find the strength to move toward the ideal of Saint Fon, Maldoror, or Superman. Their humanism remains too "warm" (neither hot nor cold) for that. Consequently, they will become "victims".

And if so, fascism will come to them in the role of executioner. No, it is not at nationalist rallies and congresses, not among criminal authorities, that we will see the real "psychofascists," the formidable heroes of the modern subconscious. On the other side of collectivist ideologies and banal criminality, at the midnight hour, they put on their dark masks, arm themselves with sharp knives and leather whips, and quietly glide through the dark streets in search of a victim. They appear suddenly and unexpectedly, like black, nocturnal ghosts triggered by our ongoing terror, our psychosis. They are anonymous and innumerable. They torment and torment us in long post-perestroika dreams. They

are slowly moving towards power - but not political, limited and compromise power. To absolute power, based on the total domination of the "sadist" over the cowardly and trembling mass of doomed victims, the "anti-fascists".

Fascists are not evil or violent per se. Their violence is quiet and cold, almost ritualistic. We ourselves, through our fear, through our involvement in the liberal norms of modern solitude, provoke their secret nocturnal visitation. A quiet visit without any threats or political demands. "Every nut wants to be cracked." The "fascist", a terrible character of the decline of liberal civilization, who now finds his formidable physical birth.

All those who believed in "human dignity" and "human freedom" in a secularized world without Tradition and morality will pay the bill. For themselves and for their predecessors.

The Nazis are in town. They're everywhere. They're in us.

Their razors are razor sharp. They will not refuse the opportunity "sovereignty", but we will pay them for its burden and its tragedy. The fascists will come. They will. And they will begin their torture, and they will not leave until they read in our eyes the first signs of understanding of the reality we are in, and what we should be doing in it. If our eyes remain as they are now, the formidable ghosts of the civilizational half of the night will be relieved of their responsibility for the sad outcome.

Sooner or later, the naive mankind's brazen belief in a "good end" will be disproved by the sad and terrible epilogue of the "futility of virtue".

Do you remember what happened to Justine in the end?

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## **WATER MODE**

### **1. To be king**

In magical practice, the principle of Water corresponds to the first stage of inner realization. This operation is often called by the hermetic term "dissolution", "dissolution", i.e. the effect that water has on dense objects. To understand the mode of Water, let us make a brief excursion into the sphere of magical understanding of the world. From the point of view of magical theory, man occupies nowadays in the world not the place that

he is assigned by the laws of Genesis. Initially and fundamentally man was created as the central figure of his level of existence, designed for royal and complete domination on this level - on the level of earth. (Hence the obligatory appeal to royal symbols in all magical doctrines). But in practice the case is different - man is not a subject of the material, fixed world, but an object, subject to the influence of external forces surrounding him - both human and natural, both social and political.

Thus, the "dense world", with which a person, who has become on the path of magical realization, initially deals, is "The structures and laws of this world, fixed in natural laws and social codes - as long as they confirm the status quo of the magician's non-central position - are subject to destruction, abolition, and erosion. The structures and laws of this world, fixed in natural laws and social codes - as long as they confirm the status quo of the non-central position of the magician - must be destroyed, abolished, eroded, so that then, on the other side of the "false crystallization", the magician-subject could create another world, another earth, ordered on the basis of the principle of the central position of the initiate. The Water mode, "dissolution", serves exactly this purpose - the dissolution of "false crystallization". It is obvious that an ordinary novice practitioner of magic has no means for direct material influence on the material world around him, no sufficient tools to "become a king", to defy the laws of nature and to reorganize the socio-political reality at his own discretion. Attempts to obtain a material "universal creator" by material means - although they have been made and will probably continue to be made (the search for "abso lute weapons", etc.) - in the overwhelming majority of cases have no serious effect. Moreover, such dependence on the material world only distances the magician from its realization. So, in his way of "dissolution" the magician must look for other, non-material means. The simplest and most accessible means is the "dream world".

## **2. The personality of dreams**

Immersion in the "dream world", "drowning" in it is the first stage of magical "dissolution" of reality. At this stage the most various means provoking deformation of the external world for the practitioner are often used - from drugs-hallucinogens to simple alcohol[10]. Sometimes persistent exercises in endeavoring to "sleep awake" produce a similar result. The meaning of this operation lies in the most general

In the dream state, a person is in a world of "liquid images" that flow directly from his or her own psychic organism - the dependence of the "outer" on the "inner" in a dream is quite obvious. In the dream state, a man is in a world of "liquid images" that directly emanate from his own psychic organism - the dependence of the "outer" on the "inner" in a dream is quite obvious to the psyche. In the same way the magician working in the Water mode should perceive the "waking state". One should "stretch" the boundaries of surrounding objects and beings, assuming in any "external" object the possibility of an indefinitely wide change - in quality, quantity, form. The water of the magicians - the "universal solvent" of the never ceasing dream - should cancel the "separateness" of things both from each other and from the being of the magician. For example, you are looking outside the window at the street. In the Earth mode, in the normal state of wakefulness, all possible combinations of scenes unfolding outside the window are strictly limited and presupposed in advance. If you look outside the window in Water mode, you may see something that would instantly turn a normal person into a raving lunatic. A few suns, giant black statues, slowly moving over the roofs of the highest buildings, sliding along the walls of bright red figures with blurred contours ... Water mode - it is like an artificial and voluntary madness, but the only difference from the standing madness is that the practicing magician keeps a distance in relation to the "liberated" subtle world, including in the paranormal situation not to the end, with internal irony and detachment. As an ordinary person in everyday life quite easily learns to separate the important from the secondary - and accordingly consider most events and things as habitual triviality - so the magician in the Water mode quickly learns an everyday attitude to the plastic molding of fanciful forms - as a rule, everything happening on the subtle level is no more important than the everyday events of the ordinary world.

### **3. Who are we? Where are we?**

The transition to Water mode for a magician is not an end in itself, but getting used to the

"The most important thing in this process is that the practitioner dissolves the givenness of his natural and social environment, leaves the prison walls of physical and social definition of his object and fixed place. The most important thing in this process is that the practitioner dissolves the givenness of his natural and social environment, leaves the prison walls of the physical and social definition of his object and fixed place in the object and fixed reality. Of course, in the mode of Wo

The magician is still far from being a subject, the "king of things," but at the same time he is no longer the slave of things. The Water mode also blurs the former certainty about his "I". At this stage the novice magician often asks himself the strange question, "Who am I?" or in some cases, "Am I not this and that?"[11]. The first form of the question - "Who am I?" - is certainly preferable, as attempts to define one's mystical name (for example, "I am Agrippa of Nethsheim" or "I am an incarnation of Buddha", etc. leads only to false crystallization and often ends up in a banal mental illness ("I am Napoleon"). Be that as it may, the magician loses the fetters of certainty, becomes an "unknown", "changeless" quantity, first of all, for himself. It is better during this period of magical work to change the habitual stop, familiar surroundings. It is important that people and things do not insist on the attitude to the practitioner as to a long-known personality. If this is impossible, the magician must simulate for the familiar environment his own mental "illness" ("mask of the possessed") - either drug addiction, or alcoholism, or split personality. Only in this case will the surrounding world allow and recognize the practitioner's "legitimate right to strangeness".

The further development of the Water mode should be oriented toward gaining a foothold in the "fluid world," mastering it, fixing the "water-psychic" element as a "horizontal plane," whose qualitative principles should become as obvious to the magician as the qualitative boundaries of the material, "gross" plane. If the "dream personality" is as clearly formed, as discrete, as mobile in relation to the psychic landscape as the human body is in relation to physical reality, if this personality thoroughly masters all the rules and regularities of the "subtle" level - as a child gradually masters the regularities of the adult world - it can be considered that the Water mode has been generally mastered, and the magician has been born and grown up in the "watery" spaces of the beyond. The limit and the end of the Water mode is the "acquisition of the Name", which the magician recognizes and realizes on the subtle plane. "Name" means the qualitative evaluation of the "dream personality", the "racial", "caste", "social" position of the magician in the dream world. As a matter of fact, the final fixation of the magician's "I" on the subtle level is his "coronation" and ascension to the center of things. Having freed himself from the chains of materiality, the magician belongs to the level whose authorization is necessary for any phenomenon in the material world, both in nature and in society. The power given to the practitioner by the tamed one,

the mastered dream world is immense. The knowledge obtained in the realization of the Water mode is invaluable. The only obstacle that remains before a magician in the material sphere is a subtle impulse of will of other magicians, as well as he himself, "awakened" on the other side of the "gross" plane. If a magician cannot realize something in the sphere of dense things and bodily beings, it means that he is counteracted by another character who has passed the Water mode. Something similar collides with something similar. But it is important to note that the counteracting will does not necessarily come from a human magician - the subtle world is populated by who knows who besides "dream people". However, a magician in the Water mode will learn to navigate and will quickly be able to recognize invisible opponents.

#### **4. The pleasures of the liquid body**

The Water Mode is closely associated with the feminine, similar to the water element in its definition. Therefore, most magical practices of the Water Mode are full of elements of erotic symbolism and appeal to sexual energies. Erotic intoxication is another means of magical intoxication practiced by magicians. And, of course, we are talking about the psychic, subtle, subtle feminine presence, which is not only not necessarily connected with a physical woman, but is sometimes most tangible in her absence. The magician, dissolving into a "dream", enters the sphere of constant ecstatic excitement, continuous erotic delight, comparable only to the culmination of ordinary sexual intercourse. The magician's being becomes a "body of pleasures". The mode of Water is similar to the endless wedding night, in which two people merge into one, taking away in voluptuous triumph the totality of surrounding things. In the first half of the "dissolution" the magician merges with the feminine type of eroticism; he perceives the fullness of subtle energies as streams of external pleasure. Later, as he approaches the mystery of the "Name," he begins to master these energies, realizing that they are manifestations of his own subtle nature. In parallel, his eroticism becomes masculine and organized. Instead of merging with the waves of the subtle world, he now finds it most satisfying to divide them, to subdue them, to tame them, and ultimately to fix them. In the limit, the "dissolved" himself becomes a "dissolver", a "solvent", turns from perceiving the erotic flow into the source of this flow, into the center of sexual and psychic excitation of subtle elements. Here the Water mode itself as the mode of the Woman ends. From now on, the powerful,



But the dangerous forces of the subtle world serve the "operator" as devoted and passionate concubines to King Solomon. At his will, the "women" of the subtle world now dissolve material boundaries, opening the magician a free path to royal dignity.

## **5. Profession to be**

In the Water mode, the magician learns a special profession, which is not about doing (whatever it is), but about *being*. In the Water mode, the magician learns a special profession, which is not about doing (whatever it is), but about being.

"dissolutions." The magician doesn't work. He is. His only occupation is to move inward, but since there is no space inside, it is a motionless path, a path in place. Only the vision of the Waters, the water elements, water beings and objects. Talismans, evocations, rites and rituals are only external paraphernalia designed to shift the consciousness from established positions. None of this is necessary. It is another matter that a human being cannot do nothing at all, and therefore, due to necessity, magicians sometimes have to do certain things. But in such a case the magician chooses something obviously strange, outwardly meaningless, devoid of any content. When a man swims in the sea, he usually just swims. When he makes love, he just makes love. A magician in the Water mode is just

"dissolves." The "name" is either acquired effortlessly or is not acquired at all.

The Way of Water is for special beings who are fundamentally dissatisfied with the very quality of external reality. If someone generally accepts this reality, he is lost to magic. Magic is closed to him. Most people are not interested in the problem of my being - as for animals, being for them is fundamentally not to be questioned, it is obvious and tangibly concrete. For a magician it is the opposite. He suffers deeply in the world of material and social "shells", he wants to get out of it and stand in the center of things, where the magical axis of being runs. That is why the magician does not risk anything, starting to practice the Water mode. There is no other way out for him anyway - otherwise the "shells" and ghosts of everyday life will brutally kill him. For a curious and careless commoner tormented by complexes, the path of dissolution is also not dangerous, since such a type will never reach anywhere along the secret paths of magic anyway, and at the same time the commoner has a brutal instinct of self-preservation (as most people do). Magic is not dangerous, it is simply inaccessible. Even charlatans and pagliacci with magic



pretensions actually only add some variety to the dull material reality. Nothing more. When the Water mode ends, another mode comes. But it can be understood only by those who have acquired the "Name".

*The article was written in 1994, first published in 1994 in the journal "Elements" #6 (Dossier "Eroticism") under the pseudonym "Alexander Sternberg"*

# **Part 7 The Kingdom of Saturn (from beneath the black mantle)**

## **INVISIBLE STAR**

**(on Jean Parvulesco)**

### **1. Profession - visionary**

Jean Parvulesco is a living mystery of European literature. Mystic, poet, novelist, literary critic, expert in political intrigue, revolutionary, friend and confidant of many European celebrities of the second half of the 20th century (from Ezra Pound and Julius Evola to Raymond Abellio and Arnaud Breker). His true identity remains a mystery. A Romanian who fled to the West in the '40s, he became one of the most brilliant French-speaking stylists in modern prose and poetry. But however varied his writings may be, from tantric stanzas and complex occult novels to biographies of his great friends (notably Raymond Abellio's *Red Sun*), his real vocation is that of a "visionary", a direct and inspired contemplator of the spiritual realms that reveal themselves to the chosen few behind the sullen and flat visibility of today's profane world.

Parvulesco has nothing in common with the vulgar representatives of modern neo-mysticism, so prevalent today as a kind of instrumental compensation for the technotronic and informational routine of everyday life. Parvulesco's visionaryism is dark and tragic; he has no illusions about the hellish, infernal nature of the modern world (in this sense, he is more of a traditionalist). He is completely alien to the infantile optimism of theosophists and occultists and the pseudo-mystical "canned" New Age. But unlike many traditionalists of "academic" temperament, he does not limit himself to skeptical lamentations about the "crisis of the modern world" and unsubstantiated, marginal condemnation of the material civilization of the late Kali-yuga. Jean Parvulesco's texts are full of the Sacred, which speaks directly through the dreamlike, almost prophetic level of a strange revelation, a "visitation" that breaks through the magical blockade of the dark energies that fill the world of the collective and cosmic psyche. Parvulesco is an authentic visionary, deep and doctrinally trained enough not to accept the first fanfare that comes along.

The message of Parvulesco can be defined in this way: he is a man who, in his own words, is a "messenger of light", but at the same time he strains his intuition to the utmost in a dangerous and risky "journey inward", to the "center of the Black Lake" of the temporal soul, without fear of going beyond the norms fixed by rational dogmatics (hence the multi-storey paradoxes that Parvulesco's books are full of). Parvulesco's message can be defined thus: "The Sacred has disappeared from the daytime reality of the modern world, and it is obvious that we are living in the End Times, but this Sacred has not disappeared (because it could not disappear in principle, being eternal), but has moved to the nighttime, invisible plane, and is now ready to collapse on the human physical cosmos at the terrible apocalyptic moment of the apogee of history, at the point where the world, which has forgotten its spiritual nature and denied it, will be forced to face it in the cruel moment of Revelation. While this has not happened, and humanity sleeps peacefully in its dark material illusions, only the chosen ones, the visionaries, the members of the secret brotherhood, the Apocalyptic Order, are awake, secretly foreseeing the coming of the Last Hour, the "Kingdom of Heaven", the Great Empire of the End.

Jean Parvulesco considers himself not as a writer, but as the mouthpiece of this Invisible Empire (the title of his latest book, *The Star of the Invisible Empire*), the "speaker" of an occult parliament consisting of the planetary elite of the "awakened". His personality doubles, triples, and quadruples in the characters of his novels, where the author himself, his doppelgangers, his occult duplicates, real historical figures, otherworldly shadows, shells of the "outer twilight," "named demons," and secret agents of occult special services act. Parvulesco opens up a whole parallel world, not just the scenography of individual fantasies or memories. The population of his texts is frighteningly real; his strange (often quite black) humor sometimes extends to the sacred relics of religion, to dogmas and canons, from which their inner secret essence is awakened, deprived of spirit-killing dull fetishistic veneration. Following the prescription of the Tantras, Parvulesco revitalizes language, makes it operative. And so his texts are more than literature. They are magical incantations and scandalous revelations; they are the provocation of events and the prediction of their meaning; they are a dive into the Ocean of Interiority, the subterranean tunnels of the Hidden, the frightening empire of that which resides *within* each of us. This is why Parvulesco is sometimes as frightening as any true genius: he studies us closely and scientifically *from the inside*, sometimes in his experiments.

crossing a certain line. Visionary anatomist.

## 2. In the beginning was the Conspiracy

Parvulesco's answer is clear and paradoxical at the same time: it is *dual*<sup>1</sup>. The secret agents of Being and Nothingness are present in all key spheres of modern world governance, directing all processes of civilization. The overlapping energy vectors of the two occult networks form the fabric of actual concrete history. Generals and terrorists, spies and poets, presidents and occultists, church fathers and heresearchers, mafiosi and ascetics, Freemasons and naturalists, prostitutes and blessed saints, salon artists and labor movement figures, archaeologists and counterfeiters - they are all just obedient actors in a rich conspiracy drama, and who knows which social identification conceals the more vigorous initiate? Often a robber or a beggar turns out to be the curator of the President or the Pope, and a warlord or a banker is the puppet of a salon poet, whose grotesque and fantasy persona reveals a cold maestro and architect of brutal political history.

### 3. Against demons and democracy

[illegible]

blackness, the foam of blackness, the foam of blackness, the foam of blackness.

of decomposition, the terror of democratic stench, and the terrible apparatuses of these convulsing corpses, who - in the makeup of dirty whores and with a deceitful smile, the California beach smile of European antifascists, the smile of mannequin whores from glittering shop windows (as I would define it) - are plotting our ultimate defeat, leading us where they do not know themselves, or, rather, know it too well, sucking the marrow out of us appetizingly along the way; this is the hallucinatory pig's mantle of Human Rights, this fecal-vomitous discharge of Hell, though in saying so, I insult Hell."

The servants of Aquarius, who open the way to the human world to the black "shells" of the outer twilight, seek to present their anti-natural coming as a good, as salvation, as the limit of evolution, hiding their essence, Vomitto Negro (Black Vomit) under the political and spiritualist slogan of New Age or new world order.

But against the conspiracy of Aquarius, which concentrates all the terrible, "metagalactic" potential of the agents of Nonexistence, seeking its final realization in the "new world order", the representatives of the secret Western order Atlantis Magna are fighting. A special role in the rituals of this order is played by a Woman known by the mystical name Licorne Mordore, or "red-brown Unicorn". In physical reality, she goes by the name of Jane Darlington. However, the true nature of this woman is fundamentally beyond individuality. Rather, she is a sacred function distributed among all the women of the Order, whose personal and domestic relations with each other reflect the ontological hierarchy of existence itself (one of them corresponds to the spirit, another to the soul, and another to the body). The men of the Order, including the protagonist Tony d'Atremont, are also hardly individuals in the strict sense: the deaths and adulteries described in the novel illustrate the purely functional nature of the main characters; the ritual death of one of them only activates the conspiracy activity of the other, and their wives, committing adultery, discover that *they* remain faithful, in essence, to the *same being*. Thus, Atlantis Magna weaves its continental network of struggle against the Aquarius conspiracy. At the highest transcendental level it is a matter of ritual tantric realization of the eschatological phenomenon connected with the coming of the Comforter and the coming of the Wife. Only at this level can the builders of the "black pyramids" be defeated. The preparation and organization of the mysterious ritual of the "red circle" is the main plot of the novel. The members of Atlantis Magna on the way to this

procedures take symbolic journeys, analyze mystical texts, search for the true causes of political transformations, explore strange aspects of the history of some ancient European clans, decipher esoteric ideas (appearing as leaked information in ordinary tabloid literature), experience love and erotic liaisons, suffer assassination attempts, and become victims of embezzlement and torture, but all this concrete flesh of a fascinating, almost detective novel is a continuous reading and refinement of the mutual

At the level of political conspiracy, the novel's characters are also active and resolute. The spiritual opposition to New Age neo-spiritualism, whose representatives (from Alice Bailey to Teilhard de Chardin and Sai Baba) Tony d'Antremont proposes to organize an "occult super-Auschwitz, super-Maidanek", is projected onto the political opposition to the "New World Order", Americanism and liberalism, which makes the "agents of Genesis" weave a network of planetary conspiracy involving all political forces opposed to mondialism. Palestinian terrorists, underground groups of European neo-Nazis, social revolutionaries and members of the "Red Brigades", descendants of aristocratic families who hate "democracy" and secretly wish for the end of the liberal era, members of the Italian Mafia, Gollists and Frankists, Third World revolutionaries, American and Asian shamans, Communist leaders, German bankers - all of them become participants in a geopolitical project aimed at recreating the final Eurasian Empire. Diplomatic receptions, foreign trips, confidential negotiations and information gathering constitute the political aspect of the conspiracy of the "agents of Genesis" and a special plot line of the novel, overlaid with occult conversations and long esoteric monologues of the heroes.

Parvulesco's novel does not follow the traditional logic of a legal narrative. Characteristically, it breaks at half a word on page 533. All the preceding content has brought the reader close to the eschatological denouement of the occult war, but... Here the literary world ends and true reality begins. Most of the characters in the novel are historical figures, some of them dead, some still alive. The books and texts quoted in the narrative are real. Many of the episodes and legends retold are also

are not fictitious (although many are). A characteristic detail: most of the names mentioned are provided with dates of birth and death in brackets. After reading "The Star of the Invisible Empire" there is a legitimate question, *what* exactly did we just read? A novel? Fiction? Fantasy? Surreal literature? Or perhaps an esoteric treatise?

Or a real revelation of the true background of modern history, seen from the position of metaphysical completeness in its entirety, on the other side of the hallucinations, which are, in fact, all the banal commonplace perceptions that explain nothing about it and are extremely far from the truth?

Jean Parvulesco himself, in the dedication adorning the copy given to me, calls his novel: "the most secret and dangerous initiatic novel where Absolute Love presents its final weapon of Absolute Power and lays the occult foundations of the future great Eurasian Empire of the End, which will be identical with the Kingdom of Heaven, Regnum Sanctum. No more and no less.

#### **4. Shiva, red-brown**

Jean Parvulesco, in one of our conversations, when I told him about the meaning of the term "ours" in Russian political terminology, became very animated and showed me a place in one of his early novels (mid-1970s) where he providentially uses the same term in a strikingly similar sense. "Ours" for him were members of the "Genesis Conspiracy," a secret network of agents of influence who are united by a common occult purpose across political divides and who oppose the cosmopolitan and profane civilization being established on the planet. Moreover, my Italian friends sent me a copy of an article by Parvulesco from the late 60's in which he spoke of "Eurasianism", the geopolitical project of the Continental Bloc, the need for a Russian-German alliance (a renewal of the Ribbentrop-Molotov pact), and even the need for the Reds and Browns to come together in a united revolutionary anti-Mondialist front! How strange it is that the texts of this amazing man - popular only as literary works and causing a condescending smile among "academic" traditionalists - almost with prophetic clairvoyance preemptively describe for many years what has become a political fact only in recent years, and even in Russia, far from Europe... All this leads to rather disturbing thoughts about the true nature of this genius writer. Who are you, after all, Mr. Parvule?



Whoever he is, he's not conventionally "red-brown", if only because all his sympathies are with a mysterious female figure called, in some real-life societies, the Initiative. Whoever he is, he is not conventionally "red-brown", if only because all his sympathies are on the side of the mysterious female figure called in some real-life initiatory societies the "Red-Brown Unicorn", *Licorne Mordore*. But it should be noted that the French word "mordore" means, more precisely, "red-brown with gold or golden tint". In addition to the slurs and pejorative term "red-brown", which has long been used to brand the most interesting political forces in Russia, there is also a royal, regal shade of this color - as the final eschatological coronation with Alchemical Gold of the great continental Eurasian Revolution, which is being prepared and carried out today by "our", secret and explicit "agents of Genesis". Another character of sacred tradition is endowed with this color. It is about the Hindu god Shiva, liturgically called "red-brown" and "terrible". The character of this god is close to the element of our red-brown.

Yes, this element is terrible and destructive in its outward manifestation. But it is the formidable red-brown Shiva who is the guardian of the secret of Eternity, which opens in its entirety at the moment of the End of Time, denying the beginning of the "Age of Aquarius" with his "terrible" appearance. Red-brown Shiva is the blood-bearer of the tradition of sacred Love, Tantra. The same Tantra to which one of Jean Parvulesco's first books "The Merciful Crown of Tantra" is dedicated.

The agents of the Inner Continent are awake. Already a magic Star is appearing in the night sky of our hideous civilization, heralding the imminent transformation of the Inner into the Outer. It is the Star of the Invisible Empire, the Empire of Jean Parvulesco.

*The article was written in 1994 and first published in the newspaper Zavtra in 1994*

## **ORION OR THE CONSPIRACY OF HEROES**

### **1. Open entrance to the closed text della Riviera**

"The Magical World of Heroes." The book with this title by Cesare della Riviera was published in 1605. Later, already in the XX century, Julius Evola republished it with his commentaries, claiming that it is in this hermetic treatise contains the most covered and understandable presentation of the principles of spiritual alchemy, hermetic art. René Guénon in his review noted, however, that della Riviere's work is still far from being so transparent,

as Evola claimed.

Indeed, "The Magical World of Heroes" is extremely enigmatic - firstly, because of its literary form, and secondly, because the things and words with which the author operates are themselves something extremely mysterious, incomprehensible, having no equivalents in concrete reality.

But maybe the difficulties in understanding this theme arise because the "principle of heroism" itself, the figure of the Hero, is quite distant from the sphere of what surrounds us? Maybe for true heroes the difficult text is crystal clear and needs no further deciphering?

Crystal clear and clear as ice....

## 2. The Cosmogony of Ice

In Evola's books, which deal with a variety of traditionalist and political problems, there is always an appeal to the cold principle. The theme of Cold pops up here and there, whether the subject is tantra or the existential position of the "isolated man," Zen Buddhism or medieval European chivalric mystery, contemporary art or autobiographical notes. "Cold" and "distance" are the two words that perhaps appear most often in the lexicon of the "black baron".

A hero, by definition, must be *cold*. If he does not separate himself from those around him, if he does not freeze in himself the warm energies of everyday humanity, he will not be at the level of accomplishing the Impossible, i.e. at the level of what makes the hero a hero. The hero must get away from people. But beyond the limits of social comfort, the piercing winds of objective reality, cruel and inhuman, are raging. The earth and stones revolt against the animal and vegetal worlds. Aggressive vegetation corrodes minerals, and wild beasts mercilessly trample stubborn grasses. The elements outside society know no leniency. The world itself is a triumphant feast of matter, whose lower plane is fused with blocks of bottom space ice. The hero is cold because he is objective, because he accepts from the world an *esta feta* of spontaneous force, frenzied and unkind.

All the characters of historical heroes - from Hercules to Hitler - were the same: they were deeply *natural*, elemental, bottomlessly cold and distanced from social compromise. They are the bearers of the abyss of Objectivity.

In his strange hermetic manner, Cesare della Riviera thus interprets the word "Angelo" -

Angelo = ANTICO GELO, i.e., "Angel = Ancient Ice."

This already refers to another phase of the feat - not withdrawal to objectivity, but going beyond it, beyond the boundary of the "icy firmament", the "icy solidity of heaven".

Alchemy and Kabbalah know much about the mystery of the "ice solid". It's

- the boundary separating the "lower waters" of life from the "upper waters" of the Spirit. Della Rivera's phrase has a strict theological meaning: leaving the sphere of soul life, the hero becomes an ice crystal in the glassy sea of the Spirit, a luminous angel on which the heavenly throne of the King rests. Andersen's Snow Queen forced the boy Kai to make mysterious angelic word "Ewigkeit" out of ice flakes, but the warm forces of the earth ("Gerda" in Old German means "earth") returned the failed hero to a meager and hopeless life. Instead of an angel, he later became a red-cheeked Scandinavian burger with beer and wieners. Cold is a sign of the corpse and the initiated. The bodies of yogis glaciare as the sacred serpent energy awakens - the higher the Kundalini rises, the more lifeless the corresponding parts of the body become, until the initiate becomes an ice statue, the axis of spiritual permanence.

Each hero necessarily makes a journey to the Pole, to the heart of midnight. There he learns to love that dark and incomprehensible substance that alchemists call "our earth" or "the magnesia of the philosophers". The urn containing Baron Evola's ashes is buried in the thickness of an alpine glacier, on Monte Rosa Peak. Perhaps the mountain was named so in honor of the sacred beloved of the undead Frederick Hohenstaufen. La Rosa di Soria. The Polar Rose.

### **3. The voyage of the polar nymph**

Siliani, the mysterious nineteenth-century alchemist whose pseudonym was established only with the help of Pierre Dujol, "Magathon," friend of Fulcanelli and... secret Valois, wrote that his heroic journey into the "magical world of heroes" began with a strange visit from a "nymph of the polar star"....

Where's her footprints?

They lead inwards. To the interior of the earth, where lurks the fantastic matter called "the sulfuric acid of the philosophers". *Visitabis interiora terrae rectificando invenies occultum lapidem*. The stone is covertly black, like the soul enveloped by the "antimimon spirit," the "antimimon pneuma" of the Gnostics. From there, from the blackness of personal uncertainty, from the undifferentiated nature of the "I" that escapes any name, the magical feat begins. If the hero does not question what is his apparent essence, he is doomed. Even the divine parents do not provide an answer to the problem of the origin of the self.

#### **4. The Secret of the Sky Dragon**

The search for the nymph is connected with the problem of determining the true polar star. The celestial pole, like the "fleeing Atalanta", moves in a circle. Once a subtle creature hiding in the fur of the Big Dipper, near Arcturus. Now it calls itself Shemol. Twelve thousand years from now, it will say of itself, "I am Vega." But what is the Axis around which the dance of the millennia takes place?

A black dot in the northern sky. The Dragon coils around it, seducing the keen observer, offering the dubious fruits of knowledge. The Polar Nymph gave Siliani the key to defeating the Dragon. Hermeticists believe that it is the primatrix that is at issue. The Dragon of the heavens, the true north of the ecliptic. He guards the heart of the black dales. Like a spiral outlined around a missing center.

#### **5. A second of Betelgeuse**

Orion is the most mysterious of the constellations. On his right shoulder, time lurks. He is the protagonist of the underworld (and not only the underworld!). In Arabic, "betelgeuse" means "shoulder of the hero". It is on this shoulder that the secret of the book that Fulcanelli first gave to Cancellier, and then took back and forbade to publish, is kept. It is about "Finis Gloria Mundi," the Adept's *third* book. When the milk of the Virgin touches the muscular shoulder of the "black god" and he loses his hands under the merciless knives of the executioners, a world fire comes, the sphere is overturned. The sky falls. It is known to be made of stone. The heroes mysteriously prepare terrible shocks to society. They comfort themselves by kicking them out of history, but where is the clear line between a library and a nuclear test site, between a dark corner for meditation and carpet bombing?

There are reports that Betelgeuse agents, disguised as officials, inhabitants of the "magical world of heroes", have made their way to the heat center of power. They have in their brains only the cruelty of celestial correspondences and precession cycles. The nuclear bonfire of the northern hemisphere is for them the way to Olympus, the bonfire of Hercules.

Evola had a secret mission in addition to his external mission.....

#### **6. Les Rambouillet**

"The forest of Rambouillet is a forest of blood," Jean Parvulesco hypnotically repeats in his novel. One day a white deer with its throat slit, the next the corpse of a naked woman with identical wounds. A magical forest where Dante got lost. "The Forest of the Philosophers." In one engraving illustrating the Emerald.

In the "tablet" of Hermes the Thrice-Wise, the man with the stag's head gives Eve the moon. Later, according to Parvulesco, they meet in the garden of Rambouillet.

Not a fun rendezvous.

"One day Apollo will return, and this time for good," read the last prophecy of the Delphic Pythia in the fourth century after Christ's birth.

*The article was written in 1993, first published under the pseudonym Leonid Okhotin in the magazine "Elements" № 5 (Dossier "Demokratika") in 1994.*

## **VENUS VICTRIX[12]**

### **1. Two surrogates have emerged from one traditional science**

Modern astrology has one extremely negative feature: it is turned to pure pragmatics, almost exhausted by the compilation of horoscopes and their interpretation. The most essential aspects of this science, which in ancient times had an absolutely traditional (in the sense of Guénon) character and was an element of the general cosmological doctrine, are completely overlooked. At the same time, the whole traditional cosmology was most often considered in connection with an even more general field

- with Metaphysics.

In the process of desacralization of civilization, cosmology gradually lost its conjugation with Metaphysics. This point is very clearly seen in the Late Egyptian civilization, where the metaphysical problematic completely disappeared, giving way to cosmic magic. But nevertheless such cosmic magic, though bearing rather doubtful aspects, was a truly traditional science. It remained such within the framework of purely Christian civilization in the complex of sacral sciences, collectively called "hermeticism". Astrology was one of the components of Hermeticism.

Then, at the turn of the New Age, a dual process took place. The traditional sciences - in our case, astrology - split into two components. On the one hand, the purely rationalistic, positivistic side of science turned into astronomy (although the ancients used both concepts as synonyms). Astronomy dealt with the purely physical side of cosmic phenomena, considered the bodily level of celestial bodies and their movements. Astronomers, observing the strictness of rationalistic methods, overlooked the "subtle" plan of the universe, which made their conclusions and statements inaccurate,

in spite of the outward orderliness of calculations and computations. The other half of science, torn in two, has become the property of farthers, charlatans and lunatics, unable to intellectually comprehend the conclusions of astronomers-rationalists and fleeing into the realms of fantasy, contrivances, voluntarism, in a word, "temnilova." But on the other hand, this occultist line still retained some elements of truly traditional astrology - themes, horoscopes, and the foundations of mythological interpretations - while losing the most important keys and the mystery of portions, which in antiquity linked the studies of the dense world with those of the subtle world. Actually, this second half of traditional astrology is called "astrology" in the modern sense.

This occultist stage of degeneration was followed by the next, even more dubious one. Astrology in its applied quality became the property of quite profane reality along with weather forecasts or statistical studies. And it is not about whether astrological forecasts come true or not. Weather forecasts are not always true either. What is important is that the occultist parody of traditional science has degraded and degenerated even more, moving to the pages of secular publications and television screens. Thus, the most spiritual and subtle part of ancient science has been used for even more utilitarian and primitive purposes than academic astronomy, which has retained at least the status of a rigorous science. Thus the spiritual, but not truly, but partially, became even lower than the material and physical. - This is a lesson to all neo-aspiritualists who encroach with their weak brains on the great foundations of Tradition, which is incomprehensible and inaccessible to them. Nowadays it is even more shameful to be an astrologer than to be a thief or a treasurer.

## **2. One abnormal planet**

But I didn't want to talk about that at all, but about Venus. There is such a concept as the North Pole of the ecliptic. This point, which in the sky does not correspond exactly to any star, lies somewhere in the constellation of the Dragon. The North Pole of the ecliptic differs from the polar star, as the axis of our planet is inclined by 23.6 degrees in relation to the perpendicular to the plane of its rotation. Moreover, by virtue of the precursion of equinoxes (precession) the polar star (let us specify, the polar star of the planet Earth) describes a full circle during 25 920 years. It is important to note that the North Pole of the ecliptic is the North Pole if we consider everything from the Earth. This means that we are talking about

about the center, around which the projection of the north pole of the Earth on the sky moves. At the same time, if we consider the entire solar system as a circle centered in the sun, the North Pole of the ecliptic will also be the point of intersection of the perpendicular to the sun and the celestial vault, and the point that lies in the center of the precessional rotation of the polar star of the northern hemisphere.

An interesting point arises here: is the North Pole of the ecliptic a relative category, i.e., a convention constructed from the geocentric position, or is it something more general? While for the earth the problem of what is north and what is south is unambiguously solved, it is less obvious for other planets. In this case, the direction of rotation of the planet can be taken as a general measure, and if it coincides with the direction of rotation of the earth, the same pole can be recognized as north as in the case of the earth.

And here we find out an extremely interesting picture. Astronomy tells us that all the planets of the solar system, with the exception of one, rotate in the same direction - in the same direction as the earth itself. In other words, we can say that north of the earth is north for most of the other planets and at the same time for the sun itself. It also means that the North Pole of the ecliptic is the real, objective north field of the sky, equally north for the planets and for the sun. It is the north pole of the circle, at the heart of which lies our native blazing star. Our Father. *Pater ejus est sol.*

Only one planet does not obey this logic, only for it alone all proportions are inverted, and north is not north, and south is not south. It is clear that such an anomaly must reflect on the special quality of the planet, on its special status and special nature. And here begins the most interesting thing. Among the five traditional planets known to the ancients (Saturn, Jupiter, Mars, Venus and Mercury), only one Venus was associated with a female deity. In addition, the Romans called Venus "Lucifer", "day", and later in the Christian tradition this figure was identified with the Devil. It is also not accidental. It seems that Venus is the opposite planet, not just different, but opposite in gender, quality, and mythological role. It is symmetrical not only to Mars, its symbolic partner in relation to the Sun[13], but to all male planets on the basis of at least the gender sign of the mythological character and the physical sign of the inverse distribution of the poles.

We have come to an important conclusion. The names of mythological personages, given to these or those planets in ancient astrologers, are the following



In other words, the system of identifications of physical and mythological realities was based on some knowledge preceding both subjective worldview constructions and objective physical picture of the cosmos. In other words, the system of identifications of physical and mythological realities was based on some knowledge preceding both subjective worldview constructions and objective physical picture of the cosmos, but at the same time generalizing them. Planets and stars received their names not on the basis of some external and accidental correspondences, voluntaristic decisions or complicated calculations, but as a manifestation of a special gnoseological complex of nonhuman origin, which reflected the inner reality of these things, manifested also in their physical bodily constitution.

### **3. "Preadamites" in the Antarctic**

In various mythological systems there is one curious story connected with the origin of mankind or a certain part of it. This story describes the descent of human beings from Aphrodite or the Germanic Freya. It is difficult to say where the original source of this myth is. But here are a few details:

First, from the astrological point of view, the origin of people (or human souls) from Venus is almost a tautology, because Venus is the only female planet of the five traditional planets, and in the subtle constitution of a human being (regardless of sex) the female element is necessarily present. It is no coincidence that even in the profane world the astrological sign of Venus means a woman and everything connected with her. Thus, all of us are in some sense "children of Venus". Secondly, there is a legend (very disputable from the historical point of view, but surprisingly curious from the mythological point of view) of "Ura-Linda chronicles", which states that the ancestors of the "white race", "frees", Indo-Europeans were the goddess Freya, the wife of Odin, whose planta was considered to be Venus. The old self-name of the Slavic tribe "Veneti" or "Venedi", which is preserved in the common name of the Finno-Ugric languages of the Russians "Vene", is extremely curious in this respect.

Thirdly, one of the main deities of the Central American Indians is Quetzalcoatl, the "serpent covered with feathers". He is considered to be the creator of people and the founder of the Toltec capital, the city of Tollana, which is often associated with the capital of Hyperborea, Thule. The color of Quetzalcoatl is green, the same as that of Venus. And he himself is considered to be the spirit of the planet Venus, which formed the basis of a special five-year calendar, taking into account not solar years, but "venereal" (5 years of Venus corresponding to the



approximately eight years of the sun). Just like Venus Ket tsalcoatl is associated with duality, dualism.

The second sex, the duality of the appearance of the morning and evening star in the sky, the reverse orientation of the rotation of...

All these lines somehow converge in a strange theory about the origin of people from the planet Venus. Of course, it immediately causes associations with "luciferism". At the same time, very often such "Luciferism" is correlated with a purely Hyperborean theme, the theme of the North Pole and the country which, according to tradition (Greek, Iranian and Vedic), was in the far north. It is not excluded that we are talking about some parallel line of anthropogenesis connected with a special type of humanity and reflected in mythology in the story about the indulgence of "angels" to people, "to the daughters of men". The whole subject is called "pre-Adamites", i.e. people who existed before Adam. Sura "Koran" speaks about them. This subject was developed in the Ariosophical movement, on fragments of which Nazi mysticism was later based. It was about the fact that the "Pre-Ada Mites" or "Luciferites", the children of Freya, were the Nordic ancestors of the Aryan race. In the course of their movement southward, they mixed with the "Adamites", the "autochthons" of the planet Earth. All peoples descended from the crossing and mixing. The purest (at least ideologically) Adamites survived in the form of the Semitic race and its religions (Judaism, Islam), while the fragments of the "Adamites" (at least ideologically) were preserved in the form of the Semitic race and its religions (Judaism, Islam).

The "preadamic" worldview of the "children of Venus" can be easily guessed in Indo-European mythology. For this line of mankind the North Pole of the ecliptic is not the black heart of the Dragon, but something opposite. And now it is quite clear where the theory of mystical Antarctica in neo-occult mythology came from. The expeditions of Admiral Denitz[14] to the land of Queen Maud... Hollow Land and Antarctic voyages of the biggest neo-Nazi mystic Serrano.... The strange battle of Admiral Byrd's American military flotilla[15] in 1946 in Antarctic waters with unidentified submarines... The disturbing motifs of Edgar Allan Poe in "The Travels of Arthur Gordon Pym" and Howard Phillip Lovecraft in his novel "On Mountains of Madness"... H.R. Martin's delirium "revelations" of the existence on Antarctica. Add to this the keen interest of the Nazis in the problem of the American Indian (it was German authors with clear nationalist sympathies, such as Karl May, who introduced into adventure literature the images of the "good Indian" and the "dastardly pale-face" - images that were then picked up by the Soviet and especially by the Gedar cinema).

Glo-Saxons and French, Indians, on the contrary, are usually "dirty donkeys"), the decipherment in the light of the "Hyperborean theory" of Indian dialects by the founder of the "Ahnenerbe", Professor Wirth, in his book "The Origin of Mankind", and the expedition of Horbiger's students to Peruvian temples, i.e. the "trail of Quetzalcoatl" ..... The now existing colony "Dignidad" in the south of Chile, consisting only of Germans and preserving an island of the "New Order" just near Antarctica... A haunting theme of the latest sci-fi movies like "The Thing", where again Antarctica becomes the center of the antimatter invasion of the Earth.....

Eugene Golovin wrote:

"Far from the Zodiac  
as an angry lesbian.  
Spread out naked Antarctica..."

A very entertaining ensemble of disturbing plots involving a green star born out of foam.

#### **4. Astrology vs. astrology**

Venus is just a randomly selected example of the correlation of astrology with related topics - astronomical, mythological, symbolic. Placed on the plan of such an approach, Venus instantly extinguishes with its terrifying light all the banal horoscope calculations, down-to-earth (and therefore incorrect) interpretations, and feeble-minded exercises in charlatanism of today's neo-spiritualists. The only interesting orientation of astrology is the tendency, almost absent today, to return to the metaphysical foundations of this sacred science, to rediscover its deep lost meaning. If the planet Venus is associated with such significant themes, if its symbolism is the thread of such stunning mysteries, it is shameful to interpret its influences in a horoscope as "indicating a quick crush, the prospect of marriage, passion, pleasant pastime, etc." A pleasant time on the Antarctic ice in the arms of lyciferous beings from the underground bases of the Fourth Reich! Venus patronizes Love, but initiatory, tantric, erotocomatous and realizational. This planet (its spirit, its "I") turns idiots into pigs, like Circea.

In fact, no less wild secrets and no less terrible abysses keep in themselves and other planets, some of them, we note, are completely misnamed.

Indian Shukra, Arabic Zuhra, Greek Aphrodite, Toltec Quetzalcoatl, Latin Lucifer - a mysterious revolutionary reality, frightening, attractive, sadistic, and filled with an abnormal tenderness. The Goddess, her presence, her mystery, her lost in the labyrinths of degeneration, her suffering mad progeny. A cosmic underground, an alternate pole, a plan to overturn the globe like klepsydras. Typus Mundi of the mysterious alchemical text deciphered by Eugène Cancellier.

Astrology vs. Astrology. The explosive reality of dazzling revelation versus the boring and servile profanation of occultists and aging ladies with disturbed psyche. The North Pole of the ecliptic, in the final analysis, is the generation of male planets only. The fruit of their conspiracy. But before patriarchy there was an older and more sacral civilization - the era of Mothers. And it is no accident that in some languages (including German) the sun is feminine, die Sonne. Is not this a coded indication that the true pole of the ecliptic and the higher self of the sun lie on the back side of the ball of firmament? Somewhere in the vicinity of the Southern Cross... If so, it is our business to do justice. And then we shall see Venus Victrix in all her impossible, dazzling radiance. The Brass Maiden that the universe cannot contain. Crowned by a tiara of ice in a woman's sun. The sun is her garment, her vestment, her golden brocade. From red-green copper to philosophical gold. To whiten Latona's face and tear up all the books. A child's play.

And Russians should seriously think about their origins... What mother's children are we? Isn't it the same mother?

*The article was written in 1995 and first published in the journal "Science and Religion" in 1995.*

## MOON GOLD

"Andromaque, je pense a vous" - "Andromaque, I am thinking of you". This is how Charles Baudelaire's famous poem "The Swan" begins. Eugene Golovin, a genius connoisseur of the work of the "damned poets", pointed out that Baudelaire's greatness is manifested already in the address to Andromaque as "You". From the very beginning of these stanzas a vibration of *distance* is detected, which is the meaning of the whole poem. It is the distance between the poet and the Widow, the symbol of Absolute Sorrow. At the same time, it is the distance between the Widow herself and the lost fullness of her marriage to the hero of Troy. Troy was patronized by Apollo, the Hyperborean god. In victory.

of the Achaeans is the triumph of the banal. The defeat of Troy is the affirmation of the great distance and the beginning of paradox. Aphrodite is more beautiful than Hera and finer than Pallas... Even if they pay for it with the death of a great city... The descendants of Troy, exiles, wanderers later found Rome. And revenge. "The Iliad is not finished. The Roman pur pur has finished a few more volumes, but this regal purple is nourished by grief, an acute sense of loss, poverty, destitution. Romulus and Remus, unfortunate foundlings, rising from beneath animal teats to conquer the universe.

Andromache, once the wife of a most glorious husband, given to the will of a petty Achaean tyrant. This is Pistis Sophia, who fell into the abyss of matter from the light aeon, this is the banished Shekinah, deprived of the King's attention. The thought of Andromache awakens in Baudelaire another memory - the memory of the swan. A proud white bird, escaped from the cage of a cheap menagerie, dangling its wings in the dirty dust, in a dried-up brook, kicking up dust in despair, bending its snowy thin neck.

"Water, when will you gush?  
When are you going to sparkle, lightning?"

The skies are empty and unsightly. Only the smoke from the Paris train station enlivens their indifferent cold. Perhaps, dishonored, cursed, the bird of paradise defied God himself...

"I think of the Negro woman, gaunt and sickly,  
Stomping in the mud and searching with a mad  
eye for the absent palms of splendid Africa Across  
the endless wall of fog..."

Andromache, the White Widow, White, like a swan escaped from the menagerie but doomed, becomes the Black Woman about whom the cryptic words of the Bible prophesize: "*I am black, but I am beautiful*". Africa is the black homeland. Kemi, black land, royal art... Elsewhere Baudelaire says, "*for you I will turn all gold into lead*." All moon-eyed and misty Europe into dewy-eyed Africa. Some commentators believe that here Baudelaire is alluding to his dark-skinned lover. Who knows whether the earthly woman and the great alchemical principle merged in his absolute consciousness?

In the first posthumous edition of *The Flowers of Evil*, Théophile Gautier wrote that Baudelaire belonged to people who think in complex ways and then, in a text or conversation, try to simplify what they have thought through in order to make it understandable. (They do not always succeed). Most people, on the contrary, think in banal terms, but sometimes deliberately complicate their primitive ideas in order to appear clever.

construction. Perhaps Baudelaire's "Negro" is both a symbol and a concrete, living actress at the same time. Or maybe she is also something third? "The secret messenger of the Betel Geuze star", for example, as Jean Parvulesco would say.

The "damned poets" were magically attracted to poverty, sorrow, doom, destitution. Nerval's "El Desdichado" and his "Christ in the Garden of Gethsemane" are the mystical manifesto of all the "damned." I was struck by the detail of Nerval's death - he hanged himself in the street, close to morning, when the sky was already beginning to flood with an ugly fresh dawn. Baudelaire's swan slipped out of the castle also at dawn - "*at the hour when Labor awakens*. The morning is often unbearable for those who have learned the secret of distance. Royal children used to be hidden in the cellar, and hermeticists warned that the material of the Philosopher's Stone must not be exposed to the sun's rays, otherwise the Great Work would be thwarted. When the pseudo-dawn ray of the untransformed, old world falls on the "*Aquitanian prince whose tower is destroyed*" ("El Desdichado"), he suffers like a Transylvanian vampire.

In poetry, logic is the inverse of the logic of the everyday. He who escapes the storm and reaches the shore loses and loses everything. "The one who is wrecked" is the true winner. The poet, like Shiva who drank the poison of Kalakutu at the bottom of the world ocean, is mesmerized by the lowest point of Being. He sees in it a saving mystery. The bottom of Evil gives the poet a yardstick for measuring ontology, a taste of metaphysical distance, a comprehension of proportions. Banal beings fear the Bottom. They avoid it in every possible way. But the bottom undermines them from within until it eats away at their souls. There is no saint who has escaped the temptations of Hell. There is not a single saved person who has not learned the mystery of sin. "Good men" are beyond salvation and beyond poetry. They are historical entourage, cardboard scenery.....

"I think of the sailors forgotten on the island...."

Of rough and hard-hearted men who inspire no sympathy, of foolish and cynical brigands marked with smallpox and scars... But, "forgotten on the island", they are transformed. Had they sailed quietly on their ships, their pathetic souls would not have changed the mighty and senseless course of Destiny one hair's breadth. However, they were simply forgotten on one of the islands. Maybe the captain thought they had been torn apart by wild beasts, or maybe someone had simply landed them there as punishment for robbery or a failed rebellion... Maybe they had run into a reef... Whatever the case, they were "forgotten".

Hopeless, unknown to anyone, abandoned, meaningless in the past and future, nameless and unloved, "cursed" they enter directly into the central gate of Genesis, where even the chosen ones are forbidden to go. The distance that separates them from the Great Earth is absolute. They are at the center of Hell. At night angels look into their dilated pupils and are frightened by the absence of their reflection....

"I think of the sailors forgotten on the island,  
Of the captives, of the vanquished!... And many more!"

To be rejected, captive, defeated, forgotten is the great reward that the Spirit gives to "his own". Dante, like the Templars, never smiled. Some said it was because he had been to Hell. Guénon objected, very accurately, that, on the contrary, he did not smile because he had been to Heaven and henceforth, looking at earth, was immensely grieved. Lautréamont's Maldoror could not smile either. So he took a sharpened knife and cut the tips of his lips. When he looked at himself in the mirror, he found that his smile had failed....

Smiling is a sin against the Spirit. He who smiles does not think of Andromache. He who does not think of Andromache is blotted out forever from the mysterious book of Light.

And he, in turn, will be forgotten by the beggars, the people-no one, the eternal inhabitants of filthy hospitals, gloomy prisons, cruel dens, humiliating lodges, dumps and cellars... They will be the formidable jurors at the Last Judgment.

"I think... and about many others..."

But who are the "others" of whom the great Baudelaire is thinking? Is it necessary to understand that we are only talking about new categories of outcasts whom he forgot to list earlier?

Or perhaps the thought of Andromache led him to some threshold beyond which the encounter with the "unspeakable" begins, with those whose suffering is so great that their very name would shatter the fragile world around us? It is said that Francis of Assisi saw in his last days the most terrible picture of the world - a crucified and weeping Cherub hovering over a hill on a gray cloud. And what figure did the half-strangled Gerard de Nerval see in his last moment?

Against the unguine dawn, someone's shadow became before his gaze... There was nothing reassuring about it....

Americans put their compatriot, America's greatest poet, Ezra Pound, in a cage. Because it was obvious to him, as it was to Blake, that money and wealth were the worst thing in the world.

evil, and poverty, justice and purity the greatest good. "The roosters are still singing in Medinaseli," is written on a single in the world, the Pound Monument in the Spanish province of Soria. All the underprivileged of the world make a mystical pilgrimage there. How do they feel standing there, in a simple Spanish village where no one knows in whose honor the Italian prince Ivancici and the Chilean Nazi Serrano erected this strange stone?

It is erected in the glory of poverty and simplicity, insignificance, doom... The great and brilliant are mysteriously linked to the small and simple. This is the anointing of a common Sorrow, the one and indivisible Sorrow of the Gethsemane Night.

All avatars of Vishnu in Hinduism ended their full incarnation with immense, inhuman longing... Rama longed for and was not happy about his newfound Sita, whom he rubbed in irritation, and Krishna wandered alone in the rotten tropical thickets until he died of longing... Jesus experienced something inexpressible in the garden of Gethsemane, which probably only Nerval guessed.

"Tout est mort,  
j'ai parcouru les  
mondes...". ("Everything  
is dead,  
I have traveled all worlds...")

There is an ancient legend about the first Saint, Hosrat, who was once a friend of God Himself. But one day, he asked God, "Why does Hell exist, and why is not the whole universe created by You beautiful?" God whispered in his ear an answer that did not satisfy him. Hosrat asked his question again. God answered once more. After the third time, Hosrat drew his sword and exclaimed: "You do not know the answer! I will fight You!" The friend of God sided with the destitute, with the damned, with the "wrecked," with the "skinny orphans drying like flowers," with An dromaea, with Hector, with Troy. He stood up to Zeus. He had every reason to do so.

*The article was written in 1993, first published under the pseudonym "Leonid Okhotin" in the journal "Elements" № 4 (Dossier "Socializm") in 1994.*

## PSY

"In the moonlight on the seashore among abandoned lonely meadows, when you are oppressed by bitter reflections, you may notice that all things take on a yellow, fanciful, fantastic



The shadows from the trees move quickly and slowly, back and forth, forming various shapes, spreading out, flowing to the ground. The shadows from the trees moved quickly and slowly, back and forth, forming into various figures, spreading out, flowing on the ground. In long ago years, when I was soaring on the wings of youth, all this made me dream, seemed strange; now I am used to it. The wind whistles its longing notes through the leaves; the owl shrieks so loudly that the hair of those who listen to it becomes vertical.

This is the ominous beginning of the eighth fragment of the first Song of Maldoror. This fragment as a whole strikes us with its ideal, inhumanly perfect completeness: the profound worldview of Lautréamont, the "great unknown" of world literature, is revealed to us.

There are several main versions of Lautréamont. He was discovered in the early 20th century by the Surrealists, who recognized him as their forerunner. There is a vulgar opinion that it is about a severe mental patient, and some literary scholars interprets his texts as a parody of Romanticism, the Gothic novel or as lightweight exercises in black humor.

All of this, however, does not bring us any closer to understanding Lautré amon, which remains a sinister enigma that has fascinated more than one generation of people seeking radical answers and unorthodox questions. Let us look at this fragment of the first Song of Maldoror, and get closer to its author, this "child of Monte Video," this half-man half-demon, who combined the extreme cruelty of Sade, the "Satanism" of Baudelaire, the dazzle of Rimbaud, and the despair of Nerval.

It is already clear that something terrible is about to happen in this setting, some monstrous, impossible event, the proximity of which casts a shadow of paranoia over the gloomy and disturbing hallucinatory landscape. (When one reads Lothremont's description of nature, it seems to be a psychedelic vision, more akin to computer graphics than a straightforward observation of the outside world; one gets the impression that these landscapes were painted by him in a place that has nothing to do with the picture he is painting).

Who will appear on this macabre stage now? A vampire? A murderer? The blond beast Maldoror? A perverted old woman with a bloody blade? A monster?

No. This time it'll be the *dogs*.

"Then the maddened dogs break their chains and run away from the distant huts; they run across the fields here and there, suddenly going into a frenzy."

Nothing seemed to foreshadow this abrupt turn of events; the beginning suggested insidious, lurking evil, not this



the inexplicably lightning-fast hysteria of dogs. But the fact remains: we are talking about suddenly mad dogs - descended from their dogs' minds without reason, without meaning, just like that, all of a sudden. Against a background of ominous shadows and moonlight.

The dogs are signs-creatures of spontaneous awakening, terrible forces without reflection or psychological support. They burst into the fabric of the text in spite of the author. One gets the impression that the phrase "then the mad dogs break their chains" came upon Lautréamont without warning, from somewhere outside. Perhaps he was planning to describe a different macabre, to plunge into other contemplations of the nightmare. But the dogs - who were the dogs? - insisted, subverting the author's will. It is only images, it is only a text, our ordinary consciousness somehow uncertainly suggests, already clearly anticipating that it is facing something unusual, terrible, beyond the limits of literature, psychology, conventional language of mental constructions. The rigid and three-dimensional, material and corporeal reality of the Lothraemonian dogs.

"Suddenly they stop, looking around in wild anxiety with tear-stained pupils."

After this picture, there is no doubt that these creatures - dogs - have just appeared in the world; they do not behave like rabid animals, but like creatures who have suddenly and quite unexpectedly woken up in a space completely different from what they are used to. Hence the "wild anxiety in the teary pupils". Then comes the time of a strange mystery, a special ritual in which the born unbidden horror embodies a hymn to its own immutability.

"And just as elephants, before they die in the desert, cast a despairing look into the sky, stretching out their trunk in hopelessness and relaxing their inert ears, so the dogs relax their inert ears (anatomical accuracy - A.D.), raise their heads, stretch out their necks and..."

What are they going to start doing now?

"... and they take to barking one after the other..."

What follows is a series of metaphors for their barking, which can serve as a paradigm for describing the indescribable.

"are taken up barking one after another like a child screaming from hunger, like a cat cramming its belly against the ridge of a roof, like a woman about to give birth, like a sick person dying in a hospital from the plague, like a young girl singing an exquisite melody."

This metaphorical series puts us in a special relationship to sound perception: the gentle female voice and the cries of a cat with its entrails torn open, or the wheezes of a dying hunger

The only being with an extremely *different* mental constitution from the normal human neuro-emotional system is a creature with a very *different* mental constitution. Even unintelligent infants differentiate between positive and negative sound sequences, regardless of any cultural or ethnic peculiarities. This means that the author is in the world of otherworldly dogs, where other laws and other correspondences reign. *How* dogs bark is now clear. (What do they bark at?)

"to the stars of the north, the stars of the east, the stars of the south, the stars of the west;" Note the sequence of the mention of the hundred

The cross of orientations corresponds to the polar, annual movement of the sun, counterclockwise. The cross of orientations corresponds to the polar, annual movement of the sun, counterclockwise. This is the sign of left-handed swastika.

"at the moon, at the mountains, looking from afar like heaving rocks sticking out in the darkness;"

(The comparison of a mountain to a rock is unprecedentedly avant-garde!)

"on the cold air which they inhale with full lungs and which makes their nostrils flame and red; on the silence of the night; on the owls whose oblique flight cuts off the tips of their noses and in whose beaks a frog or a mouse (a live food and so pleasant to the chicks) flutters; the rabbits that appear and disappear in the twinkling of an eye; the outlaw who rides his horse in haste after committing a crime; the snakes that move the papterns, making the dogs' skins quiver and the dogs' teeth grind; their own barking that frightens them;"

This is a very important detail: dogs bark at barking, howl at howling, are frightened by fear, go mad with madness. In the world of Lautréamont's absolute aggression, there is no starting point that, as a result of the literary process, would be dialectically negated in the future. This is his essential, radical difference from the surrealists, who began with the norm and moved toward madness. Lo treamon begins with madness and moves inward. It's a special dialectic, accessible only to dogs. They bark "at toads, which they bite off with a single movement of their jaws (why go so far from the swamp?);"

Lautréamont's note in brackets testifies to his indulgence and concern for frivolous readers who go too far (from the swamp) in their search for meaning.

"on trees whose barely trembling leaves conceal so many secrets into which they would like to penetrate with their keen, intelligent eyes;"

Again a direct reference to the emergent nature of the dogs, having come out of nowhere and found themselves in full

intelligence and mental equilibrium

in a world permeated by madness and inexplicable objects.

"at the spiders hanging on their huge legs, or climbing trees, seeking escape;"

Most likely, the spiders had managed to weave their webs between the dogs' legs while they were staring at the trees, trying to understand them.

Apparently it lasted quite a while. Maybe a few days.

"at the crows that have not found prey all day and return to the nest with tired wings; at the coastal rocks; at the lights flickering on the masts of invisible ships; at the sound of the waves; at the huge fish that swim, show their black backs and then throw themselves into the abyss, and at the man who made them slaves."

The description of the barking is over. Like a magnetic arrow, the aggressive madness of the dogs traveled through sectors of the delirium landscape, snatching inflamed chunks of reality out of nothingness or the familiar. The void and the myriad creatures that filled it were explored by the attentive gaze of the maddened animal until it stopped at the limit: "on the man who made them slaves." Here is a crystalline expression of the metaphysical misanthropy, the misanthropy that is the central line of Lautréamont's message. Man is a wrapper of delusion. A metaphysical hell, full of inarticulate hints and cutting fear, swirls inside and outside him. But man - the enslaver of dogs - has found a way to close himself off, to escape the cry of reality. He thought himself safe. He caricatured thought, life, spirit, death.

Maldoror has repeatedly threatened that he will not get away with this. Sooner or later the dogs would rise. A little lower down and in this fragment the threatening homicidal notes begin to sound clearly.

"Then they rush across the fields again, leaping on oxen feet over ditches, paths, over arable land, piles of grass and protruding cobbles. It seems as if they are in a frenzy and are looking for a giant body of water to quench their thirst. Unhappy belated traveler! The friends of the cemeteries pounce on him, tear him to pieces and immediately devour him, spitting bloody saliva, for they have teeth for just this purpose. The wild beasts, not daring to come nearer to partake of human flesh, run away until they are out of sight, trembling."

This textbook passage depicts what will happen to man and to mankind if they do not immediately change their attitude towards dogs (Lautréamont's dogs; everyone has already realized that we are talking about something completely different from the "pets" known as dogs). "A few hours pass, and the dogs, completely exhausted from running aimlessly, with their tongues out, throw themselves at each other, and not understanding what they are doing, tear each other to shreds into a thousand pieces with incredible speed."

That's it. The infernal liturgy is over. The dogs, having emerged from the life-giving darkness of non-existence, having done all they could, disappeared. This is how a seizure passes, how hallucinogens roll in, how the threads of life move in the tissues of a walking corpse. The dogs ate each other. They had no other choice. Otherwise, Lautréamont would have nowhere to put them. All the chains they'd chewed off in the beginning.

The cycle of aggression is complete. What follows is Lautréamont's own deciphering of the metaphysical meaning of what happened.

"They don't act this way because of cruelty. My glass-eyed mother once told me, 'When you lie in your crib and hear dogs barking in the distant fields, hide under the covers and don't try to imagine what's going on out there. They are possessed by an insatiable thirst for infinity, like you, like me, like all mortals with pale and elongated faces. Go to the window, though, and watch this spectacle; there is a peculiar refinement in it.' Since then I have had a great respect for the urge to die. I, like the dogs, feel the need for infinity... But I can't, I can't fulfill that need! I have been told that I am the son of a man and a woman. That's rather strange... I thought I was something more than that! On the other hand, what does it matter where I came from? If it were up to my will, I would prefer to be the son of a female shark, whose hunger is the friend of the storm, and a tiger known for its cruelty: then I would not be so wicked."

A thirst for infinity. It is a base pulse, a high voltage current, enlightening and striking random creatures of the nightmare world. Once in a while. Like lightning. Like a momentary razor cut. The mystery of the dogs was cleared up. Something greater than their being was stirring within them, chilling them and throwing them into a frenzied whirlpool of all-destruction. The dogs were the thoughts of Shiva, the Krova, the red-brown one. Shiva eternal, hidden, everywhere present. Maldoror had a very good mother. Giving in to her pedagogical instinct, she finally decided to explain to her child the meaning of infinity and allowed him to observe the homicide and subsequent collective suicide of the dogs. She instilled in him "respect for the death drive" and "the

need for infinity. It is somehow self-evident that this

The amazing woman reminds us of Kali, the consort of Shiva. In fact, perhaps, only this Lady is really more frightening than the shark living with the corpses of shipwrecked people.

Next, Lautréamont describes Maldoror's existence in the cave.

"Sometimes, when my neck can no longer move in the same direction and freezes to rotate in the opposite direction, I suddenly cast a glance at the horizon visible through the gaps still remaining among the branches that densely covered the entrance to the cave: I see nothing! Nothing... as if there were not these fields dancing with the trees and with the long lines of birds parting the air. It stirs my blood, my brain... Who is beating my head with an iron bar, like the blow of a hammer on a naccolo valna?"

Nothing. He who longs for infinity sooner or later comes to Nothing, to its flavor, to its absolute, final element. These fields and trees don't really exist. They are long gone, along with the dogs that tore them to shreds. The dogs dragged them with them, into the vortex of eternity, turning the landscape inside out.

A hammer blow can't kill, just as it can't revive clean air full of morning ozone.

Nothing.

"Rien, cet ecume...". "Nothing, this foam..."

Mallarmé

*The article was written in 1995, first published in the journal "Elements" No. 5 (Dossier "Terrorism"), 1995*

## Part 8 Guest on the inside

### RUSSIAN THING

Russia is a land of dreams. Its borders are blurred, its landscapes are misty, the faces of Russian people do not stick in the memory. The language is based on intonations and associations, on some mysterious current of the unspoken and irrational that shines through ordinary words and phrases. The mystery of the Russian language is the mystery of Russia.

The genius Evgeny Golovin once pointed out with surprising accuracy the existence in the language (Russian) of a special layer that lies between speech and silence. It is not yet words, but it is not the absence of them either. It is a mysterious world of sleepy sounds, strange vibrations that precede phrases, sentences, and statements. You can't even call them thoughts. Golovin then cited a phrase by the writer Yuri Mamleyev from the epochal novel

"Shatuny" - "Fyodor dug his way to the Fomichevs". In it, this intermediate layer, the fabric of the elements of the Russian dream, is felt convexly, *osya zaemo*, almost fleshly. "Something swarms in something to get somewhere." One uncertainty stubbornly wields itself in another to reach a third. This is not psychoanalysis, not madness, not banal idiocy. It is simply something that has no name, that dodges the light, that rejects embodiment in a form that is obviously narrower, drier, more false.

Martinez de Pascualis, founder of the mystical doctrine. The "Martinism" that so influenced European (including Russian) mysticism of the 18th and 19th centuries has a special mysterious concept - "Shoz". The encounter with this reality is, according to Martinez de Pascualis, the crown of spiritual experience, the last and highest result of the most complex theurgic and magical operations. Of course, one could stupidly translate the French word "chose" by its Russian analog "thing," but it is more complicated than that. The Russian word "thing" etymologically comes from the verb "to believe", i.e. "to know". "Thing", thus, in the Russian language defines not the object itself, but its familiarity, its familiarity, thought, information about it. A thing is what a person (or non-person) knows about. "Shoz" is something else, it is the dark side of an object that escapes the mind's gaze. "Shoz" refers, rather, to half-speech-half-silence. It is an illumination by an unreasonable presence that is more like darkness come to life.

Dreams are born when the eyelids are closed. That's how Russians live. They see half of what is and half of what is not.



A subtle intoxication, unexpected coincidences, vague premonitions... How much more intense is all this than rational actions, banal goals, the meager pleasures of a flesh dried up in tedious wakefulness! Russians live in constant anticipation of "Shoz". This is clear and close to us all. The prickly darkness of our content, the soft fabric of the mental dungeon, the whitish heels of the native twilight.

"Fyodor is digging his way to the Fomichevs." The undecipherable context of this message is an almost physical expression of the "Shoz" by Pasqualis. And nothing is clearer than this to our great prophetically sleeping people.

It is no coincidence that Joseph de Maistre, the famous French Martinist and extreme right-wing thinker, settled in Russia, and his main work is called "Evenings in St. Petersburg" (by the way, he was Chaadaev's teacher, who perfectly grasped the complete anorality of Russian life, although he was not able to move from resenting it to loving it - perhaps because of his horror of the pure element of "Choz"). It is also not by chance that another great esotericist, St. t-Yves d'Alveidre, admired the Russians, married a Russian and said that "mysticism is in the blood of this people, they do not need to learn anything". Dr. Papus and his teacher Maitre Philippe were also drawn here. And Madame Blavatsky, the founder of Theosophy, was a Russian hysteric. It does not matter what occultists say, how they rationalize their experience. Their systems as such are the most uninteresting thing they have. Much more amusing is that special, unique flavor of lunacy, of sleepy lunacy, which is necessarily present in their writings. Whatever they say about the astral or the chakras, something restless swarms through them, in their brains, in the warm gloom of their souls, "Fyodor is digging his way to the Fomichevs. It is the same as in all of us. "Russian trace" is in all esoteric teachings. It's no coincidence. Dreams are born on our territory, within Russia. Our nation is responsible for them, as the Zwerg are responsible for the treasures of Reyn, and the fairies of Monmur for the Holy Grail. The Russian language is a continuous mantra. Context in it suffocates any message with its density, an event dissolves in the background, mirror analogies undermine logical discourse. Russian is the mother of all languages, because it is not a language, but the possibility of language. There is no statement in it that does not carry its own refutation, self-irony, a completely different message. This applies not only to our literature, but also to newspaper articles and official communications.

"As a result of the operation, 186 hostages were killed" (From Chechen reports). What does that mean? Maybe all 500 were killed, maybe

There may have been a mistake (or a deliberate deception) and only 5 were killed. Maybe they were not hostages, but agents or militants themselves. Maybe nothing happened at all. Maybe it wasn't something horrible or comparably larger that happened. Maybe random people died. Maybe there is no death at all, but only a smooth transition from one dream to another... Maybe, on the contrary, there is no life, and we all died long ago. Russians won't be surprised at anything. They will wink in the shower, scratch you, pour you a drink.

"Shoz is more important than all the words and messages. It presses from within and soaks us with its intoxicating juice. Like blind gods, angels and idiotic angels, Shoz swarms in our national unconscious.

Other nations would not have endured like this, not only for a century - as we have - but for a few days.

Above reason and paranoia, dirt and purity, time and its end - Russia sleeps in questioning snows and soulful light yearning.

Homeland.

*This article was written in 1995, first published in the Lee Monk newspaper in 1995*

## **DARK WATER**

**(about Yuri Mamleyev)**

"You include all the richness of the world in  
Schein and you deny Schein's objectivity!"

V.I. Lenin (about Hegel in "Philosophical Notebooks") Yuri Vitalievich Mamleyev is not exactly a writer, one cannot call his works literature. But neither is he a philosopher. He's a philosopher. Somewhere in the middle, where art spits on style, and reasoning does not know rigor. But isn't all Russian literature like that? Always too clever for belle-lettre, but too raspy for a philosophical treatise... Anything that falls out of this definition - Nabokov, for example - is not particularly interesting, not particularly Russian. A Russian text must, by definition, be sloppy (from the fullness of feelings and intuitions), rambling, deep, laughter that turns into a tearful fit, and a special shrewdness laced with longing. The concept is thrown into the bolt of the elements and acquires a special abnormal existence, citizenship, a place in the unique universe of Russian literature. Of course, not everyone gets there - into this literature, into the world of our national intellect. Mamleyev is, beyond any doubt, a literary man.

Russia's torus.

## 1 Unknown monsters of the '60s

Mamleyev, in "Shatuns," has formulated a myth from which no one is free. It is an eerie curse in its corporeality, a guessed and some distant meaning that has made its way to us and compels us to something we cannot grasp. It is not the images, not the words, and especially not the plot that is important in "Shatuns". It contains a certain presence that is not identical to anything in isolation. There is *something* buried in the novel. Something non-Romantic. It is as if you hold in your hands not a book, but an empty space, a funnel, echidic, black, sucking large objects into itself. "Jackasses" is the secret seed of the '60s. There was a hierarchy in the nonconformist underground, too. The outermost flank were liberal-minded officials and intellectuals who did not break with the system. These people were of little interest at all, feeding on scraps and more and more on tasks. Then there were political anti-Soviet activists (by the way, both leftists and rightists, Westerners and Slavophiles, don't forget; for every Sakharov there was a Shafarevich, and for every Bukovsky there was an Osipov) and artistic bohemians. These were outside society, under supervision, but still in an intermediate state, reading bad samizdat and snatching crumbs from the inner circle. In the center of the inner circle, the so-called "schizoids" sat Yuri Vitalievich Mamleyev himself and several other "higher unknowns", "metaphysical". The novel "Shatuns" is written about them. It is a realistic narrative with a naive desire for beauty of style about something that was mundane for the inner circle.

"*The pigs vomit when they see me,*" says his protagonist Maldoror in one of Lautréamont's songs. Mamleev's world provoked approximately the same natural reaction in the unprepared outer circle. It is said that in the 60's one lady from the "outside" who accidentally stumbled into Mamleev's readings was drinking exactly like those pigs. Her beau, a stained engineer, angry, as if shouted to Mamleyev: "What kind of writer are you?! You are not even worthy to kiss my shoes..." "And here is worthy," - grinned Yuri Vitalievich and went under the table to fulfill....

If we believe the wonderful Russian philosopher Skovoroda, "one must see everywhere in two", "every thing is twofold". Behind the form of ashes, another side emerges. If we go deeper into this other side, the world of ashes, the ordinary world, will appear in a new light (or in a new darkness). "The Shatuns is a development of such theurgic realism as applied to our spiritual situation.

## 2 "Criminal" Mamleev

When, in December 1983, I was brought to the Lubyanka, having taken away Mamleyev's archives, which had been handed over to me for safekeeping by a "supreme unknown" (still not returned), I asked a threatening question: "Is there a social subtext behind Mamleyev's literature? At the time, it seemed very indirectly, but there was, because it was almost impossible to live in "Shatuns" and watch TV at the same time. Some profound verdict on the system... yes, it shone through, but of course, the late, loose, eloquent Sovdep was too pathetic an object for the destructive impact of Mamleyev's work. It was necessary to take a broader view, to think about the foundations of the modern world, and perhaps of the entire humanity. The terrible problematic discovered by the "metaphysical"... was already very universal.

Now "Shatuns" has been published in a separate edition, openly, and moreover repeatedly. Mamleyev himself sometimes appears on the TV screen with a kitty and gently waves his hand. He has come from exile, a member of the Penclub, and now you can meet him almost with a mini-strom... And if I were the current authorities, I would ban all the works of this writer with even more reason than the stagnant gabeshniks had. Just read what's written there:

"Fyodor pinned the boy against a tree and searched his stomach with a knife, as if he wanted to find and kill something else alive there, but unknown. Then he laid the dead man on God's grass and walked away to the clearing.

This is already on the first page, and then everything goes on increasing. If we pay attention, we will find some overtones here that sharply distinguish Mamleyev's text from the "blackness" that has become commonplace. In Mamleyev's case, behind the apparent obscurantism there is clearly some load, some unbelievably important meaning, some terrible truthfulness... Savinkov, a writer and terrorist ("The Pale Horse") or Jean Rae, a black fictionist and a real coffin digger, come to mind. The interesting literary writer Kushev, wittily obsessed with Dostoevsky, proved in his brochure "730 Steps" that Fyodor Mikhailovich himself killed the old interest-earner woman. In the same way, it is quite clear that Mamleyev himself is somehow far from innocent in what he describes.

But it is not the murder that is the main thing, although the main character of "Shatunov" is a murderer, Fyodor Sonnov, and Mamleyev explains that he is not a simple murderer, but a *metaphysical one*.

## 3 Wanderer in Nichts

And again to Skovoroda, to his bifurcation of things. It is not without reason that he is considered the first real Russian philosopher.

*Who is* Fyodor looking to kill?

If there are *two* sides to a thing, and if the second side can somehow be grasped, it means that the other is moving from a negative category to a positive one. And vice versa, the familiar, the ordinary, becomes doubtful, unproven, problematic. This is what oppresses all of Mamleyev's characters. This is the key to every

"to the connecting rod." Fyodor Sonnov puts Skovoroda's profound idea into practice in the most direct and ingenuous way: if the life of the soul is greater than the life of the body, then the moment of murder becomes a purely epistemological moment, a magic point where the other comes to light, vividly. Fyodor seeks to use the walking soul of each new victim of his as a tramway in the sweat of the outside, as an elevator that would take him to a world more authentic than the airless shadows of the earth. This is the Russian people, pregnant with metaphysical rebellion, carnally and greedily hungry for pleroma. By collapsing, he liberates the innermost gut. By transgressing, he sacrificially but smears on the horizontal of himself, so that the vertical. Dreadful and cumbersome, muddy with thoughts and uncovered by elbows, he carries through the ages a heavy and agonizing thought about the Other.

Fyodor, the murderer, does not actually kill anyone. He is trying to think, trying to realize himself, the noise of his Russian blood, bewitched by his mission, bewitched by the awakening, betrothed to the last secret. Fyodor testifies to what cannot fit inside him, what presses us all from within.

"You bring great joy to people, Fedya," he remembered Ipatievna's words as he reached the bench. In the air or in his imagination, the images of the murdered people were carried; they became his guardian angels. Indeed, "great joy. An illumination of heavenly freedom. All other common people personages of "Shatunov" - Oskoptsy, idiots, fools, raw earth Klavunya, Samoyed Petenka, Russian tantrists Lida and Pasha Fomichev, etc. - are just the entourage of the "metaphysical killer", a spectrum of not quite radical experience fueled, however, by a pulse that is true to them. Petya is particularly expressive, eating himself, first with pimples and abrasions, then with his own blood and meat. This is how the creature is drawn inside itself, to the second side of things. Pragmatic Hindus call it "practicing the tortoise." It's the closest thing to Theodore, "the traveler in nothing." Wanderer in Nichts.

## **4 Russian metaphysical elite**

Fedor is a people person. He understands everything concretely. He thinks with his hands, his belly, his body. There is another pole in "Shatuns" - "metaphysical". Intellectuals who provide a theoretical basis for the life-giving folk obscurantism. Here Mamleyev's images are more individualized and recognizable. Super-solipsist Izvitsky, in love with his own self as a corporeal woman, or even more carnally. The distinct traits of one brilliant poet and mystic are recognizable. Izvitsky is an aesthetic extremist of the religion of the self. This is a special esoteric doctrine according to which the second side of things can be reached by infinitely refining one's subject. To slip by a thread into the mirror world through self-love of the self. Operationally magical narcissus sisme, when the original is stoned, but the aquatic reflection takes on a special inexpressibly fulfilling life. Genesis in underwater leis.

Anna Barskaya is the alter ego of a very famous person in Moscow. Yuri Vitalievich before his unwise departure abroad (no one can say what this profoundly, to the point of squealing, Russian writer forgot in boring America, much less he himself) called her his "spiritual daughter". The most maddening and fascinating woman of the schizoid 60s. "Mother of the Russian Revolution." The wife of one of the best non-conformist artists - poisoned by a dose of drugs that would kill all California hippies put together - she tried to convey the message that "the Russian Revolution is the mother of the Russian Revolution".

"metaphysical" and to the outer circles of the underground. Deprived of Mamleyev in the late Sovdepe, which had lost its taut volume in the 60s, Anna Barskaya only commented on the past and drank with artists. Often a drunken Zverev would lie on a mat in front of her apartment in Fili. (They say that he had a paper from some ministry confirming that he was a national treasure and therefore he did not need to be taken to a sobering-up center).

Professor Khristoforov, who has turned into a corpse, is a Mamleevian satire on those "outsiders" who, interested in "metaphysical", shunned their questioning. Having laid between Russian metaphysical reality and themselves the badly understood old books, they became mad somewhere between the horror of thought and the blissful idiocy of Brezhnev's peace. In perestroika, they became the main authorities of the intelligentsia. Mamleyev's Kura-corpse is the "architect of perestroika".

And finally, the main character is Anatoly Yurievich Padov himself. It is clear that there are many autobiographical features here. The intellectual double of the common people's Fyodor. The Russian metaphysical elite. As inexhaustible in our history as our people inspired by a strange spirit. Deep into itself, often indistinguishable from the rest of the world.

The true aristocracy, hidden behind the miscreants who come to the fore, exists from century to century - in secret societies, under the vaults of the Tsar's libraries, in radical opposition movements, at the center of conspiracies, in some snow-covered province, but most often in Moscow. A true aristocracy. Izvitsky's living prototype once told me that he had come across a rare enigmatic treatise on salt by the alchemist Sandivogius in the Lenin Library, with notes by an anonymous 19th-century reader (old spelling): "Everyone in Russia is a fool, I'm the only smart one." And a postscript: "Read the treatise of Sandivogius the son, you will find a stone." Padov is such a "smart".

"One day, in late autumn, when the wind was tearing and throwing leaves, forming gaps in the space, near a lonely, suburban highway, in a ditch, a sober young man in a tattered suit lay and howled softly. It was Anatoly Padov.

He howled from the mind, from the ultimate clarity of a grandiose metaphysical problem, given to the Russian consciousness without any additional instruments, directly, cruelly and mercifully. "The abyss calls the abyss." - These words of the Psalter served as the motto of one secret alchemical order. A formula for true thought. The abyss of uncertainty of the given, visible world, unfolded, not empty, pressing, raises in the consciousness a terrible question about the second side of reality. The second side is not a cozy primitive Catholic scheme, where heaven and hell are like raek, people are like wheels. Russian all-encompassing scale, in it boundless Russia, secret, terrible, native, absorbs man, stretches his consciousness to its infinite boundaries, and all in order to raise the question of the *Other*, of the other side, the other side, even greater, more mysterious, stranger than our holy country itself. Life and death, the self and more than self, depth and bottomlessness that makes depth a shoal. A maelstrom of contemplation, a rapture of inarticulate dazzle, a darkness of incomprehensible intuition. You will howl here.

## **5 A girl reading Mamleyev**

No matter what happens, no matter how things turn out, Mamleyev and his "Shatuns" are something closed, not subject to profanation, intended for the few. Looking at the present nice edition, I remember with nostalgia the photocopied volumes in green handmade binding without embossing (to make it incomprehensible for the secret services; a naive trick), 50 copies in all, in which Mamleyev was read in the first years of the last decade. It would be nice, of course, if the incomprehensible "outsiders", having bought Mamleev by accident, by misunderstanding, acted like those pigs in Lo's house



Treamon, whom I have already mentioned. I am afraid that now we will not expect such a pure reaction. Accustomed to outwardly similar - flat and completely unreasonable blackness, unjustified and unreliable American horrors, summaries of bad crime chronicles - the cynical current reader, most likely, simply will not pay attention to "Shatunov". Emboldened, having lost his late-Soviet virginity, having seen thrillers and Stephen King adaptations, the modern Russian has finally lost the last delicacy, the minimum of which is necessary to experience disgust, shock, horror ....

Especially unnerving are the postmodernists who copy some recognizable intimate Mamleevian motifs, but diluted with kitsch, the desire to impress, blunt self-promotion, unrestrained arrivism, and complete deafness to the national element - both in its "Sonnen" and "Padov" aspects. It is clear that there is no way to stop the bastards. But we want to.

I would also like to see, as in the painting by the genius Pyatnitsky, the tender eye of the girl shine with a strange glow over the pages of the samizdatov "Shatuns". In silence, in secrecy, in the deep and sweet, mad, Moscow, terrible, tearful, Russian underground, where the eternal winter of the flesh nurtures the paradise garden of the spirit exhausted by metaphysics.

"A Girl Reading Mamleyev". This was the name of a painting by Vladimir Pyatnitsky. Entire delegations of metaphysicians were once taken to see it. It seemed an incredible paradox. - They read Mamleyev! His book. The world turned upside down.

Now it's published. Anyone who wants to can read it. The world hasn't turned upside down.

Sad, very sad about that... And not just about that.

*The article was written in 1995 and first published in the Nezavisimaya Gazeta in 1995*

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## **DOUBLE-HEADED GULL MARK ZAKHAROV**

*Dedicated to S. Kurekhin*

### **1. "Strange" play**

Chekhov himself said that *The Seagull* was a "strange play". Even for him, not to mention the audience, it was something unexpected, new, unusual. Why? Let's try to understand.

It should be noted at once that there are two generally accepted traditions in the production of this play. The first is classical. No matter how successful or

We have not considered any unsuccessful versions of the play, but one thing is clear: there is no strangeness in the productions. All the characters and scenes are played in the usual Chekhovian style, with the actresses hysterically vocalizing their feminine lostness and the actors portraying the eternal tossing of the powerless intelligentsia and the existential indifference of ordinary people. As in all other Chekhov plays. The only thing that changes is the persuasiveness of the acting and the director's purely technical skills.

Virtually the same can be said of the modernist version of *The Seagull*, for example, Taganka's production. Here the same flat canvas of monotonous dramaturgy is presented, only the hysteria is presented more harshly with Freudian pathos, and the intellectuals appear as outright psychopaths. In short, while in the first case everything dissolves into "classicism," in the second case it is in the "modernism". Both have their own (legitimate) reading of Chekhov, but equally there is no suspicion that this play is something extraordinary for our writer, and therefore problematic, different from his other dramaturgical works. That is why there were such difficulties with the first productions of *The Seagull*. At that time, the public still divided the performances into those that they understood and those that they did not. The theater had not yet acquired the kitschy quality of "going to the theater" as pure spectacle - with complete disregard for the conceptual side of what was going on.

Mark Zakharov's production of *The Seagull* is the rarest version of *The Seagull*, and one that does indeed have a certain strangeness to it. In it there is a rejection of both the classics and modernism, moreover, a rejection of the usual understanding of Chekhov. This is why Zakharov's production reveals and reveals what is usually drowned in other interpretations.

## **2. An unimpressive couple from another play.**

In Zakharov's production, there is one moment that catches the eye, and it is the "strangeness" of his performance. It is about the sharp difference between the play of two groups of actors: on the one hand, the pair Nina Zarechnaya (Alexandra Zakharova) - Konstantin Treplev (Dmitry Pevtsov), on the other hand, all the others, and especially the pair Arkadina (Inna Churikova) - Trigorin (Oleg Yankovsky), the main ones in this second group. At first glance it may seem that it's all about the quality of acting talent, experience, and characterization. But then you begin to realize that it is not so, that the matter is more complicated. The obvious boundary is not along age or professional lines, but in Chekhov's own conceptual differences between these two worlds.

It is quite obvious that the Arkadina-Trigorin line (and the rest of their company) really takes place within the traditional "Chekhovian" framework of alienation, intellectual impotence, and the existential deadlock of human characters lost in a world that has lost its meaning and reference points. Their formula is powerlessness in the face of existence, the complete collapse of hopes and aspirations, the negative result of a deliberately failed life path. In a word, the eternal fate of the intelligentsia, hovering somewhere between the elitist exaltation of pure existence and mere popular humility. This theme can be adequately embodied in both classical and modernist manner, since the complete disorientation and life deadlock of our intelligentsia is well known. Of course, the talented actors and the brilliant director show it clearly and clearly, convincingly and capaciously. In the pseudo-classical Soviet

In "The Seagulls" this hopelessness was veiled by the insincere implication that "it was like that only before the revolution", now it is different. But the intelligentsia's "chip in the pocket" from the 60s onward was clear to the uninitiated. What the intelligentsia was, it remained the same. Churikova and Yankovsky not only in "The Seagull", not only in Zakharov exhaustively testify with all their appearance, gestures, manners, that the theme of lost intelligentsia for Russia remains eternally relevant. A "new man" is impossible. Old characters, unable to burn or fade away, roam our history of the last centuries like persistent revenants unchased by any exorcism.

It must be said that Zakharov has this storyline in the current "The Seagull" is given extremely nicely - without outmoded classicism, but also without modernist pseudo-modern platitudes. One thing is temporary, in a successful combination there are both in the performance, both conservatism and freshness. But that's not the point...

The point is that the line between Zarechnaya and Treplev contrasts sharply with that of the other characters, falling out, falling out, hanging in the air. If Churikova and Yankovsky play what they are, convincingly, bodily, Zakharova and Pevtsov are in some kind of vacuum. Who are they? What are they for? What are they doing? What are they upset about? It's absolutely incomprehensible. It's incomprehensible to the audience, to the actors, apparently to the director too.

Does the unusual super-passionate intensity of this play, atypical for Chekhov, stem only from the banal love of a young penniless man for a hysterical actress with no brains, no talent, and no elementary caution in life? If so, there would be nothing "strange" in the play; on the contrary, it would be a deliberately failed play with a completely unnecessary "strange" character.

based and unjustified pathetics and bad, bourgeois symbolism.

The uncertainty of Zarechnaya-Zakharova and Treplev-Pevtsov in Mark Zakharov's play about *what* they portray in the play indicates that they are guessing at a special meaning

"The Seagull", about a certain meta-subject that goes beyond Chekhov's own "Chekhov-ness". They seem to remain in a weightlessness, in a kind of glass dome outside the main course of the play. They are pale, untrustworthy, blurred. Like the characters in that clumsy performance that, at the beginning of *The Seagull*, the unfortunate Treplev tries to demonstrate to the cynical mother and her famous lover.

Wait. This decadent play within a play... That's what it's about "weirdness"! It is thanks to this that the slenderness of the characters comes off. The pair Zarechnaya-Treplev belongs to a different play; he

- author, she is the main and only actress. Therefore, they fall out of the general "hangout" of Churikova-Yankovsky-Bronevoy and the rest of the intelligentsia-less company. Their play is *different*, against the background of other weighty and voluminous images it is erased, being translucent, subtle, not belonging to the majoritarian reality. Zakharov realizes this and draws a sharp line, establishes the apartheid of the young in relation to the deserving, and thus, indeed, poses the metaphysical problem of *The Seagull*. A subtle director who did not follow the mainstream, a sensitive man who can distinguish the understandable from the incomprehensible. Nowadays, this is an exception. Today everyone thinks they understand everything. Instead of a question, they immediately give a (usually the stupidest) answer.

Zakharov, courageously taking the risk of blurring the spectacle, prefers to be honest.

### 3. Stuffed Ahamot

Treplev's decadent play is certainly not Chekhov. It is Merezhkovsky. Its theme has almost no overlap with Chekhov's characters. It is about cold gnostic intellectual theory, intelligible only to special transcendently oriented minds. Zarechnaya the Seagull is not a primitive familiar designation of a romantic girl in juice, but a character of deep esoteric doctrines, Sophia or Ahamot, the Heavenly Wisdom, the Gnostic Woman Above, who fell into the material world of hopeless quantity, entropy, and decrepitude. Nina Zarechnaya, playing in Treplev's play, directly states all this. The seagull is an image of the Soul, of the otherworldly Light, of ontological reason.

Treplev is a Gnostic, a metaphysical adept of the Absolute, looking beyond appearances, preoccupied with the soteriological mystery of the salvation of the World Soul. He is called upon to tear it from the shackles of corruption, to restore its heavenly dignity, and through this heroic act to transform and renew the universe. The magical threads of initiatory sacred Love are stretched between them. They are secretly wedded before time by the "Peaceful Crown of Tantra" (J. Parvulesco). This couple does not fit perfectly into Chekhov. The impression is that he simply transferred them from the pages of other authors, along with dialogues, glances, and gestures, but placed them in their traditional anthropological context - grumbling about gooseberries and drinking nalivochka. They fall out and look ridiculous in it.

Chekhov himself. What can we say about the directors?

"I am a seagull," says Nina Zarechnaya. This means not a tasteless metaphor of a young lady coming out of puberty, but a rigid Gnostic thesis: "I am Ahamot, the transcendent Angel of the beyond consciousness, the winged female archon of the light aeons. I am not a human being, I am the fiery thought of the Absolute.

Treplev himself acts as a scribe of the received revelation, as a palladin of unobvious, willful truth, as a hermeticist, an alchemist, an adept of a secret Order, as a Templar or an Albigoean. For him, the phrase "I am a seagull" has a frankly metaphysical meaning, and it is this meaning that predetermines his actions in the story. They are unreliable and inarticulate only because their logic is so thin that it is lost behind the greasy existentialism of the other figures in the play. For the same reason, Zarechnaya looks silly.

Thus, *The Seagull* is two plays, a dialog between two authors, two views of the world. Merezhkovsky's cold abstractionism with its elitist soteriology and Chekhov's own wonderfully authentic intellectual existentialism.

Gnostic myth for the chosen few and spicy pessimistic realism for the profane. The subtle figures of the half-dimensional marginalized Zarechnaya and Treplev against the fleshy souls of Arkadina and Trigorin. It is curious how Zakharov sensitively understands Chekhov. - Bad actress Nina Zarechnaya and good actress Arkadina; talentless romantic Treplev and venerable writer Trigorin. Zakharov makes his daughter Alexandra Zakharova

"bad" to play a bad actress, and superman post-perestroika action movies Pevtsov turns into a frail mama's boy (looking at these actors, it seems that they are such in life). Conversely, Churikova and Yankovsky, and so already passed dozens of roles, where they splashed all the power of existentialist

It seems that this time in "The Seagull" they have outdone themselves. They made the ultra-convincing, voluminous, imposing bastards fantastically real.

Thanks to the dissonance in the quality of acting, Zakharov commented on Chekhov himself in an unviscous and very delicate way, deciphered his conception, and emphasized his storyline.

In purely intellectual terms, authors like Merezhkovsky formulate the whole problem in a dry and deliberately anti-egalitarian, provocatively enigmatic way: "Ahamoth has fallen into the clutches of dead matter." Chekhov in *The Seagull* illustrates this thesis with his own artistic means. At the beginning, there is a static superposition of the first play (Zarechnaya is Trep lion, in which they are active actors) and the second main play (in which Arkadina and Trigorin are in the foreground - but they begin as spectators). Nina Zarechnaya announces the Gnostic myth. "The Seagull of the Soul once descended into the worlds of cold hell." This scenario is then put into practice. The Gnostic-Trep Lion and his astral Beautiful Lady pass from the sphere of pathetic esoteric declarations into dense reality. But this is the realization of the statement "Ahamoth has fallen into the clutches of dead matter". The ridicule of the subtle young people by the cynical bison does not in any way cancel their main message. On the contrary, all further development of events confirms the full rightness of the budding decadent. Zarechnaya falls into the clutches of the cattle Trigorin, Treplev hopelessly keeps the gnostic symbol of faith, gradually being identified in the eyes of profane people with a second-rate writer-loser. (Because he does not renounce his doctrine and Love).

In the final scenes, we see the celestial woman early Nina become a failed earth woman, playing fully alongside the successful earth woman Arkadina, whose spirit, however, is little more than a miscarriage. The shabby Treplev also shrinks against the lopsided Trigorin, the tall Gnostic looking like an eternal dilettante against the background of a masterful writer with dense witchcraft words (though an extremely limited and deceitful man). The characters of the first performance seem to finally pass into the second performance, give up, lose. The sluggish muttering of "I am a seagull, no, not that, I am an actress" are the last bursts of memory of something that, most likely, did not really happen.

Zakharova did not make Churikova, and Pevtsov did not make Yankovsky. And yet, it is not Chekhov, with his eternal bad ending and the certainty of the impossibility of renewal, that has been proved, but it is precisely

Merezhkovsky. The Soul-Spirit has fallen. Intellectuals are the spirits of hell. The coldness of the types so familiar to us is the law of entropy. (Only Bronevoi, and that, and that, perhaps, only because he played Muller, guesses something). They win, they are incredibly strong. But this does not make them positive, they dare not claim to be the norm. A bastard is a bastard. Existence as drama, as deprivation, as a descent into hell. But if there is suffering, then there is a sufferer. And if there is suffering, then there is a higher knowledge that tells us about the gnostic structure of reality. It is absolutely necessary for the pale ghosts of decadence to undergo the experience of descent into the intelligentsia, into the disoriented vampiric existentialism of hypocritical and miserable common people. Only then will the myth of Ahamot acquire its tragic meaning. The tares will be separated from the grains. The sufferer will discover his ontological difference from the one who inflicts pain.

The stuffed seagull from the trunk is not the seal of anthropological pes simismo, it is the password of a secret order.

The "work in black" is followed by the "work in white". Seagull "1, so competently staged by Zakharov, is followed by "Seagull "2.

#### **4. Seagull-2**

Zakharov outlined the problem. The selection of actors, scenography, sets, "gestuelle", etc. - everything is extremely calibrated. Everything possible has been taken out of Chekhov. There is "strangeness" in both the play and the production.

If this is the end of "Seagull"-1, then we could end with this praise. But in the perspective of "The Seagull"-2 a few words should be added. "Ahamoth fell" is the first thesis of Gnosticism. "Ahamoth will rise" is the second (and last) thesis of Gnosticism. But will rise at the moment when it seems to everyone (including her) that all is lost. "And the archons of the aeons rejoiced and exclaimed, "There is no more Pistis Sophia!" The Savior comes at Midnight of the World, when everyone has forgotten about the sun and does not even know what darkness is, since it seems to everyone that darkness is Everything. The first thesis in Chekhov (and in Zakharov) is illustrated beautifully, but the second thesis is waiting for its time.

This is the hour of the Revolution.

*The article was written in 1995 and first published in the Nezavisimaya Gazeta in 1995*

## **PARALLELAL Native land (Nikolai Klyuev)**

### **Prophet of transcendent Russia**



He considered himself not just a poet, but a prophet. For Klyuev, this was not a metaphor. The fact is that in the Russian sectarian milieu from which he came, there was an official religious institution of "prophets," "charismatics," which, according to the sectarians, goes back to the early Christian "didaskals," "charismatic teachers" who practiced glossolalia and other forms of direct contact with the world of the Divine and the expression of these states by means of a special symbolic code. (It is possible, let us say more cautiously, that this institution was not a direct continuation of the early Christian currents, but their later artificial restitution; although how to know whether these original Christian practices were not preserved through the ancient Montanists, later Messalians, and on to the Bogomils, Russian Strigolniks, etc.). - along the secret road of initiatory organizations). In principle, we find such an attitude to poetry in all traditional societies. Poets were a subdivision of the priestly caste, since the rhythm of language, the basics of rhyme and size were considered the most intimate expression of cosmic harmony. The very process of versification was regarded as a consequence of a spirit or an angel, i.e. some superhuman entity that expressed its message in a special ritual language. - Even in the twentieth century, we encounter the same ancient element in the simple peasant environment of the Old Believers, where Klyuev came from. Klyuev himself was well aware of the archaic nature of his worldview, which he not only abandoned after becoming acquainted with the foundations of "secular" and professional culture, but which he only appreciated and comprehended even more. It is not by chance that the poet himself very often compares the realities and states he describes with shamanic practices ("For the Eucharist").

I have drunk blood and fire").

At the same time, Klyuev constantly emphasizes the homogeneity of the space between the Holy Mystery of Russia, which he praises, and the sacred civilizations of antiquity - Egypt, India, Israel, Ethiopia, and so on. ("It is not for nothing that Olonets gray hut sees Mecca..." etc.) Like all prophets, Klyuev plunges into a special state, into a special world where the past, present and future reside simultaneously, where near and far change places, where the dead and the living neighbor each other in the Eternal Present and have deep conversations with each other - with myths, with nature animated by the piercing rays of the spirit, with familiar and unfamiliar objects. With the ancient Jews, this reality was called "Merkaba" or "the land of the chariot." It was immersed in and described by the Old Testament prophets Ezekiel, Isaiah, Elijah, Elisha, etc. In Islam, this world is called "Hurka



It is the "alam-al-mital", the "space of imagination", a certain intermediate instance between the world of men and the world of gods. Analogs of this prophetic cult can be found in almost all traditions and religions.

In this case, the interpretation of Klyuev's poetry is not so much a literary problem as a religious problem. From metaphors, parables, hyperboles, images, rhythms, cultural allusions, and means of expression, we move to a completely different scale, where we deal with esoteric doctrines and mystical terms adequate to the reality with which we are dealing in this case.

### **Russian dualism**

Klyuev's global worldview stems from the fundamental dualism that has defined the Russian soul and its paradox in the last three centuries since the split. This dualism is reduced to the opposition in Russia itself of a pair of opposing beginnings

- actual and potential, present and possible, manifested and hidden, day and night. Since the fatal council of 1666-67, Russia has been divided into two Russias. One is official, formally rejecting its "eschatological-soteriological" function of Moscow-Third Rome, condemning the Stoglav and the doctrine of the national election of Russians as the last Orthodox people, breaking with the Holy Russia and alienating antiquity as ignorance, darkness, prejudice, "spoilage". This is the Russia of the Romanovs, St. Petersburg, Peter the Great, the German sloboda, French governesses, Baden-Baden resorts, and the European Enlightenment. Russia is secular or aspiring to become so. Formal superconformist external Orthodoxy, subordinate to the Synod. (Isikhasm was considered by this "Orthodoxy" almost as an Athonite sect even in the church-historical works of the 19th century; and this despite the canonization of St. Gregory Palamas!)). Desacralized monarchy, copying

in the Protestant north of Europe.

The second Russia is Ancient Russia. But Russia is underground, dreamy, foreboding, living in a parallel world, glimmering, hidden. Like Kitezh. But it is not just a legend, a nostalgia, a mindset, a cultural mirage. It has its own structure. - Orthodox sectarianism, social grassroots, Cossack stanitsa, political non-conformists. Even during the official persecution of the Old Believers under Nicholas I, when it was not safe for Old Believers and sectarians to declare their faith, according to official statistical directories, one third (think of this figure - one third!!!) of all Russian people professed "heretical", with the "heretical" and "heretical" beliefs.

The Second Russia was a spiritual and social opposition to secular Russia. This Second Russia was in spiritual and social opposition to secular Russia. It breathed the non-existent (the past and the future at the same time). It was delirious with the national alternative, viewed the existing order in apocalyptic tones and passionately wished for the Coming.

Without the alliance with this Second Russia, without its active support, the October Revolution would never have happened. Klyuev's path, the semantics and architecture of his prophecy are the essence of this dramatic moment in Russia's secret history. For Klyuev, the Revolution is an eschatological return to the pre-Petrine period: hence the striking formula "Soviet Russia. This says it all - 'Rus'," not "Russia. Klyuev is frank:

There is in Lenin a Kergensky spirit, Igumen's shout in the decrees.

As if the origins of the devastation He seeks in Pomeranian answers.

By themselves "Pomor's Answers" was a code of norms of the Law of Slavism of Sacred Russia, gone on the run. This is a testament to the underground. Revolution - restoration. Lenin is the continuer of the cause of Avva Kum and the Denisov brothers. Not a doubting tone, but a radical affirmation. Moreover, a prophetic testimony.

But, of course, the peasant poet's prophecy is not only about Bolshevism. Although we must not forget his most important words: "The red murderer is holier than the chalice. In fact, this identification was not complete. But neither was it a pure delusion (as anti-communist literature believes). Here everything is more subtle. The Second Russia showed itself in the Revolution. It made itself known. But it was not fully embodied, somehow hovering between detection and concealment. It manifested itself as a kind of "half of Kitezh". This is Platon's "Chevengur". Victory has come, but death has not disappeared. The enemy has been destroyed, but the Coming is still in store. The search for this gap, its realization, and its meticulous research constitute the main problem for comprehending the meaning of Russia's history in the 20th century. Klyuyev-the prophet of Russia-should help us in this.

### **Personal drama has the character of a testimonial**

What "did not fit" in Bolshevism in the case of Klyuev's personal and creative path is extremely transparent. On the official level, the Bolsheviks perceived their arrival as another step forward, and thus justified the previous "bourgeois" stage in comparison with the feudal stage. Of course, in Engels' and Marx's assessment of feudalism in comparison with capitalism, there is almost blatant sympathy. But at the level of rationality

This is not expressed clearly enough in the Marxist discourse; rather, it asserts the unidirectional progressivity of the historical process, which is at odds with the traditional worldview based on the idea of cyclical time. Klyuev was in full solidarity with the Bolsheviks when it came to the destruction of "Romanov Russia. For the Old Believers, this was "the overthrow of the throne of the Antichrist. Three-fingeredness was seen as a de-sacralization and profound perversion of Christianity, and therefore the anti-church activities of the Bolsheviks were also often perceived very positively. But when it came to modernization, collective farms, and outright aggression against monuments of distant antiquity, the first divergence arose. At first it might have seemed like a misunderstanding, a distortion of the "main line". Gradually, the tragedy manifested itself more and more strongly. Klyuev then wrote: "I believe that the policy of industrialization destroys the basis and beauty of people's life..." The persecution of Klyuev and peasant poets in general (Yesenin, Vasilyev, Klychkov, Karpov, etc.) was not just an episode. They revealed for the first time the ambiguity of Soviet socialism, the uncertainty of its spiritual mission, and the strangeness of its cyclical and eschatological significance.

It is possible that the secular bureaucracy of "Romanovshchina" entered Soviet life stealthily in new forms. - Through spetssov, fellow travelers, and later Nepmans... Then came the purely Soviet, Marxist bureaucracy, for whom the word "revolution" was more of a scarecrow or a tribute to the past. The dark spirit of the cathedral of 1666 entered Soviet Russia and made it Soviet Russia.

Klyuyev's tragedy is evidence of the subtle process that tied up the root causes of Moscow's collapse in the 1990s.

### **Ontology of Russian nationalism**

What are the main power lines of Klyuev's message? How does he describe the secret Russia? It is immediately striking that Klyuev simply identifies the "prophetic reality" with Russia. For him, "Russia" is the same as "Merkabah" was for the Old Testament prophets,

"Khurkalya" for Islamic esotericists, "green country" for the Celtic Wats, "Hyperborea" for the ancient Greeks, "Svetadvipa" for the Vedic Brahmans. That is why Klyuev calls "Russia" "White India", i.e. for him it is about the magical land of the source, the sacred ancestral home of mankind. Hence the natural universalism. - Since "Rus" is the "izbyanaya paradise", the "original homeland" and the "prototype of the New Jerusalem", then it is similar to

for all peoples of the earth, for all races, for all languages. Klyuev's nationalism (as, indeed, of all peasant poets, and perhaps of all representatives of the Second Russia) is transcendent. That is why he describes with tenderness and ethnic affinity the Negroes, the Tatars, the Egyptians... Let us remember his famous "black Egoriy on a white horse".

Klyuev, with the directness of a true prophet (who, in accordance with the norms of tradition, must be "unlearned," "uneducated," i.e., spontaneously and naturally chosen by the spirit), clearly states what the entire intelligentsia of the Silver Age anticipated but could not definitely formulate. - Russia is not a country, and Russians are not people in the usual sense of these concepts. Russia is paradise, Russians are angels. But this light reality as if superimposed on its reverse image or shines through it. Everything is double. However, the immanent, real Russia is also marked with a special sign. It carries a longing, an all-consuming sense of deprivation, loss. Even in the features of secular Russia, the image of transcendent Russia can be seen, but not positively, but negatively. Deprivation indirectly points to completeness, a piercing sense of loss, a reminder of what has been lost.

This is the basis of the ontology of Russian nationalism. It turns out almost according to Heidegger (the theorist of German ontological nationalism) - "Misfortune points to happiness, happiness calls for the sacred, the sacred brings the Divine closer, the Divine reveals God. (In German there are also etymological connections here: Unheil-Heil- Heilige-Gottliche-Gott). "The sprout weeps for paradise." Besides the striking poetic perfection of this line from Klyuev's poem, it actually anticipates this formula of the genius German philosopher in a rolled-up form. "The sprout weeps for paradise" only in Russia. Only Russians can understand his message. And to avoid any misunderstandings, he weeps not about the distant, which must be sought somewhere outside, but about the inner, the most intimate, the closest.

Hence Klyuev's typical "transcendentalization" of Russian Old Believer and sectarian village life.

In the center of Klyuev's Holy Russia stands not a temple, but a hut. On the surface, this is a typically Besspovian motif. But there is a deeper aspect. The temple became a separate religious building at a relatively late stage of history. Once upon a time, in the blessed times of the Golden Age, there was no difference between a temple and an ordinary dwelling. Every house was a sanctuary. All reality was sacred, there was no distinction between the sacred and the secular. So must it be in the "age to come". The Apocalypse says unequivocally that in the "New Jerusalem" which

will come down to earth at the Second Coming, "there will be no temple". God will be in everything and with everyone. Only the Tree of Life will be in the center of the Heavenly Grad. Klyuev's Russia is a combination of the most ancient (the Golden Age) and the coming (the New Jerusalem). The hut here is sacred in itself. It is a temple. ("The hut is the sanctuary of the earth, with a baked secret and paradise").

In Klyuev's prophetic supratemporal Russia, all objects are transformed (in the Orthodox theological, Hesychastic sense of the term), rising to their light archetypes. Therefore, the oven, windows, plants, flowers, and trees become sacred. Especially the furnace. It plays an important role in Klyuev's poetic universe. Klyuev restores the fullness of the "esoterism of the oven". In the traditional world, the hearth and the oven served as a domestic altar. Moreover, it was the altar of the Female Deity, the Greek Hestia, the Roman Vesta, etc. Public cults were a zone of dominance of predominantly male deities, patrons of patriarchal social and religious systems. But in the private dwelling, where women were displaced from the beginning of patriarchy, the most ancient matriarchal attributes - cult sacred objects associated with the worship of the Great Mother - remained intact. Fire Maiden. White Lady. Mother Saturday, the Great Mother to whom Klyuev dedicated his great poem, the full text of which, alas, has not survived.

This is a very important point. Matriarchy, as Bakhofen ("Mutterrecht") has shown splendidly and convincingly, preceded the triarchy and corresponded with the Golden Age among the Indo-Europeans. Later female deities were displaced by male deities, but traces of the most ancient preresligion were preserved in folklore, mythology, everyday life, etc. Hence many plots of Russian fairy tales - Marya-tsa-revna, Tsarevna-frog, etc., as well as the demonized image of the Great Mother in Baba-Yaga and sometimes in her daughters - Amazons - Yagishnas. Tales about Ivanushka the Fool traveling on a stove belong to the same archaic cycle. In mythology and the collective unconscious, there is a symbolic identity - Woman-Burner.

And in Klyuev's "Russian Merkabah," in his "hut paradise," Mother rules. His own mother (whom he loved madly) merges with the Great Mother, who in turn merges with Russia, with the holy country. This is a remarkably archaic motif, which was especially developed in some Old Believers who preached "salvation through the wife". The cult of the Khlyst "godmothers" is also related to the same theme.

It is striking that we find the veneration of the spiritual feminine again in early Christianity, when there was a praxe

In the pre-Christian Judaic religion, based on strictly patriarchal principles, nothing of the kind could be imagined, and Christianity returned to this attitude toward women. In the framework of the pre-Christian Judaic religion, based on strictly patriarchal principles, nothing of the kind could be imagined, and Christianity in such an attitude to women returned to the long-forgotten original principles of Indo-European spirituality. As in the case of

"Russian sectarianism returned to the original early Christian norms and esoteric doctrines that had faded or even been abolished later in the official imperial church. The Second Russia, of which Klyuyev was a prophet, is certainly matriarchal. The figure of the Father is hardly ever mentioned in Klyuyev's poems. Once in a while, the grandfather is. But the grandfather is always described in emphasized white tones - he is completely gray-haired, dressed in white clothes, etc. The grandfather is not so much a man as a sexless or super-sexed saint, pure, sinless may be "scrambled".

The stove is the altar of the hut, a symbol of Russia itself or the Great Matter. The microcosm of the hut contains the macrocosm of the planet. The objects of sacral peasant life are equal to countries and civilizations.

From this Kiln the holy paths diverge, and again they converge to it. Its fire is the fire of the Old Believer self-immolations blessed by Avvakum. The Protopope wrote about this fire as well as Klyuyev, linking it to the End of the World and to the ontology of Russian nationalism: "In the same way, poor Russians, though foolish, are glad: the torturer has been waited for; with regiments into the fire they dare for Christ, the Son of God and the Light. Or in another place:

"Rusachki, my dear, not so! - He climbs into the fire, but does not betray good faith..."

This fire is not utopia. It is terrible, but salvific. This is why Klyuyev himself is indifferent to the suffering and bloodshed of the Revolution. There is no absolute death. He, a prophet in the supra-world, does not doubt this at all. He has experimental proofs of this. But there is the curse of the soul, its loss. This is a hundred times more terrible than death, torment, torture, suffering... The true horror begins when the peasant prophet clearly realizes that the Bolsheviks are a threat to the Kiln itself, to the ancient spirit, to the Russian peasant, to the holy land. Klyuyev perceives the modernization of the village as a monstrous spiritual catastrophe.

Klyuyev's Great Mother is a crudely visible, truly prophetic image of the Woman-Russia-Sophia, which was at the same time an irrepressible thought of the entire Russian mystically oriented intelligentsia. From Soloviev to Blok. But only in Klyuyev's work this theme has an operational-magical, esoteric character, that is to

say

whereas in the case of intellectuals everything remains at the level of vaguely grasped intuitions or theoretical schemes. In both cases, of course, the source is the same - the very fabric of Kitezh, the Second Russia, striving to break out of the subtle captivity of the dream and collapse in a moment of eschatological triumph into material reality. But it does not occur to any of the "educated" to sing the coarse peasant oven with sacred seriousness and prophetic solemnity-Klyuev in general was completely alien to irony and humor. He is always gloomy both in verse and in life.

## **Great Midnight**

Klyuev lived in poverty, and his last years in savage poverty. In the end, the Chekists shot him in exile as "the main ideologue of kulachestvo". This is not just a mistake, misunderstanding or unjustified piggishness. The path of the poet-prophet cannot be sweet. *La suplice est sur* (Rimbaud). Poverty-necessary condition for the genuineness of revelation. The lightning of clairvoyance cannot strike the well-fed. Moreover, even the pleasures of everyday life - food, sex, comfort, etc.. - are much more poignant when they are absent. Poverty is wealth. A poor person absorbs the surrounding existence, feeds on the elements and the bright energies of the paralelic homeland. Klyuev clearly saw his poverty in his old age and his violent death ("and now when our heads have been given by fate to the executioner..." and "But the talnik tree smells the run of the elk and the shot... Into the stars or into the head"). It's not surprising for a prophet. It's in the norm of things. In fact, there was nothing kulak in him. He was much closer to the poor or the middle class. He did not hate capitalism as much as every Russian, a Russian from the Second Russia. Another thing is that the Soviet reforms in the countryside ignored sacredness and archaicism, and introduced rationality, pragmatism, and mechanization, which were completely alien to the traditional village. Instead of an organic and sacralized community, the brotherhood of the Great Matter, the Marxists artificially created technical collectives. This is better than Stolypin's farming, but still not at all what was envisioned in Klyuev's eschatological epiphany.

Klyuev was a peasant socialist, a National Bolshevik. There are no contradictions in his fate, in his path, in his poems, in his prophecies. He stood entirely in favor of the Revolution, as a true heir of Razin, Avvakum, and Pugachev. But what followed was severely flawed. If it had concerned only suffering or occasional individual injustices, the poet, who had grown up on skeptical practices, could easily have survived. But the matter was more serious. The dark spirit, well known to the Old Believers since



of Nikon's time, peeked out from under the revolutionary mask of the Soviets. A grim face. The First Russia, the usual dead light in the eyes of voivodes, gendarmes, now commissars.

"We're standing close to the midnight point. Or maybe not yet. It's always "not yet."

This is what Heidegger wrote. His relationship with National Socialism is structurally reminiscent of Klyuev's (and, in general, Russian National Bolsheviks) relationship with the Soviet regime. Initial enthusiasm, engagement, and solidarity are replaced by doubt, suspicion, and estrangement. Heidegger never publicly condemned Nazism. This is Heidegger's famous "silence." Nor would Klyuev ever condemn the Revolution. If the good manifested itself as not so good, it does not mean that the bad was not so bad. St. Petersburg Russia is an anomaly in the sacred history of our God-bearing nation. There is no doubt about it. Who thinks otherwise - to Baden-Baden. To Halipol. Chauffeurs, princes, jingolos. Vite, mesdames et messieurs!

The worldview of the prophet of Holy Russia is deep and complex. But it is necessary to understand and decipher it not in the light of modern flat political or literary stamps, but on the basis of the reality on behalf of which he spoke and whose exponent he was.

The Second Russia. It has not gone anywhere even today. It is just as saturated with an unearthly longing, just as tender, terrifying, cruel and holy. She also calls with the colors of breathtaking Russian autumn, also triumphs with the majesty of white Russian winter, as frightening luxury of Russian summer and green fury of Russian spring. Holy Russia knocks at our heart. Not official, not urban, not momentary, not civilized. Not "Soviet," but also not "democratic". Klyuevskaya. Smudged Russian faces... Tatar women... Space... Unfocused gaze... Blurred thoughts... And only this terrible inexplicable pull... Through bodies and sounds of native speech....

Our White India. Our  
Paradise.

*The article was written in 1995 and published in the newspaper "Day of Literature" in 1996*

## **418 SUBJECT MASKS**

**(essay on Sergei Kurekhin)**

"72. We have no more room in this world where the hearts of men are hardened like iron or like the cement of the dead

of the temple.

72 . The more cruel and savage they are, the more painful will be their torture and the more perfect will be their death."

Louis Cattier's "The Newfound Tidings," book XXII

## **1. Two postmodernisms**

Postmodernism is not something fixed and strict, once and for all given and described. It is only a progressive realization of the exhaustion of value systems and artistic methods inherent in the era of "modernity". Postmodernism is unanimous in its denial of modernism, in its attempt to overcome it, but where it comes to a new, alternative statement, this unanimity instantly disappears. Some postmodernists inherit the very spirit of the "new age," seeing in postmodernity only a new (albeit special) stage of continuous cultural development. But there are other bearers of the same postmodernist impulse, who, however, understand postmodernism as the end of a whole period in civilization associated with the "new time," as a sudden opportunity to turn (albeit in a new form) to those realities on the negation of which this civilization is based. Postmodernity, in its sarcasm and ridicule of the seriousness of avant-garde reflection, makes possible the spiritual rehabilitation of the "premodern," i.e., the world of tradition, with its culture, axiology, ethics, and so on. In other words, we can define this second variant of postmodernism as a kind of Conservative Revolution.....

Sergei Kurekhin certainly belonged to this conservative and revolutionary trend.

## **2. Pop-mechanical "totalitarianism."**

In his "Pop Mechanics", Kurekhin brings together practically all kinds of art - ballet, music, melodeclamation, circus, theatrical performances or puppet theater, erotic performance, painting, decorative art, cinema, etc. - in his "Pop Mechanics. Moreover, this fusion of disparate elements runs through his entire oeuvre, with a compulsiveness that emphasizes the non-randomness, the profound validity of the method for the artist himself. It seems that we are faced with a real chaos, with a total synthetic mixture of all styles and genres in a strange half-funny, half-crazy performance (in which it is not clear when to clap and when to gloom). At first glance, such a mix is pure avant-gardism, i.e. a step *forward* with respect to the distribution of genres even in the modernist context, where the most radical attempts to transcend style are still a step *forward*.

They are also subject to the internal logic inherent in this sphere of art. In Kurekhin, however, especially in his large-scale, total, mass Pop-mechanics, one can see (impressively) the desire to combine everything, all of it together. As Pop Mechanics developed, not just the number of elements used in the show, but also the number of genres, disciplines... The most recent stages of Kurekhin's work (which stumped many) are characterized by the fact that politics (naturally, extremist), ritual, and scientific experiments are gradually incorporated into this context. The units of representation expand from individuals to collectives, from objects to species, from styles to genres, from personalities to disciplines.

This aspiration to totalization of creativity explains Sergei's recent hobbies. Those who have not understood the meaning of this orientation have probably never seriously considered the essence of what he did before. Otherwise, turning to politics, geopolitics, esotericism would not have been perceived as something strange and "scandalous". Expansion beyond genre limitations and a certain postmodern "imperialism" in art have logically moved into the political realm, where one operates with especially large quantities - history, social doctrines, and the masses. It is natural that the "imperialist" is most attracted to the Eurasian scale in politics, and the desire for limits in art naturally transforms into a fascination with political radicalism....

### **3. Skomorokhi are the priests of the premodern.**

While in the case of "modernity" the blending of all kinds of art (and, more broadly, culture) into a single entity is indeed new and unprecedented, in a broader historical context things look different. The fact is that the orthodox types of modern art - such as music, ballet, painting, theater, literature, etc. - have developed as unshakable independent art forms. - were formed as immutable independent genres rather late - starting with the Renaissance, and crystallized quite recently - with the beginning of the New Age. It appears that "modernity" or contemporary art received genre specification (from which they are eager to free themselves in post-modernism) strictly at the moment of transition from traditional to profane society.

And what came before that?

Here we encounter an interesting circumstance. All modern art in Christian (and post-Christian) civilization developed out of a certain common complex, which concentrated the heritage of pre-Christian ("pagan") art.

In Europe, this was the culture of *trouvers* or *minnesingers*. In Europe it was the culture of the *trouvers* or *minnesingers*, in Russia (with even greater clarity) the same function was performed by *skomorokhi*.

Christianity, and especially strict Orthodoxy, condemns all extra-religious art (especially music, dances, secular songs, theatrical performances, etc.), rightly considering all this as a continuation of pre-Christian sacrality. Later, playing musical instruments, dancing, poetry, theatrical performances, etc., which later became secular entertainments, were originally instruments of magical and theurgic rituals. They were performed by special categories of priests or prophets (remember the Celtic "bards" and "watts" who were members of the priestly hierarchy of the Druids). To this day, some primitive peoples, where shamanism is widespread, retain the same attitude to art. Singing, dances, performances, recitation of myths, etc., are the sole business of the shaman, who and the shamans. - is the sole business of the shaman, who is the central and main figure in the sphere of what has come to be called "art" in profane civilization. Even the Old Testament mentions this practice: for example, the prophet Elisha (Elijah's disciple) begins to prophesy when he hears a specially invited musician playing the psaltery. But in the original society the prophet and the musician were not two different characters, but one and the same person. Thus, in Hessian circles the terms "prophetic school" and "music school" were synonymous!

Christianity displaced these pre-Christian theurgic cults from social reality, but they did not disappear completely and became the property of special groups, rather marginal, but preserving despite everything the basics of ancient knowledge and the principles of cult practices. In Russia, after the final eradication of the Magi and their traditions, the main fraternity of this kind became "*skomorokhi*", "*merry people*".

The *skomorokhi* in their performances actually embodied in a synthetic state everything that would later be called art in the modernist sense. They *played* musical instruments, *danced*, showed *theatrical* performances, told *tales* in verse, led with them trained *animals*, and so on. But all these elements of their activity were united by a common sacred knowledge of cosmological order - their jokes (even the crudest) were a form of presentation of symbolic doctrine, their dances were theurgic magical gestures, in their songs they conveyed initiatic secrets displaced by Christian dogmatics. In doing so, both they and their spectators fell into a

A state of *trance*, i.e. a special spiritual mood (*prelesti*) in which the presence of the beyond is clearly felt. It is not surprising that the use of *algol* or other psychotropic substances (possibly mushrooms) played an important role in this.

It is the *skomorokhi* (and their tradition) who are Russia's primary autochthonous synthesis of what would later become art and its genres. Dancing would turn into ballet, singing into opera, playing musical instruments into symphonic music, retelling myths into literature, animal training and buffoonery would become the genres of art.

- to the circus, etc. It is important to note that the sacral side of the *skomorochs'* teachings was also separated into a separate field - occult sciences.

The only thing is that the secularization of Russian society was under the direct influence of the West, so the formation of secular culture was more influenced by the products of the decomposition of *Western* esoteric organizations (which, nevertheless, were direct analogues of Russian *skomoroshchestvo*). This led to a certain cultural dualism that persists to this day: the upper classes of Russian society consider "culture" to be the results of the decomposition of a single complex of European "trouvers" or "jongleurs", while the masses largely inherit the autochthonous "skomoroshchestvo" understanding of "entertainment" or "fun" (this, in particular, is connected with the cult value of "drinking", but this is a special topic).

#### **4. Ominous laughter**

What Sergei Kurekhin has always done is not just a creative search, but a persistent and consistent recreation of the organic unity that preceded classical, modern and hypermodern (rock music, *avant-gardism*, etc.). What is striking is the consistency with which he reproduced all the fundamental features of the traditional, "pre-cultural", "archaic" priesthood. Being a classical musician, pianist and composer by training (one of the best Russian jazz musicians), from the very beginning he gravitated towards the introduction of animals into his concerts. Not a one-time *epatage*, but a persistent confidence in the meaningfulness of presenting an animal on stage as a self-significant, deeply symbolic act. Animals in the tradition are calendar and cosmological symbols. Each species is a letter in the sacred book, intelligible to the priests. Kurekhin's rabbits, lions, cows and chickens (like the bears, dogs and goats of Russian *skomorokhovs*) are totemic and astronomical signs. Like the Roman augurs (predictors by bird flight), Kurekhin is particularly interested in ornithological symbolism - ravens, crows, and chickens.

For example, he dedicated his brilliant "Sparrow Oratorio" to sparrows (at one time he was inspired by the project of erecting a monumental monument to sparrows).

In Pop-Mechanics, the theme of theater and staging constantly emerged. Sometimes the concert actually turned into a performance. The external absurdity of the plot (as in the case of the skomorokhs) hides symbolic rows. The same explains the outwardly strange (almost comical) TV programs (the famous "Mushrooms") - esoteric doctrines are hidden under the apparent absurdity. After the publication in Russian of Terence McKenna's texts ("Food of the Gods") about the influence of psychedelic mushrooms on the psyche and their connection with sacral cults of ancient peoples, the idea that "Lenin was a mushroom" should be perceived far less delusional. The magical underpinnings of Bolshevism are becoming more and more obvious; Kurekhin only outstrips rigorous scientific research by dressing the most serious doctrines in grotesque forms that provoke laughter.

Speaking of laughter. The phenomenon of laughter itself is not as obvious and simple as it seems. Tradition believes that this habitual action in human society is actually a form of contact with the beyond, and that is why in some magical practices spirits are summoned with the help of laughter (compare with this the prohibition on laughter and smiling in many ascetic practices, as well as the ritual character of laughter in medieval society; for example, Rabelais's alchemical and occult, operative-magical "message").

The laughter that Kurekhin evoked was strange and ambiguous. Those who thought they understood the meaning of his smile were even more mistaken than those who were frankly perplexed. In this laughter there is something primordial, extremely unfunny. In principle, the skomorokhi themselves often appear in history as ambiguous personages. Embodying the archetype of the "alien", "other", "stranger", skomorokhi caused both interest and rejection (even horror) at the same time. They were like messengers from "the other side".

There is an opinion that over the years "Pop Mechanics" became darker and darker, from "radiant humor" to "sinister gloom". In fact, only Kurekhin's original project was becoming clearer. Becoming clearer from the fullness of realization, it began to frighten.

## **5. The dissolution of identity**

Many famous personalities - musicians, singers, actors, artists, poets, public figures - participated in "Pop Mechanics". But everyone became a kind of mannequin

in the strange action of Sergei Kurekhin, in whose consciousness they acquired a special cultic functional significance, completely separate from the status that was inherent in themselves. Some special reality, some special indefinite being began to shine through everyone... And this was not the personality of the director himself, the organizer and manipulator of the strange chaos, but something else, a "magical presence," the blurred but rather sinister features of "someone else. Smiling, Kurekhin himself spoke of a premonition of the birth of a "new being" in the cosmic environment, which was about to acquire a physiological shell. And once again one hears in this the notes of archaic theurgy, of willful manifestation in the familiar context of a formidable otherworldly reality...

The word "skomorokh" comes from the word "mask". In the latter In Kurekhin's "Pop Mechanics" (October 1995), all the participants wore masks. With Kurekhin, everything becomes masks, a strange carnival, an ominous whirlpool in which personality and familiar reality dissolve, where all expectations are invariably deceived. The persona disappears...

But let us remember the etymology of the word "persona" - it was the name of "masks" in Greek tragedies. Guénon emphasizes the initiatic meaning of ancient theater. - The change of masks by the same actors illustrates the initiatic idea that the individual is not a thing in itself, a complete and absolute reality. It is only a play of higher spiritual forces, a temporary formation woven from crude elements, ready to dissolve at any moment. And behind it all, cold and unchanging, stands the immovable heavenly Presence, the eternal "I". Involved in a whirlwind of absurd situations with no independent meaning, in some cosmic "pop-mechanics", the eternal "I" forgets about its nature and begins to identify with the mask. Sacral theater is designed to remind us that this is a delusion, that only the formidable Presence is important, and that people are only shadows of otherworldly objects. Pop-mechanics - like the raek of the skomorochs - is a model of the world, a "remake" of the archaic sanctuary.

## 6. 418

Sergei Kurekhin's life project is ambitious in the highest degree. Pop mechanics must become total to the end. On the other side of modernity, the features of a *new reality* are becoming increasingly clear. Art as it was in the era of "modernity" is exhausted. Together with it exhausted the culture of modernity, philosophy of modernity, politics of modernity ... The man of modernity came to a fatal (for himself) line. Apocalyptic motives of the present civilization



have become almost "ad hominem" obviousness.

And beyond the darkness, invisible rays are shining through. A new aeon, a new world, a new man.

People with "soft" psychology see the future in tones of infantile optimism - new age, environmentalism, Zen Buddhism, vestiges of the

"hippies." Kurekhin is much closer to the apocalyptic colors of Aleister Crowley. The new aeon will be cruel and paradoxical. The age of the crowned child, of the discovery of the runes, of the cosmic rampage of the Superman. "Slaves will serve and suffer."

The restoration of archaic sacredness, the newest and ancient simultaneously synthetic super-art is an important moment of the eschatological drama, the "storm of equinoxes".

Crowley claimed in his Book of the Laws that only those who know the meaning of the number 418 will be able to move into a new aeon in which there will be an era of true postmodernism - without moaning and commiseration.

The last "Pop Mechanics" was under the sign 418. In fact, it was a Crowleyan production illustrating the end of the Aeon of Osiris.

Something tells me we'll soon see strange signs all around us.

Storm of the equinoxes.

Sergei Kurekhin's "Pop Mechanics" played a special role in the coming of a new aeon.

*The article was written in 1996 and first published in the Nezavisimaya Gazeta in 1996*

## **MY NAME IS AXE**

### **(Dostoevsky and the Metaphysics of Petersburg)**

#### **1. The writer who wrote Russia**

Fyodor Mikhailovich Dostoevsky is the main Russian writer. Russian culture and Russian thought are reduced to him like a magic point. Everything that has preceded Dostoevsky, everything that follows springs from him. Without a doubt, he is Russia's greatest national genius.

Dostoevsky's legacy is vast. But almost all researchers agree on the centrality of Crime and Punishment. If Dostoevsky is the main writer of Russia, Crime and Punishment is the main book of Russian literature, the fundamental text of Russian history[16]. Consequently, there is and cannot be anything accidental, nothing arbitrary. This book must contain in itself a certain mystery



It is a natural hieroglyph in which the entire Russian destiny is concentrated. Deciphering this hieroglyph is tantamount to cognition of the unrecognizable Russian Mystery.

## **2. The Third Capital - Third Russia**

The action of the novel takes place in St. Petersburg. This very fact, of course, has symbolic significance. What is the sacral function of St. Petersburg in Russian history? If we understand this, we will be able to approach Dostoevsky's system of coordinates.

St. Petersburg acquires sacral significance only in comparison with Moscow. Both capitals are connected by a special cyclic logic, a symbolic thread.

Russia had three capitals. The first, Kiev, was the capital of a national, ethnically homogeneous state that belonged to the periphery of the Byzantine Empire. This limitrophic northern entity had no particularly important civilizational or sacral role. The usual state of Aryan barbarians. Kiev - capital of Russ ethnic.

The second capital, Moscow, is something much more important. It received special importance at the moment of the fall of Constantine, when Russia remained the last Orthodox Kingdom, the last Orthodox Empire. Hence: "Moscow is the Third Rome." The meaning of the Kingdom in the Orthodox tradition is reduced to a special eschatological role: that state which recognizes the fullness of Orthodox Church truth is, according to tradition, a barrier to the coming of the "son of perdition", the "Antichrist". The Orthodox state, which constitutionally recognizes the truth of Orthodoxy and the spiritual rule of the Patriarch, is a "catechumen", "holding" (from the 2nd Epistle of St. Paul to the Thessalonians). The introduction of the Patriarchate in Russia became possible only at the moment when Byzantium as a kingdom fell, and consequently the Patriarch of Constantinople lost its eschatological significance, concentrated not simply in the Orthodox Church hierarchy, but in the Empire, which recognized the authority of this hierarchy. Hence the theological and eschatological meaning of Moscow, Moscow Russia. The fall of Byzantium meant, in the Orthodox apocalyptic perspective, the onset of the period of "apostasy", of universal "apostasy". Only for a short period of time Moscow turns into the Third Rome in order to distance the coming of the Antichrist for a little while longer, to postpone the moment when his coming will become a universal, universal phenomenon. Moscow is the capital of an essentially new state. Not national, but soteriological, eschatological, apocalyptic. Moscow Russia with the Patriarch and

This is a Rus' completely different from the Kiev Rus'. It is no longer the periphery of the Empire, but the last stronghold of salvation, the Ark, the ground cleared for the descent of the New Jerusalem. "There will be no fourth.

St. Petersburg is the capital of such a Russia, which comes after the Third Rome, i.e. this capital, in a sense, as if it does not exist, cannot exist. "The Fourth Rome shall not be." St. Petersburg asserts the Third Russia, in terms of quality, structure, and meaning. It is no longer a nation-state, no longer a soteriological ark. It is a strange gigantic chimera, a post mortem country, a nation living and developing in a coordinate system that is on the other side of history. Peter is the city of "navi", the other side. Hence the consonance of Neva and Navi. The city of moonlight, water, strange buildings, alien to the rhythm of history, national and religious aesthetics. The St. Petersburg period of Russia is the third meaning of its destiny. This is the time of special Russians - on the other side of the ark. The last to ascend to the ark of the Third Rome were the old faithful through a fiery baptism in burned huts.

Dostoevsky is a writer of Petersburg. Without St. Petersburg he is incomprehensible. But without Dostoevsky, St. Petersburg itself would have remained in a virtual state. Dostoevsky revived and actualized this virtual city, revealing its meaning. (Any thing is only real when its meaning shines through it).

Russian literature appears only in St. Petersburg. The Kiev period is the time of epic, were. The Moscow period was the time of soteriology and national theology. St. Petersburg brings literature to Russia, a desacralized remnant of full-fledged national thought, a vaunted trace of what is gone. Literature is a shell, a superficial glare of sideric waves, a wailing vacuum of hopelessness. Dostoevsky so deeply heeded this call of emptiness that what is gone, erased, forgotten, is as if resurrected in his heroic spiritual endeavor.

Dostoevsky is more than literature. He is a theology, an epic. That's why his St. Petersburg seeks meaning. Constantly turning to the Third Rome. He looks painfully and persistently into the origins of the nation.

The surname of the protagonist of "Crime and Punishment" Raskolnikov. A direct reference to the schism. Raskolnikov is a man of the Third Rome, thrown into the naval city of St. Petersburg. A suffering soul who, by a strange logic, woke up after self-immolation in the damp labyrinth of Petersburg streets, yellow walls, wet sidewalks, and sullen blue skies.

### **3. Capital**

The plot of "Crime and Punishment" is a structural analogy Marx's "Capital". A prophecy of the coming Russian revolution. At the same time, a sketch of a new theology - the theology of God's abandonment, which will become the central philosophical problem of the 20th century. This theology can be called the "theology of Petersburg", the theology of ghostly thoughts. The intellectualism of ghosts.

The plot is extremely simple. The student Raskolnikov piercingly perceives the revelation of social reality as evil. A special feeling so characteristic of some gnostic, eschatological teachings. The potassium cyanide of civilization. You are birth and vice, flourishing where organic connections are lost, spiritual meanings, anagogic spirals of hierarchies that ascend unhindered to the heavens. Awareness of the desacralization of reality. Unbearable loss of the "Third Rome". The horror of encountering the universal element of Antichrist, St. Petersburg.

Raskolnikov correctly guesses the symbolic pole of evil - perverted femininity (Kali); loan capital, cursed by religion, equating the living with the inanimate and creating monsters; decay, degradation of the world. All this is the old woman of interest, the Baba Yaga of the modern world, the woman-winter, Death, the murderer. From her filthy corner she weaves the web of St. Petersburg, sending along its black streets luzhin, swidrigailov, janitors and marmeladovs, "black brothers", secret agents of capitalist sin. The threads of hell entwine the taverns and houses of tolerance, the brothels of poverty and eloquence, the unlit stairwells and filthy back alleys. Sophia, the Wisdom of God, thanks to her old woman's charms turns into a pathetic Sonechka with a yellow ticket. The center of St. Petersburg's evil has been found. Rodion Raskolnikov completes his ontological reconnaissance. Of course, Raskolnikov is a Communist. Although he is closer to the Social Revolutionaries, the Narodniks. Of course, he is aware of modern social teachings. He knows languages and could have familiarized himself with Marx's "Manifesto" or even "Capital". The beginning of the "Manifesto" is important: "a ghost wanders through Europe." This is not a metaphor, but an exact definition of that special modus of existence that comes after the desacralization of society, after the "death of God. From now on, we are in the world of ghosts, in the world of visions, chimeras, hallucinations, navy plans[17]. For Russia, this means a "journey from Moscow to St. Petersburg," an incarnation into the city on the Neva, into a ghost town. It can never be complete.

The specter of communism makes all reality ghostly. As it settles in the mind of the student seeking the lost Word, it plunges him into a stream of distorted visions: here is the old

debauchery

The demonic Svidrigailov, a messenger of the spider's web eternity, patronized by the old woman, the interest-earner, is sneaking towards Rodion's immaculate sister. But is it an obsession? The ghost that has taken possession of consciousness, in fact, cures from forgetting. The reality revealed is terrible, unbearable, but true. Is it evil to know evil? Is it illusion to discover the illusory nature of the world? Is it madness to realize that humanity does not live according to logic? The ghost of Marxism, the drug of exposure, the gnostic call to revolt against the evil demiurge... The sharp pain of these wounds is fresher and more piercing than the light-filled hall full of dressed-up, lightly twirling couples.

By killing the old woman, Raskolnikov makes a paradigmatic gesture, realizes the Cause to which Praxis, as Marxism understands it, is archetypically reduced. The case of Rodion Raskolnikov is an act of the Russian Revolution, a summary of all social-democratic, Narodnik, and Bolshevik texts. It is a fundamental gesture of Russian history, which only unfolded in time after Dostoevsky, being prepared long before him, in the mysterious primordial nodes of national destiny. Our whole history is divided into two parts - before Raskolnikov's murder of the old interest-earning woman and after the murder. But being a ghostly, supertemporal moment, it casts its sparks forward and backward in time. It can be seen in peasant revolts, in heresies, in the uprising of Pugachev, Razin, in the church schism, in the Troubles, in the whole element, complex, multidimensional, saturated with the metaphysics of Russian Murder, which stretched from the depths of the Slavic primordia to the Red Terror and the Gulag. Every hand laid over the victim's skull was driven by a passionate, dark, deep impulse. It was complicity in the Common Cause, in its philosophy. The killing of Death is the approach of the Resurrection of the Dead.

We Russians are a God-bearing people. Therefore, all our manifestations

- The high and low, the plausible and the horrifying, are sanctified by otherworldly meanings, by the rays of another Grad, washed with transcendental moisture. In the excess of national grace, good and evil intermingle, flowing into each other, and suddenly the dark is enlightened, and the white becomes a pitch black hell. We are as unknowable as the Absolute. We are an apophatic nation. Even our stupor is incomparably higher than our virtue.

#### **4. Not "thou shalt not kill."**

Between the mid-nineteenth and early twentieth centuries, Russian consciousness was strangely obsessed with the conceptualization of one Old Testament commandment - "Thou shalt not kill. It was discussed as the essence of Christianity. The thought of theologians, revolutionaries, terrorists (Savinkov raved about it), humanists, progressives, and conservatives constantly returned to it. This theme and the debates surrounding it were so central that they greatly influenced the whole of contemporary Russian consciousness. Although with the advent of the Bolsheviks the significance of this formula faded considerably, by the end of the Soviet period it resurfaced again and began to "freeze" intellectual brains.

"Thou shalt not kill" is not a Christian, New Testament commandment, but a Jewish and Old Testament commandment. It is an element of the Law, the Torah, which regulates in general exoteric, external, social and ethical norms of life of the people of Israel. This commandment is not endowed with any special meaning. Something similar is found in most traditions, in their social codes. In Hinduism, the same thing is called "ahimsa", "non-violence". This "Thou shalt not kill", like the rest of the Law, regulates human behavior, directing it in that direction which, according to the spirit of the Tradition, belongs to the good part, to the "right side". It is significant that "Thou shalt not kill" does not have any absolute metaphysical meaning: like all exoteric regulations, this commandment only serves, along with others, to order collective existence, to protect the community from falling into chaos ("the law has done nothing", according to the Apostle Paul). In principle, if we compare the Old Testament reality with modern reality, the formula "do not kill" corresponds roughly to the "no smoking" sign posted in the theater foyer. Smoking in the theater is not allowed, it is not good. When someone drunkenly smokes, it's an emergency for the ushers. Such people are condemned by the public and repressed by the police.

It is very telling that the entire Old Testament history is full of the covered disregard of this commandment. Murder is everywhere. They are committed not only by sinners, but also by the righteous, kings, anointed ones, even prophets - Elijah's disciple Elisha was especially cruel, who did not spare even innocent children. They killed at war, killed their own and strangers, killed criminals and those who killed, killed women, did not spare children, old people, goyim, prophets, idolaters, sorcerers, sectarians, relatives. They destroyed many things. In the book of Job, Yahweh himself sadistically treats his chosen righteous man without any special reason - except for a rather light argument with Dennitza. When the leprosy-covered man resents him, Yahweh intimidates him with two geopo

The new studies of the Bible prove conclusively that the original text of the Book of Job was cut short at the height of the tragedy, and that the Levites wrote the morally naive Zatorian ending much later. New studies of the Bible convincingly prove that the original text of the Book of Job was cut off at the peak of tragedy, and the Levites added the naively moral Zatorian ending much later, horrified by the primordially rigid nature of this most archaic fragment of the Old Testament.

In other words, in the context of Judaism, from which the commandment "thou shalt not kill" is directly derived, it has neither absoluteness nor any special meaning. No one argued about it, and apparently, no one thought about it on purpose. Not that it was not considered at all. They took it into account and tried not to waste blood. They were also wary of the rabbinate's court. If someone was killed for nothing, there was retribution. Law as law. A commandment like a commandment. Nothing special. A rule of human society. Christianity is different. Christ is the fulfillment of the Law. He is the end of the law. The law's mission is accomplished. In a sense, it is removed. Exactly removed, but not abolished. The spiritual problematic moves to a radically different plane. Now begins the post-law, the era of Grace. "The lawful shadow shall pass." Strictly speaking, the coming of such an era means the irrelevance of the commandments. Even the very first commandment to worship the one God is overcome by the New Covenant, the Covenant of Love for Him. A completely new relationship between Creator and creature, between creatures themselves, is introduced by God the Word through His Incarnation. Everything now takes place under the sign of Immanuel, under the gracious formula "God is with us". God is not somewhere far away, not in the role of Judge and Lawgiver, but in the role of Beloved and Loving. The New Commandment does not reject the 10 former commandments, but makes them unnecessary. The humanity of the New Testament is radically different from the old, Jewish (or pagan) humanity. It is marked by the element of transcendent Love, so that the dichotomies of the Law - "worship-not-worship," "one-multiple," "steal-not-steal," "seduce-not seduce," "kill-not kill" - finally have no more meaning.

In Christian holiness this is unequivocally positive. The new man here does not need rules, he lives only one thing - Love, sober, enduring, undivided, in prayer, contemplation, work. It is not just "do not kill"; a Christian saint would have laughed at such a warning, because he himself has already destroyed the duality, the barrier between self and non-self. Moreover, he wants to be killed, he wants to suffer, he longs for martyrdom. Be that as it may, a full Christian existence has nothing to do with the 10 Old Commandments. They are once and for all

overcome in holy baptism. Then only the realization of the benefit of dati.

But if we consider the Christian not in holiness, not in monasticism, not in asceticism and asceticism. Will the meaning of the Old Testament order be preserved for him? Also no. He is baptized, which means he is born again, so God is with him too. Inwardly, not outwardly. So he too, the sinner, the unworthy, lives on the other side of the old man, in the new existence, in the stream of undeserved light. The observance or non-observance of the Old Testament law has nothing to do with the intimate essence of Christian existence.

Of course, it is nicer for society to deal with the obedient and rule-abiding. For Christian society, too. But none of this has a common measure with the sacrament of the Church, with the mystical life of the believer. This is where the most interesting thing begins. By transgressing some Old Testament commandment, the Christian actually shows that he has not fully realized in himself the mysterious nature of the New Man, the potential personality inspired by the Holy Spirit in the baptismal font. But who can boast that he has attained full deification? The more holy a person is, the lower, more sinful, more horrible he seems to himself before the face of the Shining Trinity. Consequently, as in the case of the fools, the humiliation of man, the fall, can be a paradoxical Christian way, a sacrament. The observance of the 10 commandments does not have a decisive meaning for the Orthodox. For him, only one thing is important - Love, the New, completely New Covenant, the Covenant of Love. The 10 Commandments without Love is the way to hell. And if there is Love, they no longer have any meaning. All this was clearly realized by radical Russian intellectuals. In Boris Savinkov's "The Pale Horse," the terrorist "Vanya" (a literary image written from Ivan Kalyaev) says before his murder: "And the other way - the way of Christ to Christ... Listen, if you love, a lot, really love, then can you kill or can't you?" And further - "...one must accept the agony of the cross, one must decide to do everything out of love for love. But without fail, without fail, out of love and for love... Here I live. For what? Maybe I live for my mortal hour. I pray: Lord, grant me death for love. But you can't pray for murder." Savinkov lived, thought, wrote and killed after Dostoevsky. But nothing was added to Raskolnikov. Raskolnikov does not kill simply for the sake of humanity (although he kills for the sake of humanity too). He kills in the name of Love. For the sake of suffering, for the sake of dying, for the sake of killing death in himself and others. Ivan Kalyaev, and Savinkov himself, are deeply Russian, deeply Orthodox, deeply "Dostoevskian," clearly God-bearing,



as the whole nation, imbued with such high, paradoxical and Orthodox thought, in comparison with which the most refined and profound Western philosophical schemes pale in comparison. Russians do not formulate theology, they live it. It is a theology that comes through the pores, through breathing, through tears, dreams and grimaces of anger. Through agony and torture. Through the wet-bloody, carnal, spiritualized element of the New Life.

With Love and for Love's sake, everything is possible. This does not mean that everything is necessary, that all the commandments must be overturned, rejected. Absolutely not. It is only necessary to show, vitally show, with a gesture, that there is - and the main thing is - another dimension of being, a new light, the light of Love.

The place of the murder of the old protsentrists - St. Petersburg. So this is the place of love in Russia, locus amoris.

Rodion brings two hands, two angular signs, two plexuses of sinews, two runes over the winter shriveled skull of Kapital. In his hands is a crude, obscenely crude, garish object. With this object, the central ritual of Russian history, of Russian mystery, is performed. The ghost is objectivized, the moment falls out of the fabric of earthly time. (Goethe would immediately go mad if he saw what a moment had actually stopped...). Two theologies, two testaments, two revelations converge at a magic point. This point is absolute.

Her name is Axe.

## 5. Labris

A brief genealogy of the axe.

The most brilliant hypotheses concerning this subject, its origin and its symbolism are given, as always, by Hermann Wirth

- genius German scientist, a specialist in the protohistory of mankind and ancient writing. Wirth shows that the double axe was the original symbol of the Year, the circle, its two halves: one following the winter solstice, the other preceding it. The usual (non-double) axe, accordingly, symbolizes one half of the Year, as a rule, spring, rising. Moreover, the utilitarian use of the axe for cutting trees is also, according to Wirth, related to the annual symbolism, as the Tree in the Tradition means the Year: its roots - winter months, the crown - summer months. Accordingly, the cutting of a tree correlates in the original symbolic context of sacred societies with the onset of the New Year and the end of the old one. The axe is both the New Year and the instrument by means of which the old is destroyed. At the same time, it is a cutting instrument, splitting Time, cutting off the umbilical cord.

In the magical point of the Winter Solstice, when the greatest Mystery of the death and resurrection of the Sun is realized.

The rune representing the axe in the ancient runic calendar, called thurs, was dedicated to God-Thor and fell on the first post-New Year's months. Thor was the Axe God or his simvolic equivalent - God the Hammer, Mjellnir. With this Hammer-Axe Thor crushed the head of the World Serpent, Ermungand, who swam in the lower waters of darkness. Again an obvious Solsto Yantic myth connected with the point of the New Year. Serpent - Winter, cold, the lower waters of the Sacred Year, where the polar sun descends. Thor - aka the sun, aka the spirit of the Sun - overcomes the grip of the ku of cold and liberates the Light. In the later stages of the myth, the figure of the Sun-Light splits into the rescued and the rescuer, and then triples with the addition of the instrument of salvation, the axe. In the original form, all these characters were something one - the God-Sun-axe (hammer).

The first inscriptions of the axe sign in the most ancient caves of Paleolithic and in rock paintings are analyzed by Hermann Wirth in the light of the whole ritual-calendar complex, and he traces the striking stability of the proto-sense of the axe in the most different in time and geographical location cultures and names of this object. He shows the etymological and semantic connection of words denoting the axe with other symbolic concepts and mythological subjects, also related to the mystery of the New Year, midwinter, and the Winter Solstice. Especially interesting are the indications that the symbolic semantics of "axe" is strictly identical to two other ancient hieroglyphs-words-objects - "la birintu" and "beard".

"Labyrinth" is a development of the idea of the annual spiral, which curls up to the New Year and immediately begins to unwind. "Bo - a special purely masculine light of the sun in the fall and winter half of the annual circle (hair in general - it is the rays of the sun). Poetomu in the rune circle another rune - peorp - depicted in the form of an axe, but denotes a beard. In the center of the Labyrinth lives minotaur, monster, man-bull, the equivalent of Ermungand, world serpent and ... the old protsentritsa. Dostoevsky expressed the ancient mythological plot, the secret paradigm of the symbolic series, described the primordial ritual, which was practiced by our ancestors for many millennia. But this is not just an anachronism or scattered fragments of the collective unconscious. In fact, it is a much more important eschatological picture, the meaning and gesture of the End Times, the covenant of the end of time

The apocalyptic moment when time collides with Eternity, when the fire of the Last Judgment burns.

Russians are the chosen people, and Russian history is a summary of world history. As a temporal and spatial, ethnic magnet, we are drawn to us with increasing force by the fateful meaning of the centuries. The First and Second Rome were only to make the Third Rome appear. Byzantium was the proclamation of Holy Russia. Holy Russia apocalyptically pulled toward the ghost town of St. Petersburg, where Russia's greatest prophet, Fyodor Dostoevsky, appeared. The protagonists of his major novel, *Crime and Punishment*, set in a labyrinth of St. Petersburg streets, are the main heroes of Russia. Among them, the most central are Raskolnikov, the old protsentratschitsa and the axe. Moreover, it is the axe that is the ray that links Raskolnikov to the interest-earner. Hence, the history of the world through the history of Rome - through the history of Byzantium - through the history of Russia - through the history of Moscow - through the history of St. Petersburg — through the history of Dostoevsky - through the history of *Crime and Punishment* - through the history of the main characters of this novel - is reduced to the axe.

Raskolnikov splits the head of the capitalist old woman. The name "Raskolnikov" itself indicates the axe and the action it performs. Raskolnikov performs the ritual of the New Year, the mystery of the Last Judgment, and the celebration of the resurrection of the Sun.

Capitalism, crawling into Russia from the West, from the sunset side, fleshes out the world serpent. Its agent is the old spider woman, weaving a web of interest slavery; she is part of it. Raskolnikov carries the axe of the East. The axe of the rising sun, the axe of Freedom and the New Dawn. The novel should have ended triumphantly, with Rodion's complete acquittal; Raskolnikov's crime is punishment for the interest-earner. The era of the Axe and the proletarian Revolution is announced. But... Additional forces have come into play. The investigator Porfiry turned out to be particularly insidious. This representative of Kafkaesque jurisprudence and pharisaic pseudo-humanist begins a complex intrigue to discredit the hero and his gesture in his own eyes. Porfiry sneakily falsifies the facts and leads Raskolnikov into a labyrinth of opinions, experiences, and mental torment. He not only seeks to put Rodion away, but seeks to crush him spiritually. This bastard should have been dealt with in the same way as the old woman. "Break the serpent's head." But the forces left the hero...

The rest of the fabric of the myth is then obscured as well. Raskolnikov, in accordance with the primordial scenario, would have to rescue

The scene of the reading of the Gospel narrative of the resurrection of Lazarus remained from the original (virtual) version: Sophia, saved by Love, freed from the fetters of interest slavery. And the scene of reading the Gospel narrative about the resurrection of Lazarus remained from the original (virtual) version: Sophia, saved by Love, freed from the shackles of interest slavery, preaches universal resurrection. But here, for some reason, she conspires with the "snake-worshipping humanist" Porfiry and begins to suggest to Raskolnikov that the old woman should have been pitied, that she is "not a trembling louse". A society of love for animals, including the world serpent of darkness. Care for the capitalist's tear.

How do you explain all this?

Dostoevsky was a prophet and had the gift of foresight. He saw not only the Revolution (with an axe to the skull), but also its degeneration, its betrayal, its sale. The Sophia of Socialism had gradually degenerated into humanistic Pharisaic slobber. Porphyrians infiltrated the party and undermined the foundations of the eschatological kingdom of the Soviet country. The permanent revolution was abandoned, then the purges, then Sonya, represented by the late Soviet intelligentsia, again whined about her stupidest "no murder"... And the blood flowed in rivers. And the blood was not that of old women, but of truly innocent children.

There is a virtual version of Crime and Punishment, where the ending is completely different. It refers to a new, coming period of Russian history.

While we were living the first version. But now it's over. A new myth takes on flesh, the scarlet sword of Boris Savinkov burns the palms of young Russia, the Russia of the End of Times.

The name of this Russia is Axe.

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## **MOTHER BLOOD**

**(about the forgotten writer Pimen Karpov)**

### **1. Total loser**

Pimen Karpov's name is firmly absent from our culture. That's right. He was a bad writer, a below-average poet, and his life was a series of continuous failures. When the poet-Karpov came to meet Blok, the latter took him for a chimney sweep: a dark steppe face, a wild look - a complete Chukhonian.

In 1909, he published his collection of articles "Govor Zorya", a small-minded and senseless collection of articles. In it he naively

defended the Russian peasants against the arrogance of the intelligentsia. The collection by

only one person liked it - Leo Tolstoy, who was at the height of his reverence at the time.

In 1913, the main book of his life, *The Flame* (a novel of the life and faith of the Breadwinner), was published.

I would venture to say that there is nothing like it in Russian literature in terms of savagery, denunciation, and outright madness, mixed with bad taste, heavy pseudo-popular language, and complete artistic mediocrity. This infernal masterpiece shocked both critics and censors. The novel was recognized by official bodies as "sectarian", "pornographic" and "sacrilegious". Against the author initiated criminal proceedings against him, from prison he was saved only by his frail health and the revolution that soon came, to which he barely reached, pretending to be inferior. Karpov was resented by both the left and the right. Both saw his novel as a caricature of the state, the people, the proletariat, the peasantry, the landlords, the church - in short, of everything possible.

But what is even more unpleasant is that Karpov did not even receive a scan of distant fame, squandering it due to his complete inability to capitalize on a critical (but fraught with popularity) situation. After the revolution, the novel was republished in 1924, but no one paid attention to it then (most likely because of artistic mediocrity). Karpov wandered around Russia for a long time asking for a room or some kind of honorarium (since he could not work and did not like it), but everywhere he encountered complete indifference. He survived in this way until 1963, when he died in complete obscurity.

In 1991, the publishing house "Art Literature" published (for some unknown reason) "Flame", poems and excerpts from the biographical story "Russian Ark", in which Karpov described his acquaintance with the Futurists, Khlebnikov, Sologub, Blok, Tolstoy, Severyanin, Green and other famous bohemian-literary characters of pre-revolutionary Russia.

This "perestroika" publication was a formal tribute to a third-rate ridiculous writer, and his topic was closed there.

But the most interesting part is missed, as always.

The point is that Pimen Karpov encoded in his novel a unique esoteric message, a grandiose Gnostic myth that anticipates the most vivid insights of Platonov or Mamleyev. Karpov made public the secrets of deep Russian sacredness, made public the secret national teachings that reveal with utmost clarity the most

dark and mysterious aspects of our nation's spiritual history.

## **2. The leader of the evil-doers**

On the surface, "The Flame" is a jumble of obscurantism, bloody crimes, tempestuous sado-masochism, perversions, deaths, rotting, black masses, sacrilege, blasphemy, and unjustified thanatophilia. Perversions, maternity murders, collective rapes, torture - all this crawls on top of each other in endless numbers until the end of the novel, ignoring plot, sequence, and logic. One gets the impression that the author mechanically adds a bloody rape or strangulation whenever his pen touches a new blank page. The endless horror is described without any humor and, on the contrary, is interspersed with serious metaphysical and theological considerations. A closer look reveals that the bloody and pornographic pictures are only meant to illustrate some complex Gnostic concepts that form the axis of the entire work. Little by little, Karpov's intentions begin to become clear: what he writes is not a work of fiction, but an esoteric text, disguised as literature and intended for a special reader, a bearer of the Russian mystery, who, however, does not recognize himself in the intellectual discourse of educated mystics (like Merezhkovsky).

The novel deals with several sects spread among the ordinary peasant population in the vicinity of the estate of the sinister baron Gedeonov. Later it turns out that the protagonists of the work are not human beings at all - one is a "messenger of the Supreme Light who loved the earth", another is a "son of the devil", and the third is a "son of the devil".

— "prophet of the sun."

One of the sects, the sect of evil-doers or "evil-doers", is led by a certain Theophanes, the "spirit of the lowlands". At a certain point in the novel, it is revealed that it is a paradoxical "theophany," since etymologically "Theophanes" means "theophany" in Greek.

At first Theophanes was a pious hermit, but he was confronted with the blatant injustice of the "Being". In an instant his fate changed. He had long prayed to the Being to save from death two sick little children of a poor beggar woman whom he had sheltered in his hermitage out of charity, but when he returned from his exhausting, multi-day, lonely prayer, he found their corpses "black, slimy, rotting". After this incident, everyone for whom Theophanes prayed died. He realized then that his path was the black path of the earth, called to rise to the "bright fire of not

ba". Then Theophanes embarks on a path of unthinkable heinous crimes - he kills his own mother with a weight, gives his sister to the guards for debauchery, and sells his own daughter to the pervert Gedeonov for a ruble for erotic torture. He does not act in this way out of vulgar "Satanism". Theophanes sees the accumulation of sins and the acceptance of heaviness in the soul as a special path to paradoxical holiness - to the Grad, which lies on the other side of the Existence. In such an optics, the Being Himself appears as a rather ambiguous character. Karpov writes: "But the Being is fierce, jealous. He executes those who are more merciful and loving than Him with stinking, intolerable executions. He rejected the angel of life, who begged for forgiveness for Eve and Adam, and made him an angel of death.

Theophanes combines extreme evil and extreme holiness. But his way is the way of hardship, agony, accumulation of sins, suffering, torture, torture and evil in order to force the Being Himself to step aside and reveal the secret sun of the Bright Grad. This is the meaning of the Gnostic tradition, the "path of the left hand" (as Hinduism calls it). Not surprisingly, the "path of gravity" is also associated with sexual rituals, this immersion into the "lowlands," into the dark light of the earth. At first Theophanes appears as the head of a sect of evil-doers, and then he disappears and reappears as an ascetic-ot-shelnik, a prophet. It is then that it is revealed that this is about the "messenger of heaven" who did not fulfill the order of the Being to punish the Christ who was made man, and "taking him up from the earth, he united the heavenly with the earthly, spirit with flesh, love with hatred.

When men, sectarians and peasants are about to revolt against the authorities, Theophanes admonishes them with the words:

"Who believes me? Who loves me? Follow me! To the lowlands! That's what I'm going to love. Into the heart of the earth..." And further (quite Nietzschean):

"Love the heart of the earth! - a stern and prophetic click resounded in the depths of the cave. - He who does not know the earth will not see the sky... Do not be afraid of evil! Don't be afraid of hate! It kindles love... Do you believe me?...? Children! Believe everything and everyone... That's what love will be..... That's right..."

(Think about this strange precept "believe everything and everyone" - it is worse than the purely satanic connotations of other openly heretical passages. Pimen Karpov was clearly not an easy author).

### **3. Flamers**

The second sect, in many respects the opposite of the "evil-



doers", is the "Flame" or "flame-keepers". The second sect is the "Flame" or "Flameniks", which is in many ways the opposite of the "evil one",

we're talking about different branches of whiplash. And the flamenists seek the Light Grad, and their attitude to the Being is also paradoxical. But their way is different, not Manichean-dualistic, but pagan-pantheistic. They are sun-worshipers. Their head is Kruto Gorov, who later turns out to be Theophanes' lost native son.

Krutogorov is a prophet of the sun, a prophet of love, a prophet of unity. He rejects moralistic dilemmas - sin-sanctity, just as Theophanes does, affirming the unity of "love-hate," "life-death," etc. But his path is light. He goes to the non-dual Absolute through light, spiritualization of Russian nature, bodily love, political rebellion, eternal round dances (Karpov writes that "the muzhiks in these places danced more than worked"). Krugorov is constantly engaged in promiscuous forms of eroticism, preaching the community of wives and property. At the end of the novel, he becomes the leader of a revolt of peasants and villagers against the landlords and the city, a symbol of alienation. If Theophanes goes through sin to sinlessness, Krutogorov's total solar sinlessness knowingly absolves him of all his sins.

The main principle of the flame sect is the ever-present Fire, the messenger of the Bright Grad. At the end of the novel, it is in the fire that the worshipping sectarians perish.

"Burning - the happy ones! Burning!"

"Above the mountain valley an unknown towered, beckoning with lights like a ship at sea, the Flaming Grad."

This comparison to a ship is not accidental. This is what the sectarian whips call their church. The fiery ship is the holy of holies of whiplash - their "inner church".

#### **4. The Maiden of Light Grad**

Women play an important role in Karpov's doctrine. Described in a highly unconvincing and schematic manner, the women of the novel "Flame" are extremely important in the doctrinal aspect. From them comes salvation, in them the highest spiritual paradox, the mixture of vice and holiness reaches its maximum tension. They carry the dark and deadening heat of the unquenchable flesh, but at the same time a tragic hint of the transcendent light of the lost solar homeland. Foremother Eve, who was the instrument of the fall, must become, according to the universal scenario of heresies, the path of salvation. This corresponds exactly to the teachings of the Hindu Tantras.

The main role is played by Maria, Theophanes' daughter, who was sold by him to Gedeonov. She is a cliché, a prostitute prophetess who participates in all forms of incestuous sins and group sins.

It is the mystery of redemptive sacrifice. At the same time, it is she who carries the mystery of redemptive sacrifice. She is in the middle between the evil-doer Theophanes, the active creator of redemptive evil (her father) and the sun-worshipper, the prophet of the Flame Krutogorov (her brother). A victim of the various Gnostic wills of the two relatives, she burns with the other sectarians at the climax of the sacral orgy. And receives the crown of light.

The whole group (Theophanov, Krutogorov, and the clichus Maria) resembles the Bogomil hierarchy, which was headed by figures corresponding to the three persons of the Trinity. Theophanov is the father, Krutogorov is the son, and the clichusha Maria is the spirit, since in Gnosticism the spirit is represented as a feminine beginning. If this conjecture is correct, then in the case of Karpov and his novel we are dealing with a remnant of the Bogomil tradition in Russia, which is officially considered to have been interrupted many centuries ago.

## **5. Satanail Gedeonov**

The landowner Gedeonov is the leader of a different sect, the "satanail" or worshippers of the "Dark", i.e. "Dark", Lucifer. The name "satanail" again refers us to Theomilism, where this term was used to refer to Lucifer before his fall, since the particle "il," which is part of all angelic names, means in Hebrew.

"Gideonov is a negative character - Gideonov embodies total evil, evil for evil's sake. It would seem that this time we are dealing with an absolutely negative character - Gedeonov embodies total evil, evil for evil's sake. He tortures men, rapes and tortures women and children, slaughters whole villages and organizes a public execution on the field by chopping off heads; he kills his mother, his daughter, his wife, etc. His illegitimate son "Chernets" Vyacheslav, the abbot of the Zagorsky skete, is his deputy and performs black-magical satanic rites in honor of Tymiany and Gedeonov himself.

This is the antithesis of Krutogorov. There is no love and life in him, only lust, envy and poison.

But it's not that simple. Gedeonov is a personality that corresponds exactly to the Russian de Sade or Maldoror. Let us remember how deeply Georges Bataille understood the meaning of sadism when he described the type of "sovereign man. Gedeonov, the "prince of darkness," absolutized his "I," went beyond the narrow boundaries of the human, and opened for himself the expanse of absolute madness that stretches on the other side of good and evil.

"The unknowable, the nonexistent, spoke to him, saying out of the dark you, 'We must find that which is beyond Being... Or create.'"

Again, we move from simple evil to non-simple, gnostic evil, similar to Theophanes' line. To find the transcendent,

lying on the other side... Gedeonov, the "sovereign man", an extreme right-wing mystic, strangely reminiscent of Ungern, Crowley and Evola at the same time, also cries out in his own way for Abso-lut. He says:

"Man is a bastard in general: neither devil nor god." (Very true remark - A.D.).

And further:

"Two camps fight, motherfucker... one in the name of God, but by devilish means (historical religions, sacred monarchies soaked in blood); the other in the name of the devil and also by devilish means, however sometimes by godly means... So, who is better? BOTH BETTER! (emphasis ours - A.D.)"

Notice this genius - "both are better" and think about its meaning. It is in line with Merezhkovsky's idea in his trilogy "The Kingdom of the Beast" about the secret attraction of monarchical conservatism and progressive revolutionaryism.

Also Maximilian Voloshin:

"What was changing? Signs and heads? The same hurricane on all paths:

In the commissars is the spirit of autocracy, The blasts of revolution in the tsars."

Gedonov elaborates on the thought:

"After certain periods, these stans change roles, but the essence remains the same: the crowd longs for relief from suffering and thus piles up a mountain of even greater suffering, motherfucker... And God and the devil are only faces of the twofold truth of life, sides of the same coin - heads and tails. Who the fuck wins? He who has the coin with two eagles on both sides.

- or there with two pentagrams, with two, in short, winning signs on either side, motherfucker..." (...)

"In the cosmos: the beginning is the end, the end is the beginning (a vicious circle); in religion, God is the devil, the devil is God; in society: a despot is a people-elect, a people-elect is a despot; in morality: a lie is the truth, the truth is a lie, and so on. So in a certain period and to a certain extent sin will be holiness and holiness will be sin. Do you understand what I am getting at?..."

Those to whom Gedeonov's question was addressed clearly did not understand. To us, with our historical experience and knowledge of the history of religions, heterodoxy and political doctrines, it is more understandable. Gedeonov's point is that the line between him and Theophanes is very thin.

Does it even exist?

## **6. From heresiology to political science**

At some point in the narrative, Karpov merges purely mystical reality with social reality. The muzhiks, zlydota, Krasnosmertniki, skoptsy, whips, flamenniks, hiding, etc. finally identify their mystical revolt against the "evil demiurge" (Existence) with the social uprising of the proletariat and peasantry against the masters.

Gedeonov's extreme right-wing Satanail camp - Gedeonov himself constantly says of himself "I am the iron grip of the state" - is attacked by socialist-oriented sado-ma zohists and grain pickers who have risen to claim the Bright Grad and the earth from a political perspective. A stunning prophecy: mystical "fascist" ("sovereign man", Maldoror) Gedeonov clashes with mystical communists of the Bogomil sect. A foreshadowing of the civil (and World War II) war. It is not by chance that "Flame" was so resented by the Bolshevik Bonch-Bruyevich, who deliberately engaged in the business of connecting Russian sects with the revolutionary movement - Pimen Karpov too openly publicized the forbidden plans (fortunately, no one understood him). The great and terrible "I" of Gedeonov, speaking to himself in the humming void on the other side of the Existence, and the universal, collectivistic, promiscuous, orgiastic ecstasy of the revolutionary heresies, where the "I" is dissolved in a single impulse toward the Bright City. - Paradoxically, the distance between them is much smaller than that which separates the gnostic (of any orientation) from the chilly half-corps of the philistine (who has neither a pronounced "I" nor a pronounced "we").

Two types of mysticism behind two of the most interesting political realities of the twentieth century.

But the dualism, which Karpov himself clearly sought to emphasize, constantly approaches a dizzying, dangerous line, where the paradox is revealed in an even more terrible, unpredictable light, frightening the author himself. The justification of evil in the common people's sectarians also justifies those against whom their rebellion is directed. Evil is justified, the struggle against evil is justified, the methods of evil are justified, the victory of either side is justified. The highest value is not immanent success, but the celebration of existence, the triumph of the red death, the triumphal tidings of the tortured flesh, the sprinkling of blood, the mother of blood....

Krutogorov says: "You have come into the world to burn in the sun of the Grad... And the more fierce the evil, the brighter the flame of pure hearts!" and in another place: "Without evil, people would not seek the Grad...". It is clear that the two lines are coming closer and closer together at the metaphysical level. Thus Gedeonov's son Vyacheslav, a "vile" informer, murderer (but in the novel all murderers are murderers in general!) and robber,

"Chernets", "repents" and "repents".

ends his life in a purifying fire among the flames.

But apparently, the kinship is even deeper. It is not exhausted by the external similarity of the methods of spiritual realization of the (positive in the novel) "evil-doers" and the (negative) "Satanists". On the other side of the main front line of the spiritual-metaphysical and socio-political war, a paradoxical possibility of a new political-ideological synthesis vaguely glimmers.

Pimen Karpov comes close to the theme of magical national Bolshevism, which haunted the consciousness of the most paradoxical and nonconformist minds of the 20th century (remember Drieu La Rochelle: "the problem is not whether the tsar or the revolution; the problem is how to combine these concepts, how to realize the formula: Czar plus Revolution, ultimate conservatism plus ultimate modernism").

## **7. National-Bolshevism: a blood pact**

The idea of combining the collectivist gnosis of Russian sectarians seeking the Light Grad with Gedonov's extreme right-wing "satanilism" ("the iron grip of the state") is most clearly depicted in the dialog between the "Chernets" Vyacheslav (loyal to conservative obscurantism) and his brother Andron, a red-dead man who went into the Social Revolution. (It is significant that in the course of the narrative it turns out that both of them are Gedeonov's sons, i.e. grandsons of the devil in a direct line, since Gedeonov himself is the son of the devil). Formally, Karpov describes Vyacheslav's "satanic" proposal to the Bolshevik whip Andron as a temptation. But it is a question of moral self-censorship, a consequence of the inability to fully recognize the dizzying metaphysical-political synthesis to which Karpov himself is approaching.

The entire dialog is extremely important. The Bolshevik Andron, meeting his brother, says to him:

" - The end of your light!... The whole world is ours, the workers who are proletarians. And you are mortals, freeloaders and wretches. Who are you for now? Tell me. And I'll tell you myself, as you, soon all of you - and you - will die a red death. But if you come to us, we'll pardon you...

- But I am yours, brother Andron... - the nigger stammered... - We all serve the One T'mian... Together we will rule the whole world... Only through the Russian god - T'mian... There is no god equal to him! Soon the whole world will believe in him! The planet will be ours! We have a union... (...) Ho-ho! The globe will be one united power! And at the head - Russians ... Have not you heard about the union of the globe? This is our Russian union!... The spirit lives wherever it wants..."



In this case, Vyacheslav alludes to the existence of a secret extreme right-wing Gnostic organization and emphasizes its connection to Russia. (Remember the expert on the Albigensian heresy, SS Colonel Otto Rahn; his Cathar books were on the list of required reading for SS troops; the French historian Jean-Michel Angeber in his book "Hitler and the Cathar Tradition" states that the influence of Albigensian Gnostic thought on National Socialism was decisive). This becomes even clearer from other words of Vyacheslav: "We have caught Europe, now it is America's turn. And why? Because Europe worshipped the Dark One... The Russian god of hidden powers and pleasures, the god of life, not death... And the East has long been ours... There the Dragon and Mohammed are the hypostases of the Dark One..." The phrase "Europe worshipped the Dark One" is 20 years ahead, because Otto Rahn's book "Lucifer's Court" (it was recommended for mandatory study in the SS by Himmler and Willy Guth-Weisthor) appeared only in 1935.

What follows is a key passage that is the axis of National Bolshevism:

"And you proletarians, without realizing it, have worshipped Them a n y - matter. So what is the dispute about?"

Tmianoy, the god of blood and life, unites the extreme right and the extreme left in a common front against the cooled liberal civilization. The German conservative revolutionaries of the 20s and 30s and the Russian Eurasians came to the same conclusion. But Andron clearly sees everything as a provocation. His worldview, despite the depth of his involvement in the Gnostic paradox, remains conditioned by moralistic dualism. Therefore, he does not understand the dizzying depth of the alliance proposed by the "black brother". And he chisels his own:

"- The rich should be put to the red death, Russians and others!..." said Andron, shaking his red beard. - And you, aphids, lackeys of the rich, - your own brother... - Not at all! Reward the poor! Only first - the Russian poor, because God is Russian, and no one else's... The American poor will take care of themselves... and other European poor. Understand, head! There is not only bread here, but the depths of the depths... Freedom like no man has ever known since the beginning of the world... What is bread?.. You fill your belly, - and you die of boredom..." Vyacheslav expresses here the essence of the national Bolshevik ideology ("first, the Russian poor" and "he filled his belly - and died of boredom") in succinct terms.

Andron still persists:

"- No red death for you, dog, with your Russian boneheads.....

— Is the blood contract going through?  
 — What kind of blood pact?  
 — And here it is: we will give all power to proletarians, factories, plants... We will give land to the men - only to put to red death not Russians, but others... Pass this to your committees... If they agree - a peace treaty on blood... If they do not agree - blood for blood, to the seventh knee... revenge for extermination! But if you settle everything - we'll make you a minister... A simple water carrier in a mini - that will be the first point of the peace treaty... And then, step by step - the poor up and the rich down. To do it to Bata is like a drink of water. And there and the East, and the West, heaven and earth, underground America - the whole globe is in the power of the Russians... that is, the Russian god, the Dark One. Deliverance to the world! A wedding without measure, without limit!"

Stupid Andron keeps repeating himself:

"Expect deliverance from the dogs."

To this symbolic remark, the sacral meaning of which escapes the speaker himself ("dogs" refers to "drivers of souls", magical entities of the borders that allow the chosen to pass through the critical point of existence - the winter sun of the spirit), Vyacheslav gives an ingenious answer in terms of brevity and fate, whose timely understanding and deciphering could radically change the course of Russian history:

"- WAIT."

Indeed, this might well be expected; indeed, it was the only thing that could bring "deliverance to the world," give "a wedding without measure."

But sad is the prophetic end of the whole scene: "So went the nigger with nothing."

"Underground America, the stronghold of non-Russian and anti-Russian, anti-Gnostic darkness, was conquered. The national-Bolshevik synthesis was not realized, the nation remained split along a subtle, paradoxical, profound, but still moralistically dual line - "white terror/red terror," "black hundred/red commissars," "Bolsheviks/monarchists," etc.

The wedding of the "Reds" and "Browns," which gives the key to the world domination of the immanent spirit, did not take place.

## **8. Avenge yourself, Rus!**

Pimen Karpov reveals many secrets. He describes secret rituals such as the setting of the "great seal" by the Oskoptic britva, the burning of one's own eyes by the Gnostics of the "inner path", female crucifixions and collective orgies of the Russian Tantrists, the atonement sacrifices of young men on the dark altar, and the sacrifices of young men on the dark altar.

The blood of the "Satanists", "whispering on bread and wine" in a witchcraft conspiracy, smoking "heretical herbs", incest and father- and mother-killings of "evil-doers", etc. But in all this, the main role is played by Blood.

Blood in Tradition is considered the main life force, it is associated with fire, with flame - especially in its heat aspect. Therefore, the title of the novel "Flame" is synonymous with "Blood". In a full-fledged traditional text, the attitude to blood (human and animal) is extremely nuanced, surrounded by many sacred prohibitions and taboos. The Bible generally forbids the consumption of animal blood for food. It is the ritual release of the blood of a slaughtered animal that distinguishes the "clean food" of the Jews (kosher) from the unclean (treif). But in general, it is not primarily a curse on blood, but a prohibition on its abuse, which is equivalent to sacrilege.

In today's world, when there is hardly a trace of sacred tradition left, the picture is quite different. This world fatally lacks inner life. Civilization, becoming more and more technological, efficient, automated, is rapidly cooling down. The juicy fabric of reality is replaced by its flat image, the system of representations displaces the flesh of things. Humanity falls into apathy. Pragmatism leaches out passion. Reality becomes "kosher," empty, de-vitalized, passed through the surgical hands of a giant invisible and omnipotent carver. Hence, as a monstrous compensation - the explosions of world wars, the sea of crime, the illusory cruelty of youth culture, the abundance of blood on television (action movies, horror films, reports from the sites of conflicts and disasters). But this is the wrong kind of blood. Diluted, not red, cold, unable to horrify, renew or resurrect. It is

- the blood of fictitious light, the dull secretions of a fading plan thou; it is the blood of artificial, dumb, counterfeit

"The 'union of the globe' that Vyacheslav speaks of in Pimen Karpov's novel is a world conspiracy against cooling. It is a consensus of flammers, a "blood pact." It involves those who are tormented from within by the voice of a being that has not disappeared, who rise up against the ice, regardless of its totality.

It is certainly a paroxysm of heresy, heterodoxy, a path of unjust, forbidden, inadmissible rebellion. (Hence the luciferic features). But Hindus argue that at the end of the Dark Age (Kali-yuga), the usual normal roads of spiritual realization are no longer suitable; that the problems of the end times exclude metaphysical guarantees; that only the risky, dangerous, unguaranteed, paradoxical path of "left-handedness" is possible.

The "path of blood" remains the only hope for the realization of the covenantal marriage with the Absolute. The orthodox tradition degenerates, conforming to the cooling world, and becomes an empty moralism, a "warm decay" that perverts the initial fiery truth on which it is based. These bloodless vampires of orthodoxy are opposed by the bloody vampires of heresies. To the fictitious electric light of flat verbal demagoguery is the living, passionate, painful, desperate Plea less of risky spiritual rebellion.

There is no doubt that the way of blood, the secret doctrine described by P. Karpov, is very, very dangerous. But the risk is not in the monstrous irreversibility of the crime; the risk is that at some stage the mind may fail, and then the being of the rebel is forever lost in the hopeless labyrinths of the outer twilight. Stupidity is the most terrible obstacle on the dangerous path to the Bright Grad. But true "fiery intelligence", "mind-violet light" is born from the marriage of consciousness with madness; simple rational thinking is as useless here as the shortened brains of the common man. And the last conclusion from Pimen Karpov: there is no spirit without politics; the political is the field of deployment of profound spiritual forces, the passionate convergence of the bloody bottoms of heavenly and subterranean energies.

Russia is a marvelous country, and the creatures that inhabit it (the "grain harvesters", "red-smerders", "simpletons", "murderers", "proletarians", "conservatives", "the iron grip of the state", and so on) are imbued with an unearthly metaphysical meaning, an intuition of the "depths of the deep". It obliges, it gives hope, it terrifies... Pimen Karpov's precepts are addressed to us and are relevant (as much as possible) today:

"All of us, brothers in Darkness, have our own light - dark, invisible, scientifically - ultraviolet... We will make it our friend over our and your - a common planet... Only that at the head - Russians..."

Blood vs. cooling. Russia of roundels and angelic mindlessness against "subterranean America". The deafening cry of longing for Tradition versus resignation to the quiet degeneration of the chilled dead. World Revolution cannot be avoided. Just as the Last Judgment and fiery communion cannot be avoided.

"Only to be led by Russians..." And again a secret voice is heard - the voice of "the depth of the depths", Pimen Karpov:

"Remember, Russia! Fatherland! Remember! Take revenge! Mountains of torn, lead-poisoned sons of your sons, hot, mortal on your fields, who have drunk blood to the full, are banging their bones from their graves: "Avenge!"

Clouds of your sons, mutilated, blinded, mad, with their arms and legs torn off, crawl through the squares and roads, sending you mute, desperate cries and howls mixed with blood:

"Avenge me!"

For a mortal offense! For poisoned lead! For the slaughter of the wounded and unarmed! Millions of fathers, mothers, orphans, widows, in anguish and grief, curse you, Russia. Why, why did you forgive the desecration, cursed Motherland?!

O Rus, so avenge yourself! Avenge with blood, with the sun of Grad, with agony! Like the Bright One, with his unheard-of torments, take revenge on his enemies...".

*This article was written in 1996, first published in 1996*

## **"IT SEEMS TO ME THAT THE GOVERNOR IS STILL ALIVE..."**

"There are cherished  
frontiers My frontier is the  
scarlet sword."

E. Savinkov

Few people today are interested in the SRs, the radical terrorist revolutionaries who were the protagonists of Russian history in the late 19th and early 20th centuries. Right-wingers classify them as agents of a Russophobic Judeo-Masonic conspiracy, liberals accuse them of radicalism and potential totalitarianism (seeing in them the germ of the Stalinist system), and even communists and extreme leftists themselves dismiss them as extremists who discredit the idea. It seems that Russian terror has no heirs, just as defeat has no fathers.

But someone new, who has not yet discovered his face, turns over Savinkov's books and greedily reads his lines written in his own and other people's blood.

"The Pale Horse." A brilliant text where existential, mystical, philosophical and social motifs are woven into one organic whole. This is testimony. It is literature. It is a guide to action. What did this paradoxical, enigmatic man, who sent more than a dozen white, red, green, colorless to the other world, want to say? Savinkov is clearly dominated by the apocalyptic motif. "I will give you the morning star." This line is hypnotically repeated by the author of the terrorist diary. "Morning star" is Latin for Lucifer, Dennica. The fallen but unbroken angel, the first creation of God, the timeless archetype of the true revolutionary.

"The Morning Star, an ambiguous promise, a symbol of chosenness and damnation. It haunts the dry imagination of a man who has made death his profession, his subject of study, his destiny. "The Morning Star is a reward for the pitiless punisher, for the bearer of the mystery of absolute vengeance, which must strike both right and wrong.

Savinkov does not justify terror by appealing to the "public good" or "justice. The terrorist's inflamed soul poses a more global, more radical question: what is death? If it is inevitable for living beings, do we have the right to postpone further rendezvous with it? Savinkov brilliantly paints a spiritual portrait of his friend, the terrorist Kalyaev. He perceived the terrorist act as a sacrifice, as an offering of his own life (and only in the last place someone else's!) on the altar of a great metaphysical question. Kalyaev - "Vanechka" - wants to "suffer," wants to die, so he kills:

"Here comes a peasant, Christian, Christlike cause. In the name of God, in the name of love... I believe in our people, the people of God, love is in them, Christ is in them... I go to kill, but I believe in the Word, I worship Christ. It hurts, it hurts me..."

A brilliant intuition of the unity of Death on the other side of the fictitious dualism of executioner and victim. To kill and to die are one and the same thing. But to kill and die voluntarily means not just to submit to the all-absorbing element of death as an object, but to enter into an active dialog with it, to begin courtship, matchmaking, and, in the limit, to realize Marriage.

"To "kill" for the Russian terror means to resolve the deep agonizing philosophical question of Genesis.

Revolutionary terror existed in the West as well. But French (and more broadly, European) anarchists are something completely different. They have a different cultural and spiritual environment. Knowing the fatal limitation of the French, and of Western people in general - their one-dimensional, shallow, miserable rationality - one can imagine that terror in Europe has the same superficial, narrowly rational meaning. To kill in order to solve social problems; to kill in order to make one's political views known.

That's all.

The Russian kills differently. Behind him is a deep layer of national Orthodox metaphysics, the whole tragic drama of apocalypse, schism, suffering, hysterically and piercingly realized Christian paradox.

The Russian terrorist is a victim. He performs a magical act designed to save not only society, people, class, but the whole of reality. Savinkov, in "The Pale Horse", describes in detail the

the assassination of the governor. It goes hard, painful, and disrupted, accompanied by hysterics, love dramas, psychological breakdowns, and class tensions. Flashes of cowardice and indecision several times almost ruin the whole affair. In one unsuccessful attempt the best cadres are lost - the worker Fyodor, who shot from behind the log pile to the end, but was shot down by the gendarmes. But in the end the plan is realized. An Orthodox mystic student manages to throw a homemade bomb into the governor's carriage. The servant of the System is torn apart by the explosion. Joyfully and obediently, sacrificially and beautifully, triumphantly, the murderer surrenders to the executioners. It would seem that the goal has been achieved. The dark angel's sword has fallen. The tyrant is defeated. And at this moment Savinkov himself, who was preparing the entire operation, in his head comes a terrible thought. It seems to him that "the governor is still alive". Of course he is. The stupid persona of a monarchist official, a scoundrel and oppressor, is only a mask. The essence of the System is not in him, and not even in the Tsar. The evil Demiurg is elusive. He is on the other side of the social puppets. It is not so easy to reach him.

A terrible epiphany leads Savinkov into more and more new political groups. He, a zealous supporter of the freedom of Labor, a heroic avenger for the dispossessed and oppressed peasants and workers, at one point comes to the Whites, to the "bars," whom he himself had once blown up and slaughtered by the dozens. Then he is attracted to fascism, to Mussolini. Then, in Bolshevik Russia, he discovers his affinity for the Communists. The change in his political leanings reveals him to be an organic national-bolshevik. He is on the other side of narrow party doctrines. A hero given to a metaphysical idea. The Palladin of Death. A cold killer with the soul of a lamb.

His Enemy is beyond the usual political barricades. It is - The System and its hidden essence. The evil Demiurge, the secret agent of Alienation. To understand this, you have to go around the entire political spectrum in a circle. And it will become valuable only if blood is paid for each step.

"White", "red", "black", "brown", "green"... What does it really matter?! It's about crossing the line.

"If a louse in your shirt screams at you that you're a flea, go outside and kill it!"

Kill to suffer. Kill to die.

Kill to be damned.

Kill to kill. To die. To live.

Boris Savinkov is a practitioner of the profound thought that the great Dostoevsky developed. That basically unsolvable problem

of the problem. That great dream. Rodion Raskolnikov, through the murder of an old interest-earning woman, struck a blow to the skull of Capital, the cosmopolitan banking system, breaking the chains of "interest slavery"... Boris Savinkov put his bullets into the same "old lady".

The Bolsheviks thought at some point that they had finally "killed the governor". That alienation had been overcome. That the Demiurge had been defeated. But the spirit of decay had taken hold of them. Pain and risk were forgotten in naive optimism. Revolution and blood were betrayed, sold, surrendered. With what incomprehension, disgust, contempt and indifference they wrote in the last decades of their rule about terror, about Savinkov, about the SRs, about the Narodniks. The names of the streets - "Kalyaevskaya", "Bakuninskaya", etc.. - said absolutely nothing to anyone. The bureaucrats erased the memory of the zigzag of a shoulder throwing a bomb. They paid for it.

And again the bastard celebrates his triumph on the ruins of socialism. Again the face of the merchant shines; the nerve of the nerve who sells underage girls lazily sips; the bastard who cut down the last cherry orchard rubs his hands together....

We open Boris Savinkov's books. "The Pale Horse." We breathe in a description of his life, his eroticism, his struggle.

We are so eager, so passionate about *the Morning Star*.

And it seems to us time and time again that...the governor is still alive

*The article was written in 1996, first published in 1996 in the newspaper*

"Lemon."



# Notes

# 1

In the last years of the Soviet regime, the term "National Bolshevik" was used to characterize some conservative circles of the Communist Party of the Soviet Union, the so-called "statesmen," and in this sense the word acquired a somewhat pejorative meaning. But such late Soviet "National Bolsheviks", first, never agreed with such a title, and second, never tried to coherently present their views in anything even remotely approaching a worldview. Of course, such "National Bolsheviks" are connected to the line of the 20s-30s in a certain way, but this connection is rather based on inertia and was most often not rationally comprehended.

# 2

While the first three concepts ("objective materialism" or simply "materialism", "objective idealism" and "subjective idealism") are quite widely used, the term "subjective materialism" requires further explanation. "Subjective materialism" is a worldview typical of the consumer society, where the main motivation for human actions is the satisfaction of individual needs of a mainly material, physical nature. In this case, the whole reality is considered not in the structures of individual consciousness (as in subjective idealism), but in the complex of individual sensations, lower emotions, fears and pleasures, the lowest layers of the human psyche, connected with vegetative, bodily levels. In philosophical terms, this corresponds to sensationism and pragmatism, as well as some schools of psychology, for example, Freudianism. Incidentally, all attempts at political revisionism in the communist movement, from Machismo and Bernsteinism to Eurocommunism, were accompanied at the philosophical level by an appeal to the subjectivist line and various versions of "subjective materialism", one of the latest manifestations of which was "Freudo-Marxism".

# 3

On the opposite side, the opposite process is taking place: Kantian revisionists from social democracy, left-wing liberals, and progressives are finding their affinity with right-wing conservatives who recognize the values of the market, freedom of exchange, and human rights.

## 4

Nikisch prophetically recognized the catastrophic victory of Hitler's Bavarian-Austrian, Slavophobic line already in 1932, which he expressed in his book "Hitler - an evil fate for Germany". It is striking that even then Nikisch predicted all the tragic consequences of Hitler's victory for Russia, Germany and the idea of the Third Way as a whole.

## 5

It should be noted that the description of tantric sects remarkably resembles European eschatological currents, Russian schismatic currents, whirlwind and... revolutionary organizations!

## 6

On this subject, see A. Dugin's study "Le complot ideologique du cosmisme russe" in "Politica Hermetica" N 6, Paris, 1992.

## 7

The full English version of his book is titled, "The Third Rome"

## 8

See. Carl Schmitt, "The Tension between Land and Sea," Elements No. 8, 1996

## 9

Note that, strictly speaking, only the two-word name, "Lord of hosts," makes sense, since simply "hosts" would only mean "hosts" or "stars."

## 10

Aleister Crowley, however, believed that the value of alcohol was unlimited and that narcotics were far preferable. The only exception he made was for "absinthe", which he called "the green goddess".

## 11

Reincarnationist theories are based precisely on the exploitation of this magical state of "dissolution of the self", but they seek to replace the true and spontaneous royal fixation of the magical triumph of finding the Name with an appeal to history, to the past (is there a past in the world of Water?) and to the psychic elements of the dead and "stray influences" that persist on the subtle plane.

## 12

Venus Victorious

## 13

Let us recall that the difference between the positions of Venus and Mercury on the spheres of traditional astrology and in astronomical reality is due to the fact that the speed of Mercury's rotation around the Sun is higher than that of Venus, and the ancients directly connected this speed of rotation with the distance from the Sun: the higher the speed, the closer the planet is to the Earth. In such "speed" perspective Venus is symmetrical to Mars, while in astronomy Mercury is symmetrical to it. Curiously, the Greeks attributed androgynous characteristics to Hermes (Mercury). Among all the male planets, Mercury is the closest to the female element, although it is still male.

One more important point. Based on the asymmetry between rotation speed and proximity to the Sun, we should consider the possibility of interchangeability of zodiacal houses of Venus and Mercury. And here we face an extremely interesting prospect: Gemini and Virgo much more precisely correspond to Venus, as twin myths very often refer to Venus, and she herself is a Virgo to a much greater degree, than feminine man Hermes. Is there no astrological implication also in the myth of Hermaphrodite, a bipedal child from the conjunction of Hermes (Mercury) and Aphrodite (Venus)?

## 14

An interesting coincidence - German Doenitz and Russian "dennitsa"....

## 15

What to think of Admiral Byrd's telegraphic message "The Pole lies between us and our adversaries"? Which adversaries?

## 16

We should immediately note that many of the considerations in this article were inspired by reading V. Kushev's very interesting work "730 Steps", where the author analyzes the paradigm of "Crime and Punishment".

## 17

Stirner wrote in The German Ideology: "Mensch, es spukt in deinem Kopfe!", which can be roughly translated as "Man, your head is possessed by ghosts!" Concerning the exact translation of the German verb spuken from der Spuk (ghost) - the analogy of which is the French "hanter", the English "to haunt" - a curious analogy was pointed out to us by Fr. Seraphim reminds us that in Old Slavonic there was a verb "to haunt", meaning the same as the German spuken - "to be overcome by unclean powers, possessed, disturbed by invisible beings". Jacques Derrida in his text "Hamlet and Hecuba" (1956)

pointed out the similarity between Shakespeare's drama and Marx's Manifesto. In both cases, everything begins with a ghost, with the expectation of its appearance. Derrida accurately notes that "the moment of the ghost does not belong to ordinary time." In other words, time in the world of ghosts has no common measure with the time of the human world. This has a direct relation to the very essence of Petersburg, a ghost town that lives outside the sacred time of Russian history, in a kind of subtile sleep, a starry intoxication. This is Svidrigailov's ghostly eternity. This is the "Flying Dutchman" city, its lights, its chandeliers, candles and light bulbs, its Enlightenment nothing but the lights of St. Elmo, the fictitious glow of swamp quasi-existence. A haunted city, haunted city, la ville hantee... A place of madness, sickness, fever, perversions, doom and... illumination.

## 18

In modern geopolitics, Leviathan and Behemoth denote, respectively, a sea power and a land power. Leviathan is Atlanticism, the West, the United States, the Anglo-Saxon world, market ideology. Behemoth is Eurasian, continental complex, connected with Russia, hierarchy and tradition. See for more details A. Dugin "Conspirology" (M. 1992).

# **BERSERKER**

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## **BOOKS**

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