THE NEW CHEMICAL LIGHT: DOWN WITH ETHNIC ABSOLUTISM AND THE "FALL" OF "MAN"

The entire march of time reveals what is hidden, yet also does it hate what is revealed. There is nothing that will not be revealed, and nothing secret that will not be brought into the light. Plutarch in his Protristima wrote that if it should be revealed why it was that in antiquity divine matter tended to arise in Saturn. This is considered important because the truth, which is generally hidden and secret is at the same time revealed here. The answer is considered as both the Father of Time and a God, since Chronos can mean Saturn as well as Time. Although it is often said that justice exercises truth a great deal, yet truth itself is not exhausted. Therefore time must always be given light reveals truth.

As ‘hens’ to ‘esoteric’ Neo-Platonic ‘traditions,’ including that of alchemy, it is not surprising that the situations theorised the ‘spectacle’ as a social system in which the true was a moment of the false. In stark contrast to this, the task the avant-garde sets itself is enjoyment of the contingent world in all its glory. It is for precisely this reason that we have constructed an unacceptable theory. Bending diverse forms of ‘knowledge’ previously canonised as distinct modes of discourse. We live in a previously unimagined world, and we are not alone in that we are not alone in that we are not alone.

The Neoist Alliance Vauxhall Working.

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antiquarian programme, although such interest may at first have been stimulated by a concern for injustice or neglect. And it has been the natural concern of hand-headed revolutionaries to eradicate any patronising or in any sense “romantic” vision of their countries which may be seen as having been fostered on them by indigent outsiders. This applies to both successful Irish Nationalists and their unsuccessful Scottish counterparts. They overlook one very important fact: that neither in Ireland nor in Scotland till the Celtic Revival did there exist any ‘national consciousness’ as it has been afterwards understood. For it is difficult to feel a loyalty to a nation which does not exist and, in the case of Ireland, had never existed...

Webb’s exposure of the fraudulent nature of Celticism, with its roots actually living in literature and the occult, is a huge advance on the bigotry of the ‘average’ Brit nationalist. Almost invariably the chauvinism of those who take pride in this type seriously is presented to the world at large as being in some way ‘progressive’. Paul Gilroy in the essay Nationalist, History And Ethnic Absolutism (included in Small Aris Serpent’s Tail, London 1993, p.65) writes that: ‘there is a redactive, essentialist understanding of ethnic and national difference which separates through an absolute sense of culture so powerful that it is capable of separating people off from each other and diverting them into social and historical locations that are understood to be mutually impervious and incomensurable. Ethnic absolutism may not trade in the vocabularies of ‘race’. It may be remote from the symbolism of clan, and most important of all, it can affect anyone. It is therefore necessary to argue against the rhetoric of cultural insidiance and the narrow practice of ethnic nationalism, whatever their source.’

It is also necessary to remind those who believe themselves to be ‘Angle-Saxons’, who like the Celts do not exist, that ‘Blithey’, a popular slang term for England, is derived from the Hindustani word bhitaiy meaning foreign. As Giordano Bruno made crystal clear: ‘This entire globe, this star, not being subject to death, and dissolution and annihilation being impossible anywhere in Nature, from time to time renews itself by changing and altering all its parts. There is no absolute spatial limit, but there is a limit to the position in space, but the position of a body is relative to that of other bodies. Everywhere there is incessant relative change in position throughout the universe, and the observer is always at the centre of things. Nothing is certain, not even tares’ or ‘death’. The bardic ‘tradition’ that we have united with its polar opposite in the realm of appearance, the avant-garde, is, like its mirror image, a modern sham. Rather than reaching back into the mists of time, the ritual surrounding the bardic Eastfield was invented by the notorious literary forger Edward Williams, who is better known by his ‘Celtic’ pen name of Ido Morganwy. Only after Morganwy’s death was it discovered that the Gorsedd of the bards was a product of this fantasist’s imagination. Everything about the elaborate ceremonies, from the flowing robes, the golden insignia, the crowns, the dancing and the garlanded maidens, to the haralos horn, the great sword of peace, the hymns and the harp music, are a modern fraud. This hoax surpasses any surrealist scandal. Those nationalism and nationalists who have been led by the nose can curse and rant against us but this will not restore their illusions, because doubts have already arisen in their minds. Likewise, threats will not silence us, since the avant-garde is but an asset as insensate as Giordano Bruno, who slyly undermined the authority of those who condemned him to death by announcing: ‘Perhaps you, my judges, pronounce this sentence against me with greater fear than I receive it.’

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The Listening Voice

Despite the disappearance of Dr. Mintern, the push into the underchalk continues. Unity Is Length. For copies of from Georgia to the Pacific North-West. The bureau can be contacted c/o Patrick Mullins, PO Box 203, Portland, OR 97207, USA.

The first issue of PROFANE DRIFT

It is a banality to observe that bourgeois ideologists always present the greatest victories as various Neoist Alliance activists have claimed. Nevertheless, as our propaganda about Charlie’s occult activities... dismissed superstitions of this type as absurd, we’ve no objections to a stake being driven through Elizabeth’s heart.

The first issue of PROFANE DRIFT

The Bureau Of Unitary Cosmopolitanism mentioned in The Listening Voice, features a merciless critique of regionalism entitled

The idea of the avant-bard is not limited, nor, on the other hand, it is infinite in the sense of magnitude. Luther does not change and will not fail, will become mired in confusion. You must form an idea of the thing to be grasped standing cleanly by itself, the unheld in which all have possessed, holding all, but nowhere held. Luther is omnipresent; at the same time, Luther is not present, not being circumscribed by anything.

Luther Blissett having no prior cause, cannot be contained by any other form of being. Luther is ordered around all, possess; but not possessed, holding all, but nowhere held. Luther is omnipresent; at the same time, Luther is not present, not being circumscribed by anything. You must form an idea of the thing to be grasped standing cleanly by itself, the unheld in which all have possessed, holding all, but nowhere held. Luther is omnipresent; at the same time, Luther is not present, not being circumscribed by anything. You must form an idea of the thing to be grasped standing cleanly by itself, the unheld in which all have possessed, holding all, but nowhere held. Luther is omnipresent; at the same time, Luther is not present, not being circumscribed by anything.
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Webb’s exposure of the fraudulent nature of Celticism, with its roots actually lying in literature and the occult, is a huge advance on the bigotry of the “average” Brit nationalist. Almost invariably the chauvinism of those who take claims of this type seriously is presented to the world as large in being as some way “progressive”. Paul Gilroy in the essay Nationalisation. History And Ethnic Absolutism (included in Small Aris Serpent’s Tui, London 1993, p.65) writes that: “there is a reductive, essentialist understanding of ethnic and national difference which operates through an absolute sense of culture so powerful that it is capable of separating people off from each other and diverting them into social and historical locations that are understood to be mutually impermeable and incomprehensible. Ethnic absolutism may not trade in the vocabularies of ‘race’. It may be remote from the symbolisms of slum, and most important of all, it can affect anyone... It is therefore necessary to argue against the rhetoric of cultural insiderness and the narrow practice of ethnic nationalism, whatever their source.” It is also necessary to remind those who believe themselves to be ‘Anglo-Saxons’, who like the Celts do not exist, that ‘Blighty’, a popular slang term for England, is derived from the words of the Greek name for barbarians living in temperate Europe – Keltoi... There is not, and never has been, such a thing as a Celtic ‘race’, a Celtic ‘nation’ or a Celtic ‘empire’.

The entire march of time reveals what is hidden, yet also does it hide what is revealed. There is nothing that will not be revealed, and nothing that we possess secret knowledge of that will not be brought into the light. Plutarch in his Problematika wonders why it was that in antiquity divine matter tended to arise in Saturn. This is considered important because the truth, which is generally hidden and secret is at the same time revealed here. The move is considered as both the Father of Time and a God, since Chronos can mean Saturn as well as Time. Although it is often said that justice exercises truth a great deal, yet truth itself is not exhausted. Therefore time must always be given to the light reveals truth.

As ‘hērēs’ to ‘esoterik’ Neo-Platonic ‘traditions’, including that of alchemy, it is not surprising that the situations theorised the ‘spectacle’ as a social system in which the true was a moment of the false. In stark contrast to this, the task the avant-garde sets itself is enjoyment of the contingent world in all its glory. It is for precisely this reason that we have constructed an unacceptable theory. Hiding diverse forms of knowledge previously canalised as distinct modes of discourse. The web we’ve been weaving has already ensured several creeping tendrils of totalisation. Likewise, we’ve considered the hidden and the visible so that they may concur each other, along the system of those who would impune us with their binary ideology. With regard to both sulphur and mercury, those who maintain that we possess secret knowledge need to be reminded of Giordano Bruno’s observation that: “everything, however men may deem it assured and evident, proves, when it is brought under discussion, to be no less doubtful than are extravagant and absurd beliefs.”

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While the ’negative’ content of Celticism as an ‘intellectual’ and ‘artistic’ movement is clearly progressive, since it has contributed handsomely to the erosion of the British and French national identities, everything nationalists consider ‘positive’ about the ‘Celtic identity’ serves to advance the cause of reaction. Similarly, a distinct must be made between the potential for human creativity that is simultaneously expressed and repressed within contemporary culture, and the base ends to which such activity is diverted by those functionaries the designation of the institution of art. If those individuals who view themselves as ‘progressive’ but nevertheless wish to preserve art as a separate sphere of human activity were to abandon all the bureaucratic procedures that are necessary to bring art into being, they will see that they are left defending an empty category. This is not a question of superseding art, rather it is a matter of stepping outside culture as we currently know it.

James Webb notes in The Flight From Reason (MacDonald, London 1971, p. 206) that: ‘irrationalist groups... did play a large part in the Celtic Revival of the 1890s, and in doing so made a considerable contribution to the formation of a Celtic identity.’ However, the movement – which also embraced Brittany, Cornwall, and Wales, even the Isle of Man – began as a literary and artistic movement which aims at letting the ‘alchemical’ fluids flow freely. Since we have no interest in universal synthesis, it should surprise no one that the avant-garde refuses to be fettered by the concept of ‘truth’ and unbiologically exploits the contradictions of a world that must be left behind. It follows from this, that for the us, the core appeal of Celticism is its function as a signifier of cultural hybridity and continuous becoming. As Lloyd and Jennifer Laming note in Art Of The Celts ( Thames and Hudson, London and New York 1992, p. 7): ‘The word ‘Celt’ is derived from the Greek name for barbarians living in temperate Europe – Keltoi... There is not, and never has been, such a thing as a Celtic ‘race’, a Celtic ‘nation’ or a Celtic ‘empire’.

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